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By

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ABSTRACT

ANDRAGOGY AND MUSIC: CANADIAN AND AMERICAN MODELS OF MUSIC LEARNING AMONG ADULTS

By

Nathan Berg Kruse

Discovering the attitudes and perceptions that non-professional adult musicians hold regarding their participation in instrumental ensembles may help improve instruction as well as the ability to more fully understand the meanings and implications of lifelong music making in society. Consequently, the teaching and learning strategies associated with adult learning provided me with the notion of investigating the methods that adults use in learning to play music instruments. Thus, this dissertation investigates the historical ideologies of andragogy with a contemporary application of its tenets to Canadian and American models of music learning among adults.

This research is based on inferences derived from ethnographic research conducted with adult students and teachers from the Cosmopolitan Music Society in Edmonton, Alberta, Canada, and from the New Horizons Band in East Lansing, Michigan. Specifically, this research focuses on (1) telling the stories of Canadian and American adult musicians who have been motivated to perform in an instrumental ensemble, (2) suggesting that what we know and learn about adult learning may be used in fostering pre-adult learning functions among school music students, and (3) providing the impetus for lifelong learning by discussing teaching approaches for bridging the gap between schools and communities.

Results indicated that group dynamics were key factors in sustaining music participation. The degree to which individuals were satisfied with musical experiences depended on musical difficulty, instructors' teaching styles, belonging to a larger community, and a strong awareness of reciprocity. Participants in this study also reported that they continue to search for creative, self-directed ways to overcome issues of time management, as fellow musicians depend on their readiness to perform.

Based on these results, I identified several ways in which school teachers can apply lessons drawn from adult learning, including recognizing the need for structured music lessons; acknowledging and embracing the social characteristics of being in a music ensemble; deepening musical awareness through critical thinking activities; decreasing reliance on notation for beginners; encouraging chamber ensemble experiences; investigating ways in which to include non-traditional school music students in music; and encouraging the advancement of community music and the notion of lifelong learning through music participation.

DEDICATION

This dissertation is dedicated to my parents, Kenneth and Barbara Kruse, in gratitude for their prayers, support, and levity, and to the late Mr. Sylvester "Bess" Bartling, for handing me my first accordion folder of community band music. I am grateful to them for fervently opening the doors to opportunity, for unwittingly fueling the notion of lifelong learning, and for honorably setting examples of wisdom, humanity, and character.

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Next, I wish to acknowledge the adults who eagerly and thoughtfully participated in this study. I have always taken pleasure in conversing with those older and more experienced than I and being witness to the life stories they pass on, so I am grateful to them for making me a part of their lives, for letting me hear their sage voices, for revealing to me new insights associated with the mysteries of adulthood, and for trusting me to share their remarkable stories with others.

Finally, thank you to my esteemed friends, Tami, Steve, Lisa, Beth, Dani, and Ruth Ann, for sustaining me over the last three years and for remaining indomitable sources of prayer, humor, fellowship, patience, and understanding. And to my parents on the wooded hill, thank you for everything.

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PROLOGUE

"TWO BOOKENDS"

July 1987; Batesville, Indiana

The curious aromas of grilled hot dogs, burning charcoal, and pungent lighter fluid elegantly combine to create a unique bouquet indicative of summer outdoor activity. Chain-link ropes rhythmically groan and squeak under the vacillating weight of children playing on nearby swing sets; their laughter and babble organically blend into the sonic tapestry draped over the small-town park. It is a humid Friday evening, and community members have gathered to hear a concert in the park presented by the town's historic band. Facing each other, members of *The Eureka Band* sit along the interior circumference of a small, modest gazebo, the focal point of the evening's events.

A portly teenager, the newest, youngest member of the group, sits among them, stuffed into his obligatory band attire: a white, short-sleeve dress shirt, dark leather dress shoes, and a pair of scratchy navy dress slacks that cling to the backs of his thighs. Following the National Anthem, the middle-aged drummer receives a subtle nod from the elderly band leader and proceeds to sound the roll-off. The music begins. As the teenager reels out the athletic cornet flourishes embedded in the "Chicago Tribune March," sweat snakes down his temples and onto his round

cheeks, pausing only for a moment before dripping off the sides of his chin and onto the polyester pants below.

Surrounding the gazebo, townspeople sit cross-legged in brightly-colored lawn chairs, bobbing their heads and tapping their feet to the rousing pulse generated by the musicians. Eventually, the band punctuates the march with a compulsory stinger. Without delay, the teenager detects a startling, mysterious disturbance in the sonic tapestry that envelops the park. While the predictable sounds of clapping emanate from the lawn chairs surrounding the gazebo, nameless, faceless town members who had been concealed in cars parked along the perimeter of the grounds begin honking their horns wildly in appreciation of the performance. The alarming cacophony of percolating, multi-timbred toots and belches slice through the muggy twilight air. Amused, the teenager grins wryly at this unorthodox display of human behavior during an artistic event. He looks forward, though, to the shape the evening will assume, for each song, as he learned, would begin and end with two monumental bookends: the anticipatory drum roll-off and the comedic gaggle of car horns.

CHAPTER I

INTRODUCTION

Rational for the Study

Because I have had an ongoing relationship with adult music education for several years, I have had numerous opportunities to experience the personal satisfaction that comes from performing with fellow musicians and for audience members. As a long-time member of community ensembles – bands, choruses, mariachi, chamber choirs, church ensembles, brass quintets, and brass bands – I began noticing, in contrast to my experiences in public school ensembles, that there was something deeper and more honest about members' reasons for participating in a given community ensemble. Most notably, a sense of cohesiveness, stability, purpose, safety, and solidarity organically accompanied many of the musical activities and endeavors of each gathering, something that I endeavored to effectively and consistently maintain in my own classroom. How could a community ensemble rehearsal and a school ensemble rehearsal be so fundamentally different? Should they be fundamentally different? When does formal school education end and adult education begin? More important, perhaps, can the two exist simultaneously? How do expectations differ between adult students and school students? How do teachers' expectations differ? What are the social constructs involved in ensembles, and, if possible, how would one attempt to align the two discourses (educating children and educating adults)? The initial recognition of these disparate social underpinnings first occurred when I was a portly 16-year-old boy, the youngest member of a small-town community band.

November, 2005; East Lansing, Michigan

The conductor divulges the agenda for the day's rehearsal and promptly begins by having the band play an assortment of long-tone exercises, scales, and arpeggios from the method book that graces the players' music stands. The conductor experiments with various rhythmic patterns, articulations, and dynamic fluctuations within each exercise, attempting to touch on aspects that the group will experience later on in other pieces. They are quiet and still, even when the conductor pushes them to improve upon what they are already doing well.

"What's different about this particular exercise?" he asks, and then fields responses from the group, redirecting and probing further, when necessary, their replies. They continue to work on fundamentals for nearly three-quarters of an hour until such time as the conductor realizes he has lost track of time. Embarrassed for being consumed by the warm-up activities, the conductor sheepishly thanks the group and quickly dismisses them for their snack break. Several leave the room to take advantage of the fresh coffee, muffins, cheese, and fruit that await them in the lounge, but a few of students remain in the room with the conductor.

"Thank you!" one of the players declares. "We <u>really</u> needed the work on those scales. Can we do more of them after break?" Another band member joins in. "Oh <u>yes</u>," she says, "I just love doing the basics! They make us sound so much better." The conductor realizes how differently

senior adults may respond to method book warm-ups than typical middle school band students.

June 2006; Edmonton, Alberta

Dress rehearsal on stage: The flutes and clarinets are playing a unison "G" that is out of tune. Like three young school girls, the first three clarinets look down at each other, scowling and rolling their eyes in dismay. Eventually, Ethel leans over and adjusts the fingers on the gentleman sitting beside her. The intonation is still problematic, but is improved. The trio looks down at each other again and nods approvingly.

Dress rehearsal from the wings: "Look, it's the alpha male," someone says to one of the senior gentlemen in the band.

"It's the 'old bastard,' let's be real!" he corrects. "I'm celebrating my 60th wedding anniversary this month!"

A small, unassuming woman carrying a cornet shuffles by. "It's good you're up and walking...above ground," she gently teases her friend.

"Yeah, I checked the 'obits' this morning and I wasn't there," he quips.

Dress rehearsal at its conclusion: The stage, once laden with people sitting in neat and tidy rows, is now swarming with activity. Band members are scattering off into the wings to pack up their instruments and to get something to eat before the evening concert. As the musicians slowly dissipate, two figures remain on the hushed stage. A daughter stands in

front of her elderly mother who is still seated in her chair. After a look of encouragement from her daughter, the mother summons her energy and eventually rises from her chair, latching onto her daughter's arm for balance and support. Carrying both of their instruments, the daughter slowly and tenderly leads her mother off stage and into the darkness.

January 2006; East Lansing, Michigan

Marian receives an email from one of her adult students who is leaving on vacation for Hawaii. She wants to assure Marian that she has packed her drum sticks, her practice pad, and her part to *Bandology* so she can practice playing in cut-time while vacationing on the islands.

Further Rationale

Interestingly, it has only been within the last twenty-five years that researchers have collected information concerning the learning process in adults with regard to music (Achilles, 1992; Boswell, 1992; Bowles, 1999; Brookfield, 1986; Bygren, Konlaan, & Johansson, 1996; Coffman, 2002; Darkenwald, 1992; Ernst & Emmons, 1992; Gates, 1991; Mark, 1998; Myers, 1992; Sloboda, 1994; Veblen & Olsson, 2002). Because American adults now outnumber those younger than 18 for the first time (Coffman, 2002), educational opportunities that have been available for children and young adults may now, more than ever, be desirable to the increasing number of adult learners in our society. As the baby-boomers begin reaching the ages of 55 and 60, the percentage of the population represented by older adults will continue to rise (Koga & Tims, 2001), which suggests that the aging adult population will be seeking educational opportunities to

improve the quality of life. Myers (1992) reported that rapid advances in society have shifted attention onto meeting the learning needs and interests of all ages and that music educators may play a vital role in serving adult learners. Furthermore, the convenience and abundance of global information that exists for Internet users contributes to the desire for self-discovery learning, and scores of adults have found the appeal of community music participation to be extremely attractive (Bowles, 1999; Coffman 2002; Ernst & Emmons, 1992; Myers, 1992; Veblen & Olsson, 2002).

Typically, high school band students may not be aware of the musical opportunities that exist for them once they graduate, or, for that matter, that musical opportunities exist at all beyond the framework of a formal education. Many extrinsic motivators in school instrumental music can be identified in numerous ways, including the fulfillment of grade requirements, being held accountable for imposed obligations, attendance, practice/work ethic, and parental mandates for participation. Adults, in contrast, may experience a divergent set of motivational factors that contribute to community band participation.

Instrumental performance venues for adults can possess any number of philosophical tenets and can appear in numerous forms, such as college campus bands, community bands, and senior adult bands. For example, non-professional, non-music major college instrumentalists have the freedom to experience continued performance-based settings, to refine musical skills, and to encounter diverse sources of repertoire through participating in campus bands. For similar reasons, amateur adult musicians may choose to perform with community bands, dance bands, jazz ensembles, quintets, and brass bands to cultivate and maintain this artistic expression and to continue the act of

performing on their instrument. While the adults who participate in these ensembles are often professionals in the work force and are established members in their own communities, they are compelled to continue performing on an instrument they have played for decades as an avocation. Additionally, older adults may have the opportunity to participate in the New Horizons Band movement, a program whose philosophy is designed for senior adults. Members in this program have the opportunity to either learn an instrument for the first time or to continue musical study, many after a significant hiatus of over 30 years. It is understandable, then, that the motivations adults hold to participate in community ensembles could be as widely varied as the members themselves and the communities in which they reside.

In this dissertation, I will construct ethnographic images of adult instrumental music cultures in Canada and the United States in order to study and understand how music is learned and transmitted among adult learners. I will argue that studying the attitudes and perceptions that non-professional adult musicians hold regarding their participation in instrumental ensembles can help improve music instruction as well as help us to more fully understand the meanings and implications of lifelong music-making in our society. Because community music performances and the adults who participate in these cultural phenomena simultaneously generate and transmit art, it is imperative to acknowledge and emphasize the communal effort involved in this enterprise, as well as draw attention to the value systems associated with music-making endeavors.

This study contains the musical, social, and contextual components extrapolated from an assortment of observations related to the types of music-making as experienced by adult members of the Cosmopolitan Music Society (CMS) in Edmonton, Alberta,

Canada, and the New Horizons Band (NHB) in East Lansing, Michigan. I also examine what motivates the members to continue participating in adult bands, and look for possible meanings of the music in the lives of these adults. In other words, why do adults participate in music when they do not have to? Initially, an investigation of existing research and professional literature is needed in order to identify the many facets of community music, its members, its value and place in society, the perceived health benefits from participating in community music opportunities, motivation theories related to music participation, philosophy, and finally, the notion of *andragogy*, or the principles of adult education, and its relevance to music learning among adults.

Defining Community Music

Historically, the first interest in music participation was generated among community members themselves (Small, 1998). From the ancient Athenian villages to the height of European classicism in Vienna, performers and audience members were typically from the same community and shared mutually in the specialized activities and purposes within the village, such as tending farms, selling shoes, and blacksmithing (Small, 1998). During these years, musical entertainment often took the form of informal parlor recitals that were comprised of several performers who shared the concert program and who rotated performing for their village contemporaries. Parallels can be drawn between the historic traditions of the past and the community music practices of the present, as contemporary amateur musicians practice their vocations by day and enjoy performing for friends, family, and one another during their free time.

Although the definition of community music varies from country to country, Veblen and Olsson (2002) maintained that a common thread among the multiplicity of definitions involves people participating in music-making activities. Community music may manifest itself in various forms, such as bands, orchestras, church choirs, private lesson studios, parades, barbershop quartets, dances with live musicians, recorder ensembles, bell ringers, sing-alongs, and jazz groups, and can reflect any number of cultural, social, or geographical settings (2002). While community music activities often include intergenerational participants within the membership (Boswell, 1992), the prevailing philosophy is that everyone has the freedom and the ability to make music (Veblen & Olsson, 2002). Although the process of music-making can be the sole purpose for participants in community music, there exist other motivational factors for involvement, including social, cultural, recreational, and expressive reasons. In addition, many community musicians acknowledge a positive sense of identity, responsibility, and self-expression through their voluntary and self-selected participation in ensembles, where the roles of individuals may change through time and that have a direct influence on the collective (2002).

Another definition of community music comes from the website of the International Society for Music Education (ISME). While this mission statement does not yield a solitary definition, it does reflect the many qualities of music the Society's Community Music Activities Commission wishes to impart:

> Music in community centers, prisons and retirement homes; extra-curricular projects for school children and youth; public music schools; community bands, orchestras and choirs; musical projects with asylum

> seekers; marching bands for street children. All this – and more – comes under the heading of community music. One of the central features of all these activities is that the starting points are always the competencies and ambitions of the participants, rather than the teacher or leader. But a single definition of community music is yet to be found (ISME website, http://www.isme.org).

Reasons for participation may also exist on individual, more personal levels. Small (1998) outlined a broad sense of community music in our society by asserting that music was "not a thing at all but an activity, something that people do" (p. 2). In doing so, he used the term *musicking* as an all-encompassing verb for any musical activity. Performing on stage, listening to live concerts, singing in the shower, humming while doing housework, hearing Muzak in an elevator, jogging with a Walkman, and joining the church organist in singing a hymn are all examples of musicking (1998). To pay attention in any way to a musical performance – whether passively or actively – results in musicking. Small (1998) ultimately proposed the following definition: "To music is to take part, in any capacity, in a music performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (p. 9). The notion of participatory musical experience is not a new one, as the writings of Elliott (1995) also contain the principles and benefits of *musicing* (Elliott's spelling). It is through an encompassing concept of musicking that adults may be able to identify and embrace society's numerous, accessible musical venues.

Another factor that distinguishes community music from other forms of music-making is the co-existence of both formal and informal music education practices. Formal education, or the education associated with a traditional, structured school setting, is often coupled with an informal, less structured educational environment that encompasses diverse group learning. Through its remarkable paradigm, community music affords musicians a framework that creates a distinction from public or higher education (Veblen & Olsson, 2002). Furthermore, Veblen and Olsson (2002) outlined several characteristics of community music activities:

- Emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and the participants
- Active participation in music-making of all kinds (performing, improvising, and creating)
- Development of active musical knowledge (including verbal musical knowledge)
- Multiple learner/teacher relationships and processes
- Commitment to lifelong musical learning and access for all members for the community
- Awareness of the need to include disenfranchised and disadvantaged individuals
- Recognition that participants' social and personal growth are as important as their musical growth
- Belief in the value and use of music to foster intercultural acceptance and understanding

- Respect for the cultural property of a given community and acknowledgement of individual and group ownership of music
- Ongoing commitment to accountability through regular and diverse assessment and evaluation procedures
- Fostering of personal delight and confidence in individual creativity
- Flexible teaching, learning, and facilitation modes (oral, notational, holistic, experiential, analytic)
- Excellence/quality in the processes and products of music-making relative to individual goals of participants
- Honoring of origins and intents of specific musical practices (p. 731).

The intergenerational precepts of community music and the longitudinal implications of lifelong music-making may be of special interest to music educators as the profession reevaluates how music is taught and learned and how students are socialized musically. These considerations, then, are also applicable to adult learners. While several studies address music learning among adult and senior learners, the notion of andragogy as an independent strand within music education is absent from conventional music research.

Defining Andragogy

"The concept of andragogy can be interpreted in several ways. To some it is an empirical descriptor of adult learning styles, to others it is a conceptual anchor from which a set of appropriately 'adult' teaching behaviors can be derived, and to still others it serves as an exhortatory, prescriptive rallying cry. This last group seeks to combat what it sees as the use with adult learners of overly didactic modes of teaching and program planning, such as those commonly found in school-based, child education. Andragogy is also now, for many educators and trainers of adults, a badge of identity" (Brookfield, 1986, p.90).

Although the historical context of andragogy along with its multiple definitions will be discussed in greater detail later in this chapter, it will be important to provide an initial explanation of andragogy so that its function and use within this dissertation will be made clear. For the purposes of this study, andragogy will be defined as any self-directed, self-initiated learning behavior that, when displayed by adult participants in music-making activities, may indicate that independent musicianship has evolved and has manifested itself in self-governing actions in respect to specific musical settings. Although self-directed behaviors may include such actions as asking higher-order questions, seeking additional instruction, tailoring one's individual practice habits toward improved learning, searching out musical resources, inferring to other areas, and remaining self-selective in participatory activities, these indicators may, in fact, provide a window into what adults are learning in ensemble settings, how they are assimilating and transferring musical information into practice and performance, and how this may inform teaching at the individual and group levels.

While early definitions of andragogy are specific to only the adult population, I submit that andragogical behaviors may be observable in students of any age if conditions are such that these behaviors are encouraged, nurtured, and facilitated by instructors. It is because of adults' life experience that they are often compelled to

independently take responsibility for their own learning; consequently, what we learn from adults about how they acquire knowledge, process information, develop musical skills, and what they value about music participation may provide insight into how people learn best and can, therefore, inform how school music is taught. Moreover, while the precepts of andragogy may just be examples of good teaching, it would be misguided for educators to casually transfer the precepts of andragogy to every musical setting and to regard its attributes as universal remedies for enhancing education.

Another facet of andragogy important to address is its rampant and somewhat unbridled terminology. While numerous definitions of andragogy exist, it should be stressed that the purpose of this dissertation is neither to isolate nor pinpoint a clear definition of andragogy, but, rather, to attend to the characteristics of how adults learn while examining their relevance to music acquisition. It should also be emphasized that, while the terms *andragogy* and *adult education* share significant characteristics, the stance taken in this research will be such that andragogy is a *style* of learning and adult education is the *process* or the *institution* of learning that takes place among adult learners. While adult education programs are, without question, linked to the adult population, andragogy, in contrast, may be an approach to learning that is not wholly dependent on age or experience, whereby age-appropriate decisions made by students of any age may suggest that responsibility for one's own learning has surfaced. Additionally, the reader may notice that *andragogy* and *adult education* are used somewhat interchangeably throughout this document. Ultimately, it is important to keep in mind that it is the way in which adults learn that will be of greatest importance in creating implications for school music teaching. The multiplicity of tenets espoused by andragogy,

then, may benefit music educators as the search for a new definition of music education continues. This study will illustrate some of the many roles music plays in enriching the quality of life among adult learners.

Principles of Adult Music Education

Because there has historically been a general lack of concern for theories of adult learning, Knowles (1984), Brookfield (1986), and Sloboda (1984) identified characteristics unique to adult education and investigated ways to further the development of an adult-driven philosophy. Lindeman (1926) and Knowles (1968) were the first North Americans to coin the term *andragogy* in describing the learning tendencies common among adults. The precepts and historical contexts of andragogy will be discussed at length later in this chapter. Brookfield (1986) focused on and identified six characteristics of successful adult learning:

1. Adults learn throughout life as they adjust to life changes.
2. They display a diversity of learning styles and learn in different ways, at different rates, and for different reasons.
3. They prefer problem-centered learning that directly applies to specific personal concerns.
4. They are influenced, both positively and negatively, by prior experiences.
5. If learning is to occur, they need to view themselves as learners.
6. Adults tend to be self-directed learners (p. 31).

Finally, Sloboda (1984) proposed a three-stage model of musical development that began with pleasure, led to commitment, and culminated with achievement. In addition, Sloboda observed that many non-performers appeared to have missed the first stage of musical experience, thus stifling any further musical curiosity.

Because much of the research on adult musicians analyzed participation in community music organizations, Coffman (2002) outlined three varieties of motivation for participation in these groups: *personal motivations*, including self-expression, leisure, self-improvement, and recreation; *musical motivations*, including a professed love of music, learning more about music, and performing for one's self and others; and *social motivations*, including meeting new people, being with friends, and having a sense of belonging (p. 202). Of the three motivations, no single reason emerged as the leading reason for community music participation, although more successful performers reported higher ratings for personal and musical motivations than did less able performers (Coffman, 2002).

Gates (1991) studied the public at large and classified its musical involvement into three separate categories: participants, spectators, or not involved. In addition, he delineated the participant category into six sub-types: dabblers, recreationalists, hobbyists, amateurs, apprentices, and professionals. Gates concluded that community music ensembles overwhelmingly consisted of amateurs, apprentices, and professionals, as these categories tended to view musical performance as accomplishment. He also concluded that participation in adult music ensembles would only increase to the extent that music educators would explore avenues in which to attract the dabblers,

recreationalists, and hobbyists, as these groups tended to view music as entertainment (1991).

While adults experience diverse and independent levels of physical, cognitive, and emotional development within their lifetime, they learn differently according to their maturity level (Coffman, 2002). Some of the contributing factors toward adult maturity include biological tendencies, physiological influences, and cultural environments. According to Darkenwald (1992), adult education has been defined as "systematic processes used to foster changes in the knowledge, skills, and attitudes of persons whose dominant social roles are characteristics of adulthood," (p. 30) and it is through adult education programs that many adults find solace and meaning in their lives. Myers (1992) echoed these sentiments when he concluded that adults experience high levels of satisfaction when learning fulfills expressive needs.

Because many community music programs are founded on the premise that everyone has the ability to make music, community music involves active participation in many kinds of music-making: performing, improvising, and creating (Veblen & Olsson, 2002). As stated earlier, musical communities can appear in many forms, such as community concert bands, choirs, orchestras, jazz bands, rock bands, barbershop quartets, Renaissance ensembles, and church choirs. While some ensembles may have more stringent performance guidelines than others, many groups have two unique characteristics in common in that membership is both voluntary and self-selected (Veblen and Olsson, 2002). An individual who chooses to participate in a community music group has the opportunity to move through a variety of roles in the ensemble, "from observer, to participant, to shaper, to creator" (p. 731).

An additional component in adult music education is the preparation of teachers for this age group. Although adults may be more likely than children to recognize their need for learning, teacher education programs have historically failed to acknowledge the need for music learning past twelfth grade (Myers, 1992). "School-based strategies" and "intuition" are the foundation for many music educators' teaching styles, rather than teaching lifetime learning habits (p. 25). There has also been a commonly accepted theory that teachers understand the critical developmental stages of junior high and high school students far better than those of adults, so it will be imperative for teachers to recognize adult music learning tendencies if they are to raise the level of understanding regarding the stages of adult development (Achilles, 1992). Mark (1998) indicated that a majority of students accepted into higher education are overwhelmingly trained in the Western classical style, which may lead to teachers who are improperly suited to meet the multiple demands of adult musicians. He proposed an evaluation of the music teacher preparation curriculum, which placed emphasis on the media explosion, the global village, and the multicultural society:

1. Emphasis on the music behavior of people rather than exclusively on music as a work of art.
2. Acceptance of the existence of a variety of equally valid musics.
3. Conveyance of attitudes such as tolerance, empathy, and respect for differing tastes.
4. Stressing the emotional meaning of music, rather than merely the rational, structural, analytical and related aspects.

5. Emphasis on the processes of musical socialization and the reception of music.

6. Regarding teaching not as a one-way street but as a mutual learning process between teacher and pupils.

7. Consideration of the multi-functionality of music in our society (Mark, 1992, p. 23).

Because adults have traditionally possessed the ability to independently conceptualize their own educational needs, it is through educating teachers in adult learning theories that musical instruction's effectiveness will be enhanced. Adults may also select musical activities because of the perceived health benefits associated with participation; therefore identifying health and wellness tendencies attributed to musical participation may also contribute to understanding more fully the developmental stages associated with adult learning.

Health and Musical Wellness

Research in music therapy, wellness, and the aging process (gerontology) has illustrated perceived health benefits for adults as a result of participation in music-making activities (Belli, 1996; Cavanaugh, 1994; Coffman, 1996; Farbman, 1994; Horn, 1992; Koga & Tims, 2001; Pieters, 1996; Rider, 1997; Roskam, 1993; Roskam & Reuer, 1998). While the purpose of this dissertation is not to report extensive findings pertaining to the health benefits of participation in community music, it is important to cite examples from the available literature on the subject. Perhaps these results will in some way assist

researchers and music educators in evaluating adult music instruction, thereby developing a conceivable framework for additional, comprehensive studies.

Although adults begin to experience gradual deterioration of the neuromuscular and cardiovascular systems after the age of 26, the aging process itself does not interfere with the ability to learn (Coffman, 1996). While older adults may require more time to decipher information, maintain focus, and perform multi-tasking operations, these deficiencies can be minimized through task familiarity, regular exercise, and structured information (Cavanaugh, 1997). Primary mental abilities, such as vocabulary, number and word fluency, spatial orientation, and inductive reasoning, have been identified as deteriorating with age; conversely, secondary mental abilities, such as idea production, auditory and visual intelligence, memory, and intelligence, have not been subject to deterioration (Horn, 1982). Fluid intelligence, or the analytical reasoning independent of experience and education, is thought to develop early in life and decay with age, whereas crystallized intelligence, that is, cultural knowledge based on life experience and education, is thought to increase with age. Because of the large amounts of domain-specific knowledge required for expertise, scientists in cognitive studies have observed that individuals are rarely experts in multiple areas (Coffman, 1996; Pieters, 1996). It is conceivable, then, that, while general cognitive abilities may deteriorate over time, areas of expertise within individuals can maintain or even increase with time and practice (Pieters, 1996).

A number of researchers have established the positive health benefits of music participation (Belli, 1996; Koga & Tims, 2001; Roskam & Reuer, 1998). According to Belli (1996), community music-making in modern society has become a priority in

strengthening the behaviors, attitudes, and beliefs of one's life, which ultimately leads to better health. The researcher also reported that active music-making is viewed as an integral component within education, social activities, and ultimately wellness, stating that "music-making is inherently good for people" (Belli, abstract, 1996).

Several corporate studies endorsed by companies such as the Lowrey Organ Company and the Fletcher Music Centers in Clearwater, Florida, have investigated the effects of music on the health of senior adults. Compelling data were compiled from these research studies that may have strong implications for the continuance of adult education in music. In subjects who participated in group or private music lessons, benefits included strengthened immunity (Roskam & Reuer, 1998), decreased anxiety, and a decreased perception of loneliness (Koga & Tims, 2001). Most notably, Koga and Tims (2001) reported that healthy subjects who took advantage of private music instruction experienced a 90% increase in Human Growth Hormone (hGH), which tends to rapidly decrease with age. In contrast, elevated levels of hGH can increase energy and sexual function, cause fewer wrinkles, and reduce the frequency of osteoporosis. Rider (1997) also reported that exposure to music has a remarkable effect on lowering three different types of neuroendocrine stress hormones – hormones that interfere with natural healing – in cancer patients. Even for non-performers, Farbman (1994) outlined how experiencing music can affect one's individual health:

- An outlet for expressions of feeling
- Structure which promotes physical rehabilitation
- Non-pharmacological management of pain and discomfort
- Sense of control over life through experiencing success and mastery

- Positive changes in mood and emotional states
- Anxiety and stress reduction
- Memory recall which contributes to reminiscence and life satisfaction
- Opportunities to interact socially with others
- Emotional connection when spouses and families share creative music experiences (1994).

In a longitudinal study, a team of Swedish researchers surveyed nearly 13,000 adults regarding their cultural activities and tracked them for 8 years (Bygren, Konlaan, & Johansson, 1996). Using a controlled number of variables, the researchers discovered that those individuals who attended cultural events or who participated in community music activities experienced lower mortality rates than those who did not attend cultural events or participate in community music activities. The act of making music, according to the researchers, contributed favorably to their perceived health, mental well-being, and quality of life. Finally, Roskam (1993) addressed the Platonic influence of music on one's spirit and behavior:

> Music can and does influence an individual's behavior. The extent of this influence, or the form it may take, remains somewhat enigmatic. We do know that the influence involves a combination of musical and experimental factors. Rhythm – or pulse that is regular or irregular, fast, or slow, changing gradually or changing abruptly – can affect behavior. Increase in dynamic levels, instrumentation, the quality of sound, tonal aspects of music, as well as a myriad of other musical entities can all be responsible for subtle and not so subtle actions and reactions. Over all lie

the experiences of a lifetime that make every musical response unique and private (p. 8).

A review of literature suggests that music does have a perceived impact on the health and wellness of the body, mind, and spirit. Because there are certainly cognitive, social, and psychological developments that occur regularly in one's life, it would be fair to assume, then, that one would experience a heightened degree of feeling and understanding from musical activity. It is through this practice of repetition that feelings regarding music may be acknowledged, interpreted, and developed; in many cases, this cyclic trend results in motivation for continued participation in community music.

Theories of Motivation

Motivation in relation to academic settings has long been of great interest to educators, theorists, and psychologists (Maehr, Pintrich, & Linnenbrink, 2002). Although there exists disagreement as to the source of motivation, it is a common belief that motivational research may provide insight into what prompts students of any age to make choices and select preferences (Bowles, 1999; Csikszentmihalyi, 1975; Deci & Ryan, 1985, 1991; Eccles, 1983; Eccles, Wigfield, Flanagan, Miller, Reuman, & Yee, 1989; Hull, 1943; Locke and Latham, 1990; MacLean, 1981; Maehr, Pintrich, & Linnenbrink, 2002; McClelland, 1985; Pintrich & Schunk, 2002; Rachlin, 1991; Rideout, 2002; Smith & Haack, 2001; Urdan & Maehr, 1995; VanderArk, 1989; Woody, 2004). Additionally, the extent to which teachers understand the various and individualistic nature of students' motivation for learning may be useful in predicting educational outcomes, performance achievement, continued interest, and improved instruction (Bowles, 1999; Coffman &

Adamek, 1999; Deci and Ryan, 1985, 1991; Eccles, Wigfield, Flanagan, Miller, Reuman, & Yee, 1992; Flanagan, 1982; Locke and Latham, 1990; MacLean, 1981; Maehr, Pintrich, & Linnenbrink, 2002; Pintrich & Schunk, 2002; Pitts, 1995; Rideout, 2002; Smith & Haack, 2001; Urdan & Maehr, 1995; VanderArk, 1989; Woody, 2004). While early models of behaviorism provide some information regarding human choice (Bruner, 1963; Knowles, 1984), the recent focus on social cognitive models of motivation may assist teachers and students of music in understanding the breadth and depth of expressive, social, and musical fulfillment that music participation can provide. Thus, determining the degree to which motivational factors contribute to adult participation in community ensembles remains a viable and intriguing prospect in developing a philosophical framework for fostering adult music education.

While researchers and psychotherapists differ on what factors may contribute to motivation in students, they tend to agree that certain types of observable behavior may indicate when motivation has occurred in individuals (Maehr, Pintrich, & Linnenbrink, 2002). In their extensive review of literature, Maehr et al. provided four specific action patterns upon which motivation research has focused: choice and preference, intensity, persistence, and quality. *Choice and preference* was classified as a deliberate response by students in selecting one activity over another. By investing energy into a specific activity, students may be intrinsically motivated to continue choice behavior over an extended period of time. While closely related to choice and preference, *intensity* primarily centers on the degree to which a student becomes involved in an activity. Choosing a given interest is merely a directional decision; intensity, on the other hand, requires attention to detail and focus. Next, a deeper indication of motivation lies in *persistence*, or the degree

to which an individual persists in a choice and acquires an extended learning opportunity. Finally, the *quality* of engagement is especially important when measuring motivation behavior in individuals. This is perhaps the most sophisticated level in learning, as the qualities that determine how a person learns may also determine achievement.

Although an individual's actions may be indicative of motivation, two additional, more intrinsic indicators, *cognition* and *affect*, have been noted as contributing significantly to motivational processes in individuals (Maehr et al., 2002; Pintrick & Schunk, 2002). Determining how students think (cognition) and feel (affect) may, in fact, lead to a better understanding of motivational processes.

Cognition refers "not only to how a person's thoughts impact his or her motivation but also to the type of thoughts that result based on various motivational processes" (Maehr et al., p. 463). In essence, an appreciation for the learning process itself and a desire to seek educational opportunities are two cognitive functions that shape an individual's investment in learning. Thus, Maehr et al. suggested that educators find creative ways to elicit in students a desire for lifelong learning following high school education. This could be a significant advancement in the application of music andragogy, or the teaching and learning strategies commonly shared among adult learners in music.

Affect has been considered by some psychologists and theorists to influence the way people respond to feedback and motivation (Maehr et al., 2002). While many believe that emotions drive human behavioral characteristics, others, conversely, believe that human behavior results in an emotional conclusion. Anxiety, fear, delight, and interest are emotional affects that not only play an important role in motivation itself, but also in performance products.

Other theories of motivation include (1) the role of values, which can influence identity development, (2) self-perceptions of one's abilities, which includes the self-analyses of potential and future tasks, (3) self-efficacy theory, which includes recognizing the awareness of one's abilities to learn or perform a piece of music, and (4) attribution theory, which suggests that psychological consequences such as self-efficacy and affect influence behavioral choices like choice, persistence, level of effort, and achievement (Maehr et al., 2002.) Finally, in terms of intrinsic motivation, self-determination theory is perhaps one of the most compelling theories that can be linked to adult learning. In this model, students are intrinsically motivated and are "more likely to seek out and master challenges which satisfy their needs to be competent and self-determining" (p. 363).

Theories of Motivation in Lifelong Learners and Music

Other literature on motivation suggests that the way music educators enhance student expectancies may not only improve student achievement and the perceived value placed on selected musical activities, but may also prepare students for making future choices to participate in similar musical activities. Csikszentmihalyi's (1975) beliefs of flow and intrinsic motivation, that is, behavioral modifications governed by both intrinsic and extrinsic forces, has also been an important feature in musical motivation theory. Woody (2004) echoed these sentiments, and added that music educators can raise the level of motivation in students by drawing upon and generating inspiration, developing a support network of peer musicians, and establishing a classroom environment that is conducive to the creation of musical rewards. While Bowles (1991) concluded that

several significant positive relationships existed between prior experience in music and current interest in music, the researcher later contended that the responsibility of creating an adult population who participates in and supports the arts remains a challenge (Bowles, 1999).

Pitts (2005) discovered that leisure, personal development, identity, and self-concept were among the most notable motivators for community musicians in Great Britain. Her findings indicated that maintaining a balance between both individual experiences and group experiences found in musical participation was a key factor in stabilizing performer satisfaction. Salient individual (intra-personal) experiences included personal goals, musical aspirations, escape from everyday responsibilities, self-discovery, and individual satisfaction. Group (inter-personal) experiences, on the other hand, included social goals, musical achievement, acceptance of shared responsibility, and friendship and support. In short, Pitts' informants were motivated by the premise of creating an enriched version of themselves, yet the prospect of sharing that enriched version through group interaction made this process even more meaningful.

Finally, MacLean (1981) ultimately offered that motivation for lifelong learning "encompasses those experiences in any setting nurtured by any motivation, which improves capabilities for developing one's own personality and for integrating one's lifestyle with the human, natural, and social environments in which one chooses to live" (1981, p. 1). MacLean's definition not only encapsulates a comprehensive impression of motivation, but complements the precepts of andragogy as well. The aforementioned research has several implications for improving classroom instruction and raising adults' self-awareness and self-realization regarding specific motivational factors.

Cultural Influences on Motivation

Environmental and societal lenses have also had a profound impact on shaping musical tastes and perceptions of musical function. Radocy and Boyle (1988) summarized several key cultural components based on the writings of Merriman (1964) and Gaston (1968). Merriman outlined the uses and functions of music and determined that expression, entertainment, communication, symbolism, social stability, religion, and the enforcement of social norms were among those factors most representative of musical function in society. While Gaston's considerations were similar to Merriman's, the former added the compelling notion that, while music may serve similar functions in almost every culture, it is the cultural matrix, or one's surroundings, that determines the degree to which individuals identify and respond to their own music. In another model, Sloboda (1985), later echoed by Dowling and Harwood (1986), summarized that biological, evolutionary processes drive motivation and encourage musical participation among human beings. Ultimately, it is the cultural schemas, those things that are learned and handed down from generation to generation, that impact potential receptiveness to musical motivation and understanding. Thus far, this dissertation has presented a relatively Western view of motivation for musical participation. The cultural tenets espoused by Merriman and Gaston can be clearly recognized in Western and non-Western schemas alike.

Small's (1980) research on Balinese music reflected a deep pride for artistic heritage. The arts are so engrained into Bali's societal schema that there is no word for *art* or *artist* (1980). The Balinese are motivated to do things as well as possible, and, even though professional musicians are rare, the act of making music is no exception to that

rule. Small noted that circles of multi-generational gamelan orchestra members teach each other and support one another in the community and take seriously the utilitarian virtues of musical performance. Their cultural schema, in sharp contrast to the Western posture, allows no room for the concept of tension and release in music, as Balinese parents teach their children to respectfully resist heightened emotional responses. Additionally, it was the Western influence of the mid-20th-century that altered the status of live gamelan performance and relegated it to being a mere commodity (1980). On this point, Small directed the reader's attention to the paradoxical phenomena of using live gamelan orchestras for tourism entertainment venues and of using recorded performances for authentic Balinese ceremonies.

Smith (2001) observed the sociopolitical motivation of Haiti's musical creativity and discovered that the deep – and violent – rift between the elite and the peasantry produces an ever-constant drive for exploiting that which is behaviorally possible. The art of verbal banter, or the throwing of *pwen* ("points") in a musical context, is the most productive and recognized way for Haitians to express their concern over existing conditions. These "musical machetes" (Smith, pg. 45) have been observed in numerous contexts, including the agricultural work party, a Haitian refugee camp in Guantanamo Bay, and in the recording studios' *mizik rasin* ("roots music") that celebrates and draws heavily upon the music of the peasantry (2001). McAlister (2002) pointed to several examples of expressive Haitian musical behavior, such as the use of vulgarity in songs, vodou connotations, anti-Semitic reactivity, transnational customs in New York City, political reform, color bias, and the fundamental elements of work and play. Furthermore, Averill (1997) discussed Haitian music in relation to the discourse of power and the

motivation of individuals in the recording industry who speak (sing) against Haitian politics and the power struggle between the elite and the severely marginalized. Haitian music is engrained into the culture, and, like Balinese music, is woven into daily life and daily routines.

Nanongkham (2006) noted how the piphat ensembles of Thailand mirror the overall Thai social system. Because the Thai culture is motivated to maintain an interdependent society, the lower class depends on the upper class, and, in turn, the lower class is protected by those in superior positions. Nanongkham believed the classical piphat ensemble reflected this construct. Despite this paradigm that seems to be an unmistakable norm in Thailand, the once-renown, royal piphat ensembles, like the gamelans of Bali, are often consigned to performing background music at utilitarian events, such as receptions and dinners, hotel entertainment venues, and Thai boxing matches. The Westernization of Thailand in the last century has positioned the traditional piphat ensemble in a somewhat precarious role within the culture.

These examples certainly speak to the cultural functions of music set forth by Merriman (1964) and Gaston (1968). The expressive, communicative, religious, and symbolic properties Merriman asserts are evident, and Gaston's argument regarding the cultural matrix and its influence on the mode of expression is palpable in the case of Haiti's political volatility. While this case may not directly speak to Merriman's tenet of music's ability to stabilize a culture, it is perhaps the instability of Haiti that has steadied the country's musical expressiveness and freedoms.

Motivational research poses several implications for acknowledging cultural schemas, improving classroom instruction, and providing the basis for raising students'

self-awareness regarding motivational factors that contribute to their own study of music. Music participation affords teachers with a framework for suiting the needs and motivations of a growing population of adult learners whose artistic, creative, and spiritual needs are fulfilled through musical activity. It is advisable for students and teachers to be cognizant of developing and maintaining flexible teaching strategies that provide social engagement, cultural awareness, multifaceted modes of learning, and tenets of traditional music education.

The review of literature in this chapter suggests that music does have a perceived impact on the health and wellness of the body, mind, and spirit. Because there are psychological, social, and cognitive developments that occur cyclically and regularly in life, it would be fair to assume, then, that individuals may experience a heightened degree of feeling and understanding from musical activity. Perhaps this prospect will in some way assist researchers and music educators in evaluating adult music instruction and in developing a conceivable framework for additional, comprehensive studies. The motivations and ideals surrounding the constructs of adult learning and andragogy have changed dramatically over several hundred years; it may behoove music educators to recognize and explore the evolution of andragogy's provocative, yet controversial history.

Historical Placement of Andragogy

The term *andragogy* has appeared in various countries and has possessed different connotations in each of them (Reischmann, 2004). According to Reischmann (2004), one of the world's most celebrated and distinguished authorities on adult education, three popular definitions of andragogy exist. First, andragogy has been categorized as the

scholarly approach to how adults learn. In this paradigm, it is viewed as the science of understanding (*theory*) and supporting (*practice*) the education of adults for a lifetime. A second definition is that andragogy is based on the hypothesis that adults are self-directed and autonomous learners and that teachers are the facilitators of learning, not the leaders. This is a particularly North American approach to andragogy and one that will be discussed further in the following pages. A third, more unstable definition is that andragogy is an unclear term with an unclear purpose whose meaning can change within a single educational publication and whose varying terminology is incapable of accurately describing adult education (2004). Given that cultural and provincial schemas have influenced the numerous contexts in which andragogy exists, a uniform definition has yet to be found, which, consequently, may explain andragogy's tumultuous and ambiguous evolution through multiplicitous definitions and meanings.

The roots of ancient education are beset with significant figures who, primarily, were teachers of adults, not juveniles. Gradually, though, a teacher-centered approach was adopted, whereby students were subjected to mandated instruction, assuming the term *pedagogy*, or the art and science of teaching children. (The Greek stem *paid* means *child*, and *agogus* means *leader of*). (Knowles, 1984). According to Knowles, pedagogy was "the millstone around education's neck" (p. 42) that forever altered the course of learning:

> I believe that the cultural lag in education can be explained by the fact that we got hemmed in from the beginning of the development of our education systems by the assumption about learning that were made when the education of children became organized in the Middle Ages...Tragically,

> the earlier traditions of teaching and learning were aborted and lost with the fall of Rome; for all the great teachers of ancient history – Lao Tse and Confucious in China, the Hebrew prophets, Jesus, Socrates, Plato, Aristotle, Euclid, Cicero, Qunitilian – were chiefly teachers of adults, not children (p. 42).

Knowles (1984) then traced the development of monastic schools established by European cathedrals and churches, when church doctrines and morals were taught and instilled among pupils and whereby the "pagan" beliefs of self-discovery and "learning by doing" were stifled (p. 42).

In general, andragogy has been a highly debated concept for nearly two centuries. (The Greek stem *aner* means *man*, "as distinguished from boy") (Knowles, p. 43). This theory of adult education was expanded by and is currently studied within general education arenas, but has been disproportionately understated in regard to music education. While the construct of adult music education is not a new one, the term *andragogy* does not often appear within music education research. In order to more fully understand the principles of andragogy and to determine its applicability, if any, to music, it will be important to investigate the historical contexts of this intriguing, yet contentious term.

The First Appearance in Print

Reischmann (2004) conducted exhaustive research on the history of andragogy. Initially, it was Alexander Kapp, a German high school teacher, who first used the term *andragogik* in his 1833 publication, *Platon's Erziehungslehre* (*Plato's Educational*

Ideas), which paid homage to Platonic idealism and educational morality. Nearly halfway through the book, Kapp placed his chapter entitled *Die Andragogik oder Bildung im männlich Alter* (*Andragogy or Education in the Man's Age*), and, in sixty pages, described the need for lifelong learning in all people. He argued that education, self-reflection, and nurturing the character are the first values in human life, and that repeating these patterns continually influences one's moral fiber and objectifies competencies. While this was the first time *andragogik* was captured in print, Kapp did not explain if he invented the word or borrowed it, and he did not provide a theoretical framework for implementing adult education. He did, however, promote lifelong learning and claimed it was a necessity in life (Knowles, 1984; Reischmann, 2004; Smith, 1999).

Between 1820 and 1840, European and American cultures were already interested in adult learning, which had become a popular commodity. It was during this time that Europe's workers' education programs, the educational work of churches, the enlightenment movement, and reading societies flourished. Simultaneously, town libraries and museums in America were thriving, and the addition of Boston's Lowell Institute and the Franklin Institute in Philadelphia left an indelible mark on life-wide education (Reischmann, 2004). As a result, an additional term to define adult learning during this time was not needed, and, consequently, Kapp and his term faded from society.

The Second and Third Inventions of Andragogy (Term used by Reischmann, 2004)

After nearly 60 years of dormancy, adult education experienced a theoretical revival in 1920 Germany. Groups of scholars revitalized the term *andragogik* and

developed a practice known as *Neue Richtung*, or the *New Direction*, in educating adults (Reischmann, 2004). Although the why, what for, and how of teaching adults was discussed in this document, a methodological approach was not prescribed. Lindman (1926), in an example indicative of andragogy's controversial ambiguity, mistakenly referred to andragogik as an actual method of instructing adults during his tenure at Frankfurt's Academy of Labor. Lindman, incidentally, was also responsible for bringing the term *andragogik* to North America. Although an academic, scholarly approach to andragogik loomed in the distance, workers in adult education were disparate, individualistic, and not yet affiliated with university support, and, because of its highly theoretical and undefined meaning, andragogik was once again forgotten for nearly 30 years (Reischmann, 2004).

The third invention occurred in the 1950s when andragogic publications began appearing in Switzerland, Yugoslavia, Hungary, the Netherland, and Germany. Despite this activity, the notion of andragogik was still known only to insiders and was not yet accessible to, or accepted by, other scholars. Because the conventional, historical foundations had long been forgotten, no continuity existed in educating adults, educating teachers of adults, or developing stable curricula. At this point in time, adult education reflected a non-defined, amorphous mixture of theory, practice, and musings. This instability warranted an eventual differentiation between "doing" and "reflecting" within the practices of adult education (Reischmann, 2004).

Identity Achieved

In 1967, Malcolm Knowles, Director of Adult Education at Boston University, was approached by Duscan Savicevic, a Yugoslavian adult educator, at an adult education conference. It was there that Knowles was first introduced to the word *androgogy*. (This was how Knowles initially chose to spell the term.) Knowles' fascination with this new word prompted him to further investigate adult learning and understanding, and in the subsequent publication of his 1968 article, "Andragogy, Not Pedagogy," he made sharp distinctions between pedagogy and andragogy. His views also emphasized the principle of self-directed learnedness among students and a mode of facilitation among teachers. These ideas and concepts gradually spread throughout North America and other English-speaking countries (Jarvis, 1997; Knowles, 1978; Merriam, 1999; Reischmann, 2004; Savicevic, 1999). Knowles' *Farewell to Pedagogy!* appeared in 1970 and provided guidance to adult educators who otherwise had never received formal instruction in adult education experiences. Now, theory and practice ("science and art") were merging and creating new shape, structure, and guidance to this nebulous, previously undefined construct. Others, though, did not agree with Knowles' definition of andragogy and criticized his work, claiming it was reductionistic and particularly limited (Merriam & Caffarella, 1999; Reischmann, 2004; Savicevic, 1999; Smith, 1999). In fact, Dutch scholar van Gent (1996) claimed that Knowles' work was a "specific, prescriptive approach" (Reischmann, 2004), which may be seen in Knowles' definition of adulthood:

> Andragogy assumes that the point at which an individual achieves a self-concept of essential self-direction is the point at which he psychologically becomes adult. A very critical thing happens when this occurs: the individual develops a deep

psychological need to be perceived by others as being self-directing. Thus, when he finds himself in a situation in which he is not allowed to be self-directing, he experiences a tension between that situation and his self-concept. His reaction is bound to be tainted with resentment and resistance (Knowles, 1978, p. 56).

After having attended to the criticisms of his contemporaries who appealed for a new definition of andragogy, Knowles softened his posture in 1980. It was at this point that he relinquished the notion of adult exclusiveness and deemed andragogy as the process of *self-directed learning*. In fact, the author retracted his earlier stance regarding the disparity between pedagogy and andragogy, writing that he should have used the phrase "on the way from pedagogy to andragogy" (Knowles, 1979). Knowles' expanded meaning of this concept now included teaching and learning styles rather than a prescribed specialized set of learning criteria determined by one's age. In order to better understand this new model, it will be important to outline Knowles' basic assumptions of adult learning and to report the resultant discussions lead by his critics. Considered by some to be the father of modern andragogy (Smith, 1999), Knowles created four original assumptions regarding adult learners. A fifth assumption was added some time later. It is this set of assumptions that has sparked educational debate, discussion, and calls for reform in adult learning:

Knowles Assumptions

1) *Self-concept*: As a person matures, his self-concept moves from one of being a dependent personality toward one of being a self-directed human being.

2) *Experience*: As a person matures, he accumulates a growing reservoir of experience that becomes an increasing resource for learning.

3) *Readiness to learn*: As a person matures, his readiness to learn becomes oriented increasingly to the development tasks of his social roles.

4) *Orientation to learning*: As a person matures, his time perspective changes from one of postponed application of knowledge to immediacy of application, and, accordingly, his orientation toward learning shifts from one of subjective-centeredness to one of problem-centeredness.

5) *Motivation to learn*: As a person matures, the motivation to learn is internal (Knowles, 1984, p. 12).

The presentation of these assumptions produced a striking rift between pedagogy and andragogy, and its principles are still highly debatable. Critiques of Knowles' work and his five assumptions are fecund within educational literature. With regard to his first assumption, *self-concept*, critics believed that children may also be self-directed learners and that learning comes naturally to them and that it can be spontaneous. Brookfield (1986) noted the writings of Piaget, Erikson, Dewey, and Montessori that address this issue of self-directed behavior in children. Other opponents believed this particular assumption was a culturally bound, patriarchal, North American mindset that is not evident in all cultures. In contrast, Nah (1999) suggested that, although the concept of self-directed learning changes from culture to culture, cross-cultural applicability is still a viable incidence.

Critics in opposition to *experience* believed that not all learning is best achieved through experimental, problem-solving ways (Brookfield, 1986; Smith, 1999). The

growth of technology and new information often positions learners in lecture-oriented and teacher-centered courses of instruction, suggesting that not all adult learning is conducted andragogically. Furthermore, past experience may not always lend itself to enhanced learning, as children's learning experiences may be no less significant than adults'. While it is true that children have smaller reservoirs of experience, this does not indicate that their learning events are less meaningful (Smith, 1999). Correspondingly, Dewey (1933) believed that, educationally, age and the amount of experience make no meaningful difference in one's learning.

In terms of *readiness to learn*, it is believed that children also have to perform and uphold social roles (Tennant, 1988). Brookfield (1986) believed this assumption was an oversimplification on Knowles' part and that it could be misinterpreted as a reductionist view, whereby the parts of learning become a series of steps, such as those found in skill-based models. He believed Knowles neglected the component of learning through the enjoyment that educational opportunities afford. Humphries (1988) suggested that Knowles' use of the term "social roles" has the potential to reproduce oppressive forms of social labeling, and feminist writings have accused Knowles of overlooking the power and learning needs of women (Tisdell, 1993).

Knowles viewed *orientation to learning* as an acquired trait, not a natural one, and believed that adults have a greater need for immediacy in their learning than children. Tennant (1988) argued that the reverse is true, in that adults have the capacity to accept a postponed application of knowledge until such time as it is put to use or is needed. Brookfield (1986) also disagreed with Knowles' focus on problem-centeredness and suggested that adults gain pleasure from learning things in which no specific goal is set.

Reischmann (2004) refers to this as "partly-intentional or non-intentional" learning, whereby knowledge is circumstantially acquired through non-conventional, informal, and often unexpected means.

Because Knowles focused primarily on age and stage of development, he did not view the *motivation to learn* as an organic process, but, rather, as a conditioned response through formal learning environments (Smith, 1999). While Tennant (1988) believed this was a utilitarian approach to learning, Hanson (1996) argued that this highlighted the relationship between individuals and society. Ultimately, Davenport (1987) made an appeal for educators to redefine andragogy by monitoring its evolution through empirical means and by closely managing the discussion and debate regarding adult learning.

Summary

It is undeniable that Knowles' principles surrounding andragogy forced educators to evaluate their perspectives regarding adult learners. The overarching criticism of his work is that his set of assumptions is but one concept that is extremely general and reliant on its historic context of the time. Others attack Knowles' offensive posture initially taken against pedagogy and pedagogues. Alliances were broken, and those who did not share in andragogic perceptions, according to Knowles, would be lost to the knowledge afforded by andragogy (Reischmann, 2004; Smith, 1999).

Knowles' teachings were not – and still are not – as popular in Europe as they are in North America (Reischmann, 2004; Smith, 1999). European views tend to be more philosophically diverse and include numerous learning theories and strategies. In fact, European authors often use the expression "adult education" or "adult pedagogy," instead

of "andragogy" (Reischmann, 2004). Reischmann also noted that the International Society for Comparative Adult Education currently defines andragogy as a "scholarly approach" and adult education as a "field of practice" (2004).

Because it does not explain how or why adults learn, Knowles' theory has been said to exist as only a set of assumptions and not a true theory of adult learning (Knowles, 1984; Smith, 1999). Some believe that andragogy gained popularity at a given time in history and that it speaks more about that moment than it does about the learning process itself (Jarvis, 1995; Smith, 1999). While exclusive use of the term andragogy may be, at best, unsubstantiated, Knowles' concept was a thought-provoking and creative approach that engaged educators in healthy debate regarding appropriate measures within adult education. As a result of this dialogue, several international publications and institutes of adult learning devoted to andragogic theory have appeared worldwide, including programs in Europe, Canada, the United States, Africa, Venezuela, South Korea, Estonia, Serbia, the Czech Republic, and Slovenia (Reischmann, 2004).

Pedagogical approaches have traditionally been employed in music education classrooms. In many cases, independent musicianship is not fully achieved, because students may become dependent on the instructor. While it is undeniable that pedagogic techniques, such as teaching posture, fingerings, breathing, notation, counting, and forming and maintaining an embouchure must be used in teaching an individual of any age to play an instrument, self-initiated musical behaviors may indicate that andragogic, self-directed thought patterns have been assimilated.

Knowles' later definition of andragogy, that it is, in fact, self-directed learning, may be of great benefit for music teachers. Using this as a starting point for discussion, it

is feasible that teaching and learning styles can be placed on a continuum, or a sliding scale, with andragogical facilitation on one end, and pedagogical teaching on the other. This visual representation may be a useful model for music educators, as much of teaching that takes place in a successful music classroom may continually and artistically shift between teacher-centered and student-centered activities. This model provides the compelling (and refreshing) notion that while pedagogical techniques may be used with the most aged of learners, andragogical techniques may be used with the youngest. Despite the attack on Knowles' work, andragogy continues to provide implications for current use as a basis for adult educators and their students to maintain healthy dialogue.

As mentioned earlier in this chapter, andragogy, for the purposes of this research, will be defined as any self-directed learning behaviors that may indicate that independent musicianship has evolved and has manifested itself in self-governing actions in respect to specific musical settings. While early definitions of andragogy, like those of Knowles, are specific to the adult population, I submit in this dissertation that andragogical behaviors may be observable in students of any age if conditions are such that these behaviors are encouraged and nurtured by instructors. Additionally, viewing andragogy as a *style* of learning may be helpful in realizing that there may be ways of learning not reliant on age or experience and through which students of any age may be able to make independent, age-appropriate decisions regarding their own learning. Nevertheless, adult learners may be the best models we have for exploring this type of learning. This notion, then, becomes an essential component in examining the definition of music education and in crafting a philosophy of teaching adult learners in music.

"She finished high school with honors*! Then Business College gave her training in six months and she started out to beat typewriters for a living. Fine! But Susie was temperamental. Grinding drudgery* might do *for the type of girl whose only aim is an early marriage. For Susie it was* killing*. So Sister Susie 'took up the saxophone.' Now she was an average girl. You could never call her* gifted *or* talented*. But within a week she was playing tunes and in six months she could handle her saxophone* like a veteran*. Then things happened. First, a little club orchestra. Next, a local sextette. Then some home town 'entertainment' – a sharp-eyed scout from a well-known booking office – a contact – and little Miss Susie hit the* 'big time' vaudeville*, drawing down as much cash weekly as the salaries of* half a dozen stenographers*. Only Buescher assures success!"* (Mark, 2002, pp. 106-107).

Unsubstantiated philosophies of education often contain inaccurate assumptions about learning, the motivation behind that learning, and the outcomes associated with the didactic process. The absurdity of the 1928 Buescher saxophone advertisement above brings to the forefront the importance of fashioning a well-defined, well-crafted philosophy of adult music education. Such a philosophy, then, might guide thinking and instruction and may be impervious to others' attempts to place a disproportionate amount of emphasis on those factors that may or may not have a direct influence on the learning process and future achievement of its participants.

Philosophies can be created to serve several purposes and to encompass a wide array of individuals, groups, and beliefs. Traditionally, philosophies have been used to unite those within a profession and to ground the behaviors of those in that profession with a set of guiding principles that provides awareness of the past and direction for the future. While Reimer (1989) noted that any philosophy possesses limitations, he concurrently purported that it "must be conceived as being 'of a time,'" and that it "must also give recognition to the fact that it can only provide a point of departure for practitioners of that time" (pp. 2-3). Given andragogy's nebulous history, the notion of

reevaluating and redefining the principles of adult music education among both practitioners and students may be an important step in advancing philosophical thought within our current situation.

As stated at the onset of this chapter, the percentage of the population represented by older adults will continue to rise, which suggests that adults may be seeking educational opportunities to improve their quality of life. Rapid technological advances in society have shifted attention onto meeting the learning needs and interests of all ages, and the convenience and abundance of global information that exists today contributes to the desire and demand for self-discovery learning. This, then, supplies the impetus for creating an innovative philosophy for adult music education and necessitates the development of a flexible, adaptable philosophy in a shifting society.

In order to construct a viable framework for forming a philosophy of music education for adults, it is important to emphasize the philosophical writings of several individuals who have mused over the ramifications of music meaning and the purposes of music in society. Additionally, central principles to consider in crafting an adult philosophy of music education will be presented, both from the perspective of the adult learner and from that of the teacher, as well as the inherent values of such a philosophy and those that may be acquired through its use.

Philosophical Beliefs Regarding Education

"The philosopher sees the problem of adult learning from the point of view that 'civilization is a race between education and catastrophe'" (Knowles, 1950, p. 6). The foundations of educational philosophy have historically been rooted in two primary areas

of thought (Knowles, 1950). One concept of educational philosophy is the notion that education is an instrument of social development, whereby education may be valued for its effect on improving society and those in it. This model endeavors to generate individuals who are productive, contributing members of society who follow the guidelines and cultural patterns established by that society. The primary objective, then, is to create a pliable educational philosophy that bends in relation to an ever-changing world. A second concept of educational philosophy is the idea of improving the individual person. In this model, it is the development of character, intellect, physicality, and respect within the person that ultimately creates beauty, goodness, balance, and truth within and among peoples everywhere and at all times (Knowles, 1950).

Plato, epitomizing the two tenets of educational philosophy as described above, argued that music is good for both the individual and for society. In *Republic*, the ancient philosopher espoused that music creates a good person, stating that anyone surrounded by music "would praise beautiful things and take delight in them" and that the listener would subsequently become "beautiful and good" himself (Mark, 2002, p. 6). Plato also acknowledged that transcending the mechanics of music results in a deeper understanding of emotion, passion, and sentiment, which can be commonly-held beliefs among music philosophers:

> Then, by heaven, am I not right in saying that by the same token we shall never be true musicians, either – neither we nor the guardians that we have undertaken to educate – until we are able to recognize the forms of soberness, courage, liberality, and high-mindedness, and all their kindred and their opposites, too, in all the combinations that contain and convey

then, and to apprehend them and their images wherever found,

disregarding them neither in trifles nor in great things, but believing the

knowledge of them to belong to the same art and discipline? (Mark, p. 7)

Similarly, Dewey drew a distinction between technicians and artists, stating that, while an artist may not possess technical prowess, there may also be a technician who is void of artistry: "Mere perfection...can probably be attained better by a machine than by human art" (Ross, 1994, p. 207). Addressing the internal, emotional facet of creating art, Dewey warned that the artist "must care deeply for the subject matter upon which skill is exercised" (p. 207).

Adult education programs have traditionally embraced the first philosophy, the improvement of humanity, due, in large part, to the inclusive, comprehensive nature of its principles and its focus on societal productivity. As Knowles espoused, adult education is "the instrument by which we can produce mature people, and through them, mature society" (p. 8). Still, it is vital for adult educators to periodically evaluate existing philosophies and to redirect or redefine certain characteristics within those beliefs in order to align themselves (and their students) with the desired individual or communal goals. It is perhaps by reflecting on influential writings in music philosophy that leaders of adult students may be able create their own cohesive philosophy of teaching by defining the value systems associated with musical participation. Additionally, many of the selected writings contain similar themes, including democracy in education (Alperson, 1987; Knowles, 1950, 1973; Ross, 1994; Woodford, 2005), the value and importance of acquiring experience (Elliott, 1995; Ross, 1994), and the opportunity to submit oneself to musical expression (Alperson, 1987; Elliott, 1995; Reimer, 1989).

Philosophical Beliefs Regarding Music

> In these days, when we have forgotten or abandoned the idea that the fine arts make a specific sort of contribution to the formation of the mind, we may find ourselves wondering what the purpose and scope of a general theory of the arts, or of music, could possibly be (Alperson, 1987, p. 36).

While Francis Sparschott posed several thoughts regarding the aesthetics and meanings of music in *Aesthetics of Music: Limits and Grounds* (Alperson, 1987), he maintained that the arts contribute to life, which has been an important consideration in adult education. Purporting that music has been connected with philosophical theory from its beginnings, Sparschott spoke to music's expressive components, acknowledging, as did Plato, that emotions have historically incorporated thoughts of music. This provides strong implications for not only maintaining a philosophy of adult music education, but creating one that is conducive to and respectful of historic perspectives of emotion. In addition, because of the primordial relationship between music and emotion, the mere idea of one being irrelevant to the other is, according to Sparschott, "ludicrous" (Alperson, p. 38). Finally, the philosopher addressed the importance of respecting and appreciating the inherent goodness found within music, and in his final statement, extolled and promoted the role of music in society by declaring that music "becomes a celebration of community" (p. 41).

In a similar vein, Alperson (1987) himself set out to answer whether music could be defined as a philosophical art and spoke to the concepts of expression in performance and to one's position within the community. He acknowledged the metaphysical issue of "human thought and action, such as the nature of the self or person, freedom, immortality,

God and the place of human beings within the general scheme of things" (p. 196). Additionally, Alperson addressed Sparschott's argument regarding the ability of musical performance to transport humans to an "alternate world of autonomous meaning" that, in turn, generates for people alternative realities and alternative ways of existing in the world (p. 200). Here, again, philosophical thought is directed toward the multifaceted roles individuals may have in both small- and large-scale societal constructs and toward the self-directed, self-selected actions people elect. This line of thought not only reflects the historical foundations of adult education programs but also embodies the characteristics and behaviors of adult learners. Lastly, Alperson concluded that music must, indeed, be considered a philosophy, as the driving force behind music results in "personal experiences of music," whereby inspiration may be used to generate numerous perspectives and theories (p. 206). The aforementioned musings avowed by Sparschott and Alperson are perhaps some of the most remarkable philosophies devoted to music and community.

Often, philosophical thought emerges following an examination of established practices or entrenched beliefs. Perhaps some of the most insightful thoughts regarding successful adult teaching can be taken from the writings of Dewey (1933). This philosopher drew a distinction between traditional educational practices and those of his own. Evident are the differences he made between teacher-centered approaches and student-centered activities, concepts that have been vigorously debated in music education:

> To imposition from above is opposed expression and cultivation of individuality; to external discipline is opposed free activity; to learning

> from texts and teacher, learning through experience; to acquisition of isolated skills and techniques by drill, is opposed acquisition of the means of attaining ends which make direct vital appeal; to preparation for a more or less remote future is opposed making the most of the opportunities of present life; to static aims and materials is opposed acquaintance with a changing world (Dewey, pp. 5-6).

Dewey's philosophy of teaching was structured around several fundamental concepts, including experience, democracy, continuity, and interaction (Knowles, 1973). In regard to experience, a predominant theme throughout education philosophies, Dewey suggested that one's education is heightened through one's experience, and that the central problem in education is to "select the kind of present experiences that live fruitfully and creatively in subsequent experiences" (Dewey, 1933, pp. 16-17). Experience is perhaps one of the most compelling principles sustaining lifelong education and the cultivation of a philosophy regarding adult education in music. Dewey further wrote that art "unites the very same relation of doing and undergoing, outgoing and incoming energy that makes an experience to be an experience" (Ross, 1994, p. 208). In essence, the act of doing or creating is an artistic endeavor when and only when the product itself is perceived to emulate the original intent of the creation. This, especially, has implications for adult music education, for, when a performer's investment for participating is genuine and respectful, the foundation for creating an artistic endeavor – in this case, music – may be realized.

Dewey's second concept, democracy, is closely linked to that of experience. He argued that democratic structures "promote a better quality of human experience" and

that, in contrast to anti-democratic forms of social life, enjoyment can be accessible for anyone (p. 24). Next, his striking concept of continuity in education complements the Platonic implications of morality of the self, speaking to lifelong learning and the prospect of deepening reservoirs of experience:

> The principle of continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after. Growth, or growing and developing, not only physically but intellectually and morally, is one exemplification of the principle of continuity (Dewey, 1933, pp. 27-28).

For Dewey, interaction is a final component in educational experience that "assigns equal rights to both factors of experience – objective and internal conditions" (p. 38). Dewey maintained that traditional education limits the emphasis placed on the internal issues within individuals by placing a disproportionate amount of energy and focus on the external conditions of learning. With this in mind, Dewey noted that "experience occurs continuously" (Ross, 1994, p. 205), which supports the claim that adults' life experience readies them for future learning. In this model, experiences and life events become additive over time and subsequently prepare the learner for a richer, more sophisticated way of experiencing things. In relation to the arts, Dewey believed that an artistic product will be misunderstood, underappreciated, and possibly misrepresented unless the artist's experience is acknowledged as being inherent in the work.

Perspectives and Values on a Philosophy of Adult Music Education

It is through the beliefs of the aforementioned philosophers – as well as countless others not mentioned in this document – that the creation of a music education philosophy for adult learners becomes both a possibility and a necessity. While Reimer (1989) duly noted that any philosophy is limited by time, there historically have been reoccurring trends in adult education that have remained steadfast and noteworthy. These themes may, in turn, serve to establish value systems within a philosophy for adult learners.

For instructors of adult students in music, a philosophy that speaks to the democratic learning undertaken by people may be one viable consideration. According to Knowles (1950), a democratic philosophy is described as "a concern for the development of persons, a deep conviction as to the worth of every individual, and faith in the ability of groups of people to reach wise decisions" (p. 169). While many of the philosophical principles discussed in this document are aligned with this type of thinking, Knowles continued by saying that a democratic philosophy "puts *people* ahead of *things*" (p. 169). In a profession where the *thing* in question is typically a musical product – a performance, concert, or composition – music instructors have historically placed more emphasis on quality performances than on the performers themselves. The music instructor of adult learners must be cognizant of the developmental needs of adult musicians and allow for freedom, teamwork, and cooperative learning in a philosophy of music education, whereby participatory benefits such as self-esteem and a sense of belonging may, at times, outweigh the quality of musical performances.

Other, more rational principles regarding adult music education reside in acknowledging that learners come voluntarily and, therefore, must be provided with clear direction for music learning and performing. Additionally, the rewards learners experience create an ongoing personal responsibility to the collective, and the more active the students become, the more likely they are to learn. Because adults learn by associating a new experience with a previous one, it would benefit instructors of adult learners to relate their instruction to these markers. As Knowles (1973) stated, "teaching starts where the student is and continues to focus on him" (p. 32).

For adult learners, a philosophy of music education may, as Knowles (1950) recommended, require Dewey's process of learning: need, effort, and satisfaction. Initially, an adult's first requirement is that he or she wants to learn. The learner, then, has a specific objective in mind and wants to acquire the knowledge or skills associated with that objective. This becomes *need.* An adult in this position may be more attracted to educational programs that cater to structured learning environments (formal or informal) rather than programs that may not recognize the importance of such developmental needs.

The principle of *effort* implies that learning is an activity that gradually draws the learner to a deeper level of understanding through successive experiences (1950). Again, the more meaningful the opportunity, the more the student may want to learn. Passiveness in this process is not conducive to learning, and it is only when learners become engaged that knowledge is acquired.

An additional requirement from an adult's perspective is that of *satisfaction.* After the need for learning has been defined and after the effort has been put forth, satisfaction, then, is attained when the learner recognizes his or her own progress or when teachers

and peers acknowledge improvement. To this extent, learning must be based on meaningful, real experiences that satisfy the need to know. Elliott (1995) noted Aristotle's "need to know" theory regarding human tendencies, saying that "human beings seek self-esteem and happiness more than anything else" (p. 119). Additionally, Knowles (1950) stated that learning

> starts with a need – the desire to satisfy body needs, the desire to get along with others, the desire to know, or the desire to become something better. This need motivates us to seek a situation in which to satisfy the need...(p. 22).

An introspective philosophy of music education for adults may provide its learners and instructors with purpose and direction for meeting the needs, expectations, and desires of participants. The aspiration to become a better person has traditionally been in the forefront of adult education, and adult music participation may serve as a medium for what Reimer (1989) called "philosophical inner peace" (p. 3) within music education.

Elliott (1995) concluded that, in terms of education's erudite and documented lineage, "most Western countries have a strong rhetorical commitment to a balanced education for the whole child, including a commitment to arts education, physical and health education, moral education, and the development of character" (p. 298). These immortal themes have perpetually influenced educational writers, philosophers, teachers, and students, and possess strong implications for developing a philosophy of music education for adults. While discerning the appropriate balance in such a philosophy is ultimately up to the adult instructor, music educators must take into consideration the

expressive and creative needs of a rising population of adult learners. Elliott's words allude to a paucity of research investigating andragogy in relation to music learning.

Purpose and Problems

This dissertation seeks to address the need for an informed awareness of adult learning in music by investigating adult musicians in two communities in North America – Edmonton, Alberta, Canada, and East Lansing, Michigan – and to investigate the various methods that adults use in learning to play music instruments. Additionally, the teaching and learning tendencies associated with adult learning in music may contribute to the body of literature that exists regarding andragogy, thus broadening the scale of its often confined, isolated contexts. With the intent of improving instruction as it relates to the learning tendencies and needs of adult musicians, the purpose of this research is to investigate the historical ideologies of andragogy with a contemporary application of its tenets to Canadian and American models of music learning among adults.

The problems of this study are as follows:

1) To tell the stories of Canadian and American adult musicians who have been motivated to perform in an instrumental ensemble,

2) To suggest that what we know and what we learn about adult learning may be used in fostering pre-adult learning functions among school music students in order to reevaluate how children are socialized musically, and,

3) To provide the impetus for lifelong learning by discussing teaching approaches for bridging the gap between schools and communities.

Secondary questions will include:

a) Why do Cosmopolitan Music Society and New Horizons Band adult instrumentalists choose to play with community ensembles? What meaning does it hold for them?

b) What role does band participation play in the lives of these adults?

c) What learning strategies do adults use in acquiring musical skills? In the rehearsal room? At home? In chamber groups?

d) What benefits do adults experience through their self-selected participation in a community ensemble?

e) What pedagogical and andragogical processes are at work during band instruction? What is the relationship of pedagogical band instruction to andragogical band instruction? What do these models look like?

f) How are andragogy, pedagogy, formal learning, and informal learning manifested in music learning? In what way(s) do the precepts of andragogy relate to music instruction?

g) How do adults view their own learning? What guidance do they provide to the music education profession?

In essence, examining what compels adult musicians to pursue performance opportunities may provide teachers and students with insight to the following question: Does looking ahead help us look back?

CHAPTER II

REVIEW OF RELATED RESEARCH

In the previous chapter, the scarcity of research related to andragogy and its applications to music was discussed. Although a number of journal articles addressed the matter of enhanced learning among adults, community music participation, and health benefits associated with music participation, there remain only a handful of highly focused studies that address the issues of andragogy and music; therefore, the related research for this dissertation falls into three primary categories: systems of lifelong learning and arts participation, gerontology and the fine arts, and ethnographic studies in community settings.

Systems of Lifelong Learning and Arts Participation

Lyons (1988) investigated cooperative learning instructional designs within adult education programs and examined their subsequent effect on motivation for continued learning. According to Lyons, an optimal instructional design is "intended to maximize the effectiveness of instruction for both the learner and the instructor" (1998, abstract), thereby integrating group study, collaboration, assessment, task specialization, and synergy. The latter term was also embraced by Reimer (2003), who alluded to the synergism, or the "working (or acting) together" (p. 30) experienced by cooperative, not oppositional, learning, thinking, and acting.

In an attempt to facilitate a salient connection between emotion and learning through experiencing movement, Bartal (2003) promoted a holistic approach to lifelong learning that incorporated painting, kinesthetic movement, and music. In fact, Eccles and Elster (2005) discussed the arts-focused approach adopted by the forged partnership between Canada's Royal Conservatory of Music and the Toronto District School Board. Established in 1994, the Learning Through the Arts™ (LTTA) program endeavored to infuse the arts into public schools by supplying resident painters, actors, musicians, and writers to enhance educational curricula. The authors concluded that the fine arts afford students multifaceted faculties, including compassion in facing diversity, the ability to adapt to change and/or new information, an increased acceptance for ambiguity, and a self-sustained desire for lifelong learning (2005). According to their results, Eccles and Elster reported that the LTTA program was a significant contributor to student achievement and teacher vitality. Consequently, research studies on how the fine arts affect the quality of life and the learning process are not isolated phenomena. To date, the most compelling research in the United States that points to this idea stems from the 1992 Survey of Public Participation in the Arts (SPPA92).

Bergonzi and Smith (1996) investigated the effects of arts education on the level of participation in the arts among Americans. Using the results from the National Endowment for the Arts SPPA92, which included a sample size of 12,736 respondents, the authors reported remarkable findings regarding the effects of both school-based and community-based arts education on three dimensions of arts participation: attendance, production, and accessing the arts via media (1996). Participation activities were subsequently categorized as either *consumptive* (attendance and media-accessed

participation) or *productive* (creating and performing) in nature, and both were deemed as dynamic, non-passive actions (1996). Specifically, the focus of the study centered on (1) whether people became more actively involved in the arts as a consequence of arts education, (2) whether arts education reduced or contributed to arts participation with respect to socioeconomic status, gender, race, or ethnicity, (3) whether there was a difference between arts education, which is based in the schools, and that which is based in the community, and (4) whether arts education or general education had the greater impact on increasing active participation in the arts (1996).

The findings of the study were reported in six major categories: art attendance, arts accessed through audio media, arts accessed through video media, arts accessed through print and print-related media, arts creation, and arts performance. Results suggested that, in terms of arts attendance, men and women were equally likely to attend a museum exhibit or a dance, opera, or drama performance, although a busier lifestyle was attributed to a reduction in arts attendance. Not surprisingly, those who received more arts education were nearly four times more likely to attend arts performances than those with less arts education.

With regard to audio and video media, African Americans had the broadest listening habits, while Asians and whites shared similar, more mainstreamed listening tastes. Furthermore, arts education was found to be the most important factor in predicting this type of arts participation, even when differences in personal background were taken into account. In fact, arts education was the only predictor of Americans' propensity to watch arts programming on television or through the use of video tapes. The authors noted that the variables used in this study did little to predict this particular

form of arts participation; consequently, many of the reasons Americans choose to watch arts programming on television "remain unexplained" (p. 12).

Arts access through printed materials and the media yielded results with socioeconomic and ethnic implications. After taking into account socioeconomic status and level of arts education, women were found to read more than men, and those with more arts education and/or higher levels of socioeconomic standing overall also read more. African Americans and whites were found to have increased opportunities for acquiring print-media, while Asians and Hispanics had less involvement with these materials. In terms of arts creation, men reported spending significantly less time creating than did women, and, after controlling for the amount of arts education one received, African Americans reported spending less time creating art than any other ethnic group. Additionally, arts education, not socioeconomic status, was the most reliable predictor of arts creation. Arts performance, on the other hand, was not a steadfast result of arts education, "despite the probable dominance of arts performance as a goal and instructional practice within arts education" (p. 13). As in the category of arts creation, African Americans, again, reported devoting less time to performing than did other ethnic/racial groups.

Interestingly, Bergonzi and Smith (1996) concluded that arts education was the strongest predictor of nearly every type of arts participation, except performance. The authors delivered an astonishing realization regarding arts performance:

> For almost every type of arts participation, the more one received of both school- and community-based arts education, the more one participated in the arts as an adult, either through consumption or creation. The exception

> was once again in arts performance, where having received community-based arts education as a child or youth did nothing to predict arts performance, and receiving school-based education actually *decreased* the likelihood somewhat that individuals would continue to perform as adults [Emphasis added] (p. 14).

This anomaly has strong implications for music educators, their students, and for society as well, as the policymakers of music education "have an additional obligation to increase the aesthetic capability of a society's members..." (Pankratz, 1987, p. 17). Providing a balance of both school- and community-based instruction may provide numerous opportunities for students to experience formal and informal ways of learning and performing music. Increasing the likelihood for continued music learning into adulthood and examining the value that music performance currently holds in our society, then, may be of great concern for music educators, as the onus of perpetuating lifelong learning habits among students rests on educators themselves. Because the arts, and specifically music, have historically encompassed multigenerational constituents, it is worthy noting the research that has been conducted among senior adults. Gerontology, or the study of the elderly and of the aging process itself, points to the aforementioned assumptions attributed to the arts.

Gerontology and the Fine Arts

Several studies address how the arts, including music, dance, poetry, and the visual arts, contribute to the quality of life among aging adults. In an attempt to dismiss the negative stereotypes associated with older adults, such as stunted learning abilities

and faulty memories, Johnson (1985) examined the creativity process among the elderly with the expectation of cultivating an understanding of genuine musical abilities of older adults. He noted how the self-confidence, the sense of accomplishment, and the independence of the elderly were enhanced through music participation and suggested that the need for developing music programs for senior adults was an imminent and stimulating prospect.

In an earlier study, Flynn and Rich (1982) reported that providing choral music for nursing home residents who suffered from visual impairments significantly improved their musical experience, confidence, and their quality of life beyond the musical application. Ernst and Emmons (1992) provided similar recommendations for assisting senior adults in overcoming health-related obstacles, including the usage of airline luggage carts for transporting large instruments to and from rehearsals, placing music in plastic sleeves for ease in turning pages, adopting alternate instrument carriages for arthritic hands, adjusting stands and other equipment for the visually impaired, and, like Flynn and Rich (1982), enlarging music in a photocopier.

More recently, Nuessel, VanStewart, and Cedeno (2001) compiled case histories of late-life creativity among seniors, including painter Marcel Duchamp, dancer Martha Graham, musician Leos Janacek, actress Jessica Tandy, and writer May Sarton. One of the most persuasive recommendations that the research team proposed was the creation of a course that would focus on developing and maintaining humanistic creativity among those in the later stages of life (2001). Currently, a course for university-level, non-gerontology majors entitled "Leisure Services for Older Adults" exists at the University of Florida, where the class has thrived for over twenty-five years. Topics devoted to

promoting life and living, such as nutrition and fitness, hobbies, drama, outdoor recreation, music, art, horticulture therapy, and animal-assisted therapy, are fundamental components of the curriculum, where discourse in creativity is furthered (2001).

Hull's (1990) thesis focused on six main segments in the lives of senior adults: (1) The adjustment to retirement, including post-retirement job seeking, gender differences in coping with retirement, cultural stereotypes, and survival rates; (2) The social support networks among seniors, including children, spouses, employed caregivers, and friends; (3) The issues related to coping with the death of a spouse, including the surviving spouse's loss of identity; (4) The educational opportunities that exist for the aged; (5) The elements of life satisfaction among the elderly, including income, marital status, education, and health; and, (6) The kinds of leisure activities in which senior adults choose to participate, including the motivations and benefits supporting those decisions (1990). The prospects that Hull raised regarding the lifestyles and motivational tendencies of senior adults provide music educators with the impetus necessary to create and maintain a rationale for developing musical opportunities for the elderly, for, as the research suggests, it is through participation in the arts that creativity and vitality may be explored and experienced.

Ethnographic Studies in Community Settings

As stated in Chapter 1, it has only been within the last twenty-five years that studies in adult learning, specifically with regard to music, have begun to surface. Consequently, ethnographic studies of indigenous community music-making have led to a deeper understanding of lifelong learning and the meaning of music in the lives of

participants (Dabczynski, 1994; Edwards & Jankovic, 1980; Finnegan, 1989; Garrison, 1985; Green, 2002; Long, 1995; McCarthy, 1999; Sheldon, 1998). For example, Edwards and Jankovic (1980) examined how the social protests that emanated from Appalachian farms and mills in the early 20th century helped shape the cultural music heard on commercial radios in the Ozarks. In a similar study, Long (1995) interviewed Raymond Fairchild, a self-made and self-educated banjo player from North Carolina, who discussed how mountain life and the trials of religion, education, race, and politics shaped his musical identity. Sheldon (1998) investigated the musical experiences of five Japanese community and company bands, focusing on funding for the ensembles and the workers' reasons for being a musician. Overwhelmingly, the Japanese community musicians maintained a rigorous practice schedule and were motivated by the social and musical aspects of band participation. This quest of dedication and perseverance displayed by these musicians ultimately demonstrated, according to Sheldon, "how important it is for music educators to promote elements in the school experience that will serve to create enduring positive attitudes" (Sheldon, 1998, p. 24) toward future music-making experiences.

Garrison (1985) spent 6 years examining both the historical and current trends in fiddling styles among the Cape Breton fiddlers on Cape Breton Island, Nova Scotia, Canada. Of specific interest to the researcher was determining the level of transferability of the informal teaching and learning techniques found among the Cape Breton Island fiddlers to formal settings. Her forms of data collection included interviews, audio recordings, photographs, and a survey questionnaire, all of which were supplemented with observations performed during fiddle classes. By observing beginning and

intermediate fiddlers and their instructors, she determined that music was primarily conveyed through aural and oral modes of instruction, and that written notation was used merely as a mnemonic device. Garrison's ultimate goal for her research was to bring what she learned about community settings into school music settings, something the present study on andragogy endeavors to accomplish.

In another study that examined the musical behaviors of fiddle players at a music camp in the Catskill Mountains in New York, Dabczynski (1994) noted that an overriding motivation among the fiddlers for attending the camp stemmed from the desire to build a musical identity within an accepting community of learners. Modeling his study after Garrison's (1985), Dabczynski employed traditional methods of qualitative data collection and also included a survey questionnaire. In his case study, Dabczynski duly noted that the informants' musical experiences not only served as an extension of the players' frames of musical reference, but also promoted a sense of community, a foundation of collective purpose, and opportunities for lifelong learning (1994). McCarthy (1999) echoed this notion by purporting that musical communities can be "created within cultures whose members participate in and share a common musical goal" (p. 23) and that the "mystical and tangible phenomenon of music" (p. 195) is, essentially, a spiritual one.

Green (2002) investigated the dichotomy of formal and informal music learning patterns that are innate within a community and suggested that, while the two modes of learning are not mutually exclusive, they share relatively few commonalities in terms of values and "social networks" (p. 6). These underpinnings associated with formal and informal music learning resurfaced in the work of Waldron (2006), who studied the

transmission of Celtic music in the Canadian provinces of Newfoundland, Nova Scotia, Manitoba, Quebec, Prince Edward Island, and Ontario. Because Celtic music is traditionally learned through means of aural/oral transmission, Waldron examined her participants' perceptions of music learning in this style and how reading notation, a result of formal music instruction, effected this process. Most germane to the present study in music andragogy, Waldron (2006) discovered that her informants overwhelmingly "developed self-teaching strategies designed to accommodate and/or supplement their aural/oral learning" (2006, abstract). Additionally, the adult students believed that the formal music teaching and learning constructs typically associated with Western notation-reading practices were not sufficient for learning traditional Celtic music and that students valued informal music activities equally, if not more than, formal music activities found in music classrooms (2006).

It was in the English town of Milton Keynes in Buckinghamshire that Finnegan (1989) studied local amateur community musicians in an attempt to discover how local music-making is "veiled not just from outsiders but even from the musicians themselves and their supporters" (p. 4). The researcher conducted a detailed, qualitative exploration of the musical behaviors of area ensembles, such as jazz groups, church choirs, rock bands, community bands and orchestras, brass bands, and country and Western bands, and simultaneously organized interviews and distributed questionnaires to establish motives for participation and to ascertain which groups rehearsed in school and church buildings and which groups frequented local pubs. She reported several provocative results, including the idea that music-making was a compelling, defining experience for community musicians, that each performance genre retained distinctive traditions in

which music was learned, taught, composed, and performed, and finally, that members of one musical group were often unaware of their counterparts in other groups (1989).

Observing children in the suburban community of The Gambia, West Africa, Koops (2006) studied the various ways in which children played and made music in the home, at school, and in the community. Koops discovered that, through music, Gambian children have the capacity to exert power in the community because they are able to learn autonomously and are able to teach themselves music through an array of learning techniques, such as observing others, listening, and participating in activities. Musical agency was also displayed through the children's selection and implementation of certain movements, languages, and attitudes while singing, dancing, and playing games. As singing never occurred without dancing or movement, enjoyment was linked with each function of music-making in The Gambia and contributed to the sense of community.

Koops' findings regarding power and community resonate with Blacking (1995), who believed that, while "music cannot *instill* a sense of fellowship...or any other state or social value," the "best it can do is to confirm situations that already exist" (Blacking, p. 36). Along this line of reasoning lies Blacking's vision of musical identity, a fundamental component of community music experiences:

> My theme is that music expresses aspects of the experience of individuals in society. I do not consider it necessary to elaborate the argument that all normal human beings (and this includes geniuses) are born with similar emotional and intellectual capacities. The development or inhibition of these capacities is largely, if not completely, conditioned by people's experience of human relationship. Since the public and the private self,

> and even the vision of what the self could or should be, are products of social interaction, the structure of every aspect of the self will reflect in various ways the processes of that interaction. Thus music, which is a product of the processes which constitute the realization of self, will reflect all aspects of the self (pp. 32-33).

Perhaps one of the most recent, salient contributions to the body of research devoted to adult participation in instrumental ensembles is the study conducted by Pitts (2005). This multiple-case study investigated musical identity and the role of music in the lives of nearly 600 British community musicians. She collected the data between 2000 and 2003 and focused on four bounded cases that included the following populations: (1) music students in transition from secondary schools to universities, (2) performers and audience members at a Gilbert and Sullivan festival, (3) participants in a contemporary music summer school, and (4) performers and audience members at a chamber music festival. Music identity ("musician" as a self-concept) was a key concern for Pitts among both the performers and the audience members alike. Data collection for this study included questionnaires, interviews, and diary (journal) entries.

Additional emphasis was placed on individuals' experiences within a group setting and across comparable musical situations, thus providing ideas that could be cross-referenced between all four studies. Pitts was able to collect these experiences through participants' reflections about their own perceptions of a musical event, their interactions with other participants, and their own sense of musical engagement (2005).

Pitts adhered to a common practice in analyzing multiple case studies, whereby preliminary within-case analyses were reported first, featuring the themes and trends of

the case itself, followed by a cross-case analysis focusing on the themes found across all cases. The latter is applicable to the formal and informal ways in which students of any age learn music. Pitts also masterfully reported embedded analyses, which focused on one specific characteristic within the data, such as motivation, enjoyment, or frustration, while her holistic analysis focused on the entire case, ensemble, or event. Through these analyses, she concluded that all participants valued musical activity, but that the epicenter of value included different yet interconnected reasons, including performing with others, gaining confidence, identity, spiritual fulfillment, and promoting repertoire (Pitts, 2005).

Summary

While Bergonzi & Smith (1996) reported that arts education may be a practical means for predicting future arts participation (though, confoundingly, not necessarily performance) among adults, Hull (1990) found that music was a motivational factor in senior adults' leisure activities and artistic endeavors. Pitts (2005) discovered that group dynamics were key factors in sustaining music participation for many of her informants, and that the degree to which individuals were satisfied with musical experiences depended on a unique combination of disparate yet inter-related reasons. Finally, Dabczynski (1994), Garrison (1985), Koops (2006) and Waldron (2006) reported that musical transmission can be rooted in cultural practices and that identity can be created within a community of learners whose chief hallmark includes shared music-making experiences.

The aforementioned research may help music educators and adult students to more fully understand the meanings and implications of lifelong music-making in our

society. This study focuses on the attitudes and perceptions that non-professional adult musicians hold regarding their participation in instrumental ensembles. Specifically, the current research will investigate the various methods that adults use in learning to play music instruments.

CHAPTER III

METHODOLOGY

Design

This project will be an ethnographic case study of the teachers and students in two separate community band settings in North America: the adult community bands at the Cosmopolitan Music Society (CMS) in Edmonton, Alberta, Canada, and the Michigan State University Community Music School's New Horizons Band (NHB) in East Lansing, Michigan. I will use the ethnographic techniques of observations, participant observations, interviews, artifact collection, and immersion to collect data. Data sources will include field notes from observations and participant observations, interview transcripts, and audio-recordings of adult music rehearsal sessions, all of which will target the behavior and attitudes of the participants, their reasons for continued participation, and formal and informal modes of music learning.

Human Subjects Approval

Initially, representatives of both adult music programs were contacted regarding the possibility of conducting research at their facilities. I then obtained approval for doing the study from the Institutional Review Board (IRB) at Michigan State University. The executive directors and administrators of each community program were informed of the purpose and scale of the study, the duration of the research, who may be involved, and finally, the consent clause stating that participation in the study is strictly voluntary. Once

written consent was obtained, I was introduced to the band members and began to observe rehearsals and personal interactions, thus maintaining my role of "observer as participant" (Creswell, 2003, p. 186). To those willing to be interviewed, I explained the scope of the study, clarified their rights as a participant, answered any questions they may have had regarding the interview, and obtained written consent from the informants before conducting the interviews.

The Researcher Lens

It was the fall of 1986, and I was 16. When I was invited to play with *The Eureka Band*, Indiana's oldest volunteer band – and, as I recently learned, the nation's oldest continuously performing band – I was elated. Not only did the 15-member ensemble play traditional Sousa marches and German waltzes and polkas for special events and festivals in southeastern Indiana, it also performed an annual summer concert series in Batesville's Liberty Park. *The Eureka Band's* director, Mr. Bess Bartling, had been my father's high school band director in the late 1950s and had retired after having been the music director at Batesville High School for nearly 40 years. His wife, Hilda, worked with my mother at the First Bank and Trust, Co. in town, so, at age 16, I knew that I had to uphold the family name by being a dedicated, contributing "adult" member of the band. In fact, a year later, and in the same pair of scratchy navy slacks, I played my first beer festival, a forbidden yet remarkable affair in the life of a young, impressionable community musician.

Playing for Mr. Bartling was like playing for a legend. He composed and arranged marches by hand down in his basement; the notes were written on small sheets of staff

paper, and his writing was often difficult to decipher. A shaky hand prevented him from writing legibly, and quivering lips wreaked havoc on his cornet embouchure. Mr. Bartling played 3rd part and frequently rested his lips during concerts, rubbing his right hand along his leg and gently smacking together the left corners of his mouth as if to massage the muscles back to feeling. The radiant, florescent-bulbed basement served as his composition studio, his instrument repair workshop, the band's rehearsal hall, and as the "green room" in which Hilda's famous ham salad sandwiches were served, sliced and placed in heaping piles on several large platters, after each Monday night rehearsal.

What fascinated me about this group was that its culture was far different than the one found in my high school band. A remnant of bygone days, *The Eureka Band's* woodwind section was entirely male; this was a new concept for me. I also found the members to be social creatures, willing to laugh and make jokes, but not to the point of letting either the preparation or performance of the music suffer. Additionally, having musical input from adult musicians assisted me in developing a concept of musical longevity among people and was the start of my own long-standing belief in the value of community music participation. Some months later, though, I would witness that longevity end for one of our band members.

Without fail, Clyde always wore white socks with large black shoes and played an old, silver piston valve French horn. Consequently, his archaic instrument became the target of many jokes during rehearsals. "Get a <u>real</u> horn, Clyde! That's not even an <u>instrument</u>," his band mates would say, teasingly. Two years before Clyde's death, the local VFW hired me to play "Taps" at military funerals and various ceremonies in the area. Several funerals and a few five-dollar stipends later, I had become uncannily

accustomed to playing at gravesites near family members in mourning. I had no way of knowing that playing "Taps" for Clyde would be one of the hardest things I would ever have to endure; until then, I had never known the deceased personally. So, I said good-bye the only way I knew how. No drum rolls-off. No car horns. Only the sound of a lone trumpet mingled with the distinct noises that only bereaved humans can produce. Envisioning Clyde's piston valves and wondering whether he was wearing white socks that day were the two images that sustained me through that particular "performance" of "Taps." While *The Eureka Band* found itself without a French horn player, I was proud to have been a part of Clyde's graveside service, and it became evident to me that the social support networks generated by and amongst community musicians were deeper and more meaningful than I had originally surmised.

A more recent development regarding adult participation in music involved six of my former high school students who have performed with the University of Michigan Campus Bands. Because four of the six students were highly motivated and dedicated during their tenure in high school band, their voluntary participation in the Campus Bands and the Marching Band was not surprising. The remaining two students, in stark contrast to the other four, had been adamant about not participating in college ensembles because of their dwindling interest in music or because of their aspirations to safeguard academic grades. In an unexpected turn of events, both of these students performed with the Campus Bands and invited me to attend their concert in the spring of 2005. I was thrilled to see and hear these former students playing quality wind repertoire with a high level of musicianship. These observations sparked several questions: Why the change of heart? What compelled these two young ladies to join Campus Band after their explicit

denial the year before? What changed for them, and what needs did they have for participating? More importantly, were these needs actually fulfilled?

Because I was a public school band director for ten years, my perspectives on unsolicited adult participation in community ensembles are somewhat skewed. Perhaps I think differently than other people because of this. Perhaps those who participate in community music opportunities encounter something different than I do, just as I am certain I experience a different sensation while snapping photographs or running than what a professional photographer or marathon athlete may experience. To this extent, knowing how music educators can improve the musical lives of students so they may be able to experience, via choice and free will, musical opportunities as adults is a notion worthy of examination.

Participants

The participants in this study were adult residents in Edmonton, Alberta and East Lansing, Michigan who were self-selected members of two distinct adult community band programs. Also participating in the study were the conductors of each group. I observed adult musicians over the age of 18 who were participants in the Cosmopolitan Music Society and the New Horizons Band and observed adults learning music in rehearsal and concert venues as well as in casual, non-musical settings.

Settings

Cosmopolitan Music Society

In contrast to the international scope of the New Horizons Band movement in the United States, there exists a unique, hidden musical gem in Canada. In June of 2006, the Cosmopolitan Music Society in Edmonton, Alberta, celebrated its 42nd year of leadership among community music programs in Canada. The society emerged in 1963 and was originally known as the Cosmopolitan Club Band, a satellite organization of the Cosmopolitan Club of Edmonton. While the original bands were comprised of intergenerational members, the escalation of school music programs in the 1970s prompted the society to become an adult amateur music program exclusively. In order to replenish the group's membership, the notion of developing a beginning band for adults was conceived. Today, the society boasts three concert bands, a community chorus, and a state-of-the-art facility that includes two rehearsal halls, a recording studio, administration offices, a "green room," a kitchen, and a members' lounge. In addition, the Society employs three band directors, one choral director, a piano accompanist, a full-time administrative assistant, and several applied lessons teachers from the Edmonton area.

The Cosmopolitan Music Society bands are organized into three hierarchical ensembles – beginning, intermediate, and advanced – whose membership is typically garnered through an audition process within and among the groups. With slogans like *Join us for a lifetime of musical rewards!* and *Play with us...and keep your day job!* (CMS flyers, n.d.), the Cosmopolitan Music Society membership guidelines read that:

> The Cosmopolitan Music Society (CMS) is a non-profit organization registered under the Societies' Act in the Province of Alberta. The purposes of the society are twofold: First, the music program that developed over a forty-year period provides an opportunity for Edmonton and district amateur adult musicians to perform in professionally organized and directed instrumental and choral ensembles. Second, CMS makes these ensembles available to the community for public performances. For over four decades, the community has benefited from the many concerts performed annually and from the enhancement the Society's live music has provided to countless social events and ceremonial occasions. A seven member Board of Directors elected from the membership undertakes Society policy and responsibility for operations. A full time Music Director and Business Manager provide day-to-day operation and management. Additional professional musicians and educators are engaged on a part time basis to assist with musical instruction and direction (CMS Membership Guidelines, n.d.).

The Cosmopolitan Music Society bands consist of a beginning, intermediate, and advanced band that rehearse weekly and perform in several concert venues in Edmonton and throughout North America. Each fall, beginning band members receive homogeneous lessons on their instruments and are given concurrent instruction in music theory. It is not until December that beginning band students are amalgamated with other musicians in the program and, in time, are able to audition for openings in the other bands. The

Cosmopolitan Music Society continues to be a proud, driving musical force in Edmonton, and is a unique – and rare – entity among adult music programs in North America.

The New Horizons Band

The New Horizons Music movement is an American model of formal instruction that provides entry points for adult learners in music and includes both those who have no prior experience in music and those who have been inactive musicians for a significant period of time. Asserting the philosophy that anyone can learn to play music, Dr. Roy Ernst from the Eastman School of Music of the University of Rochester, NY, organized the first New Horizons Band in 1991. Because age 50 is viewed as one of the official markers for senior adulthood by the American Association of Retired Persons (AARP), the original New Horizons pilot ensemble was designed to serve the 50-and-older senior population. While subsequent, autonomous New Horizons groups have adopted minimum age requirements for participation, others remain open to adults of any age. Additionally, the New Horizons Bands strive to impart a non-competitive, supportive, and inclusive environment, as many individuals have unfortunately been made to feel unmusical or unworthy of musical instruction at some point in their lives (Ernst & Emmons, 1992). Aiming to dispel this myth, Ernst deftly encourages those interested in the program with his legendary motto: ***Your best is good enough.***

Thousands of adults participate in New Horizons Music for many of the same reasons mentioned earlier. Social, expressive, and intellectual motivations are strong among band members, and senior adults have been able to experience both the simple and the profound effect of music on well-being and health. Because of its professed

attachment to the power of music, the New Horizons movement has grown to include senior orchestras and choirs, although an overwhelming majority of the ensembles are bands. Currently, there exist over 200 New Horizons ensembles in the United States, six in Canada, and one in Ireland.

The East Lansing New Horizons Band is housed within the Michigan State University (MSU) Community Music School. Founded in 1993, this outreach division is sponsored by the MSU College of Music and provides comprehensive services in music education and develops educational programs for individuals of all ages within the greater-Lansing community. Some of the class offerings at the Community Music School include applied instrumental and vocal lessons, early childhood music, children and adult choirs, musicianship for children, music theory for adults, music therapy clinical services, Suzuki string and piano programs, summer camps for band, string, choir, and therapy students, folk music, and beginning strings for adults. The New Horizons Band has been affiliated with the MSU Community Music School for four years and has remained true to the original Eastman School of Music model; every member of the ensemble is a senior adult over the age of 50, and the band philosophy incorporates a non-competitive, accepting spirit, affording those with no prior musical experience entrance into the ensemble without an audition. Additionally, while the band has one full-time director, there is an MSU doctoral student assigned to the group to assist the director in leading sectionals, teaching small-group lessons, assisting in the percussion section, and guest conducting. In fact, it should be noted that this particular teaching position was part of my own graduate teaching assistantship responsibilities during the 2004-2005 school year.

Procedure and Data Collection

I attended and observed five separate New Horizons Band rehearsals at the Michigan State University Community Music School and conducted interviews with three band members. I also interviewed the director of the East Lansing New Horizons Band in order to elicit her thoughts on the learning processes that take place among adult band members. Additionally, I became a participant in a New Horizons Band performance setting by assisting in the percussion section as well as serving as the trumpet "ringer" in the German Band. (Ironically, many of these tunes are arrangements of songs I once played in *The Eureka Band.* This time, though, I got to wear other pieces of obligatory band attire: khakis, a hunter green New Horizons Band polo shirt, and a little green Tyrolean hat with a white feather.)

I also spent twelve days in Edmonton, Alberta, May 29 through June 9, 2006. Upon my arrival, I observed the final rehearsals in preparation for the Society's annual Season Finale Concert, and had an opportunity to interview band members and the principle band conductors. I procured permission from Mr. Harry Pinchin, Music Director of the Cosmopolitan Music Society, for a visit during this time. I was also in attendance at the Finale Concert and had the opportunity to interact with the membership during the social, informal times embedded within the band schedule.

Because the nature of this study was qualitative and descriptive, there were four primary sources of data collection: (1) observations, (2) field notes, (3) formal interviews, and (4) informal interviews. A total of 10 rehearsals (five at each site) were observed at the Cosmopolitan Music Society and at the MSU Community Music School.

The first data source consisted of observing both band rehearsal and performance settings. I traced the proceedings of these events, as well as documented the behaviors, student/teacher interactions, patterns of instruction, and student outcomes, supplementing this information with narrative description and/or codes. Digital photos were also taken of the physical settings themselves in order to capture their significance during subsequent analysis. The digital still-image camera used in this research was a Nikon Coolpix 4600.

The second data source consisted of field notes taken during observations and interviews and served as a reminder of sequences of events, teacher and student behaviors, instructional tendencies, and descriptive characteristics within each setting. Because field notes provided a logical and consistent actuation of all observed events, I coupled the observation field notes with a separate, personal journal that included my thoughts throughout the observation and interview processes, private musings regarding my own journey in the research process, and personal writing exercises, such as writing rich descriptions while having breakfast at a coffee shop or writing down my reactions to those I encountered in public venues. The two journals not only served as markers for the evolution of the research, but for the development of my own understanding as well.

The third data source consisted of recorded interviews with informants. Following a structured yet flexible interview outline, I collected stories from the participants, including their reasons for enrolling in their respective band program, what compelled them to continue in band, and their reactions to concepts of adult learning. An Olympus DM-20 digital voice recorder with a lapel microphone was used in order to obtain this data. Additional electronic equipment used in this research included a Panasonic PV-

GS59 Mini-DV digital video camera and an HP Pavilion dv 4000 laptop computer. Olympus DSS Player software was used for downloading interviews from the digital voice recorder onto the laptop computer and for compiling and editing interview transcripts.

The fourth data source consisted of informal interviews that occurred spontaneously throughout the course of the observation or interview processes. Informants who approached me and who initiated conversation unwittingly supplied salient information that was relevant to the study. Because this type of interview occurred randomly or without prior knowledge or preparation, digital recordings of the interviews were not always feasible, as their unforeseen nature dictated that field notes were the most effective means of collecting data.

Limitations of the Study

Because this is a qualitative study, any generalizations transferred to other adult instrumental music programs are not appropriate. The information contained in this study, however, may be considered in conjunction with the limitations. As I am the sole data collector in this research, my personal biases, both known and unknown, may affect the kinds of data that are collected, how the data is coded, and how the data will be interpreted.

As mentioned earlier in this chapter, I have had previous experience teaching and performing with one of the cases in this study, the Michigan State University Community Music School's New Horizons Band. A portion of my 2004-2005 graduate teaching assistantship responsibilities included teaching brass and percussion sectionals as well as

assisting the director with the various rehearsing, conducting, and administrative tasks associated with the New Horizons Band program. I am no stranger to these adults, as I have also served as an assistant and substitute teacher, a substitute percussionist, and as an observer and interviewer while conducting previous pilot studies on adult learning in music. Alluding once again to my role of "observer as participant" (Creswell, 2003, p. 186), I have chosen to continue studying this particular band because of our shared past, and I believe our mutual trust and the rapport that has been established with these persons will contribute significant amounts of richness and depth to the data.

Finally, this study does not attempt to comment upon, or to judge disparagingly, any methodological or philosophical approaches to directing, conducting, organizing, or leading adult instrumental music programs; however, the foundations of the cases' existence are germane to understanding the context of this study. Because there can be inherent differences in interpretation, a notoriously subjective component within qualitative research, I will make every attempt to minimize error by maintaining consistency in data triangulation during data analysis.

Analysis

Collected data is included in the findings of this study. Trustworthiness strategies include member checks, triangulation, and peer review. Transcripts were sent via e-mail or regular mail to interview participants, who then had the opportunity to edit their responses so that the accuracy of their responses was ensured. The conductors of the Cosmopolitan Music Society and the New Horizons Band also provided significant

insight into members' performance habits, personalities, and character by providing e-journal entries that were used to enhance the research data.

As stated above, peer review was used as a source of triangulation. In this process, interview transcripts that were coded and analyzed for emergent themes and trends (see Appendix A and Appendix B) were subsequently reviewed by peer researchers who attempted to ascertain the accuracy of the codes. Peer researchers used in this study were professors and doctoral students in music education at Michigan State University who have conducted or who are currently conducting research studies in the qualitative paradigm and who have spent extensive time in the field collecting, analyzing, and coding research data. In addition, interview summary forms (see Appendix C and Appendix D) were used to outline the main themes found in each interview and to emphasize the most salient points within each transcript. Finally, and in order to protect the anonymity of the informants participating in this study, all but two informants were assigned pseudonyms. Because of their national and international reputations as the music directors and conductors of the Cosmopolitan Music Society, Mr. Harry Pinchin and Mr. Garry Silverman's proper names were retained, with their express permission, for use in this document.

CHAPTER IV

GETTING TO KNOW THE DRAMATIS PERSONAE

Harold
I have a revolutionary new method called the Think System...
(Willson, 1958, Act One, Scene 5, p. 69).

In order to appreciate the analysis of this data, the most suitable place to begin is with the adults who participated in this study. Through sheer chance, both the Cosmopolitan Music Society and the New Horizons Band independently slated performances of medley highlights from *The Music Man* during my residency with each group. This coincidence, along with the multi-layered meanings and implications regarding music participation contained in *The Music Man*'s score and libretto, could not be disregarded. Therefore, the adults in this study will be identified and distinguished using characters from Meredith Willson's *The Music Man*. This technique will serve several purposes.

First, this is a way in which to secure pseudonyms, thus protecting the informants' privacy and insuring that their true names are not disclosed. One informant, Mr. Harry Pinchin, is an internationally-recognized teaching figure, so his identity has not been protected, although the pseudonym assigned to him bears a striking resemblance to his given name. This, as the reader will discover, is purposeful. Second, I noticed that, in order to capture meaningful moments and relevant characteristics of each adult, it was often advantageous referring to them as characters from the musical. Thus, I have given

them pseudonyms that will serve to provide a mere glimpse into their personalities. Additionally, and perhaps most important, these pseudonyms are in no way meant to encapsulate the entirety of the adults' characteristics or to bestow onto the informants the unique personality traits associated with the fictitious characters from *The Music Man.* This technique is simply a way of identifying and referring to the participants in this document; the pseudonyms do not imply anything beyond serving as a literary device. With this said, I must first introduce you to the dramatis personae, the cast of players, before their stories are told.

Cosmopolitan Music Society

Adult informants from the Cosmopolitan Music Society were at varying levels in their musical development and were, collectively, members of the Monday, Tuesday, and Wednesday Night Bands (Advanced, Intermediate, and Beginning Bands, respectively). Membership in each ensemble varied in number from 41 to 63 members in each band, and each ensemble rehearsed for two and a half hours on their designated night. Three of the following informants were proud, contributing members of more than one ensemble. One participant performed in both the Monday and Tuesday Night Bands, while another participant performed in both the Tuesday and Wednesday Night Bands. Still another informant, beyond playing with the Tuesday Night Band, sang with the Cosmopolitan Music Society Community Chorus. The remaining five participants performed with only one of the nightly ensembles.

1. Harold Hill

"You see," Harry Pinchin says, "in my old, very narrow, conservatory, European, Canadian background, if you didn't start the violin at 6, don't! And if you didn't, maybe you waited for your second teeth, but maybe not. But still, you had to be underway. You didn't just decide when you're middle-aged that you're going to play the trombone. It just wasn't something anyone thought of...And I thought to myself, 'Could adults do this?'" (Interview, Harry Pinchin, May 31, 2006). Harry is a towering figure, both in stature and knowledge. His background as a professional orchestral trumpet player, a bandsman in the Canadian Royal Armed Forces Band, and as a television variety show bandleader in the 1970s afforded Harry the opportunity and resources to fashion a promising future for the Cosmopolitan Music Society. "They nicknamed me *The Music Man* from the musical, you know – I'd do everything but sell 'em the uniforms" (Interview, Harry Pinchin, May 31, 2006). Through common sense and vision, and through orchestrating homogeneous group lessons with his beginning adult musicians, he reflects on ways in which adult learning was accelerated in the early years of the Society. "Now where the little joke about *The Music Man* comes in is that I had made sure, certain, that in addition to whatever music the instructors were giving the students, that [they also] included this little line, or this piece, or some kind of section of a piece. But none of them [the students] knew that I was doing this. So, in fact, they were learning the parts to the first three pieces when they became a band, but they didn't know, they weren't told that. So at the first rehearsal in January when we put them all together, they...it...like...tears" (Interview, Harry Pinchin, May 31, 2006). Harry's voice trails off as if someone snatched the words away from his mouth before they could escape. There is a long pause during

which Harry's dark eyes pool with fluid emotion. He cares. He cares deeply about his adult students, despite his strapping, indomitable exterior.

2. Marcellus Washburn

Marcellus is the epitome of the private, self-regulating musician who thrives on practicing alone in his basement and experiencing music by himself. "You know," he discloses, "I don't want to put myself in a situation where I'm trying to perform, trying to be a professional who I'm not, because my passion is not to play [a] solo anywhere, ever. The only person I can play for is myself" (Interview, Marcellus Washburn, May 29, 2006). A dedicated husband, father, and animal lover, Marcellus is equally captivated by the sense of camaraderie shared among the members of his band. While he values diligent self-practice, he prefers to experience, comfortably, the fruits of his labor with the collective in full ensemble rehearsals. His countenance is strong, but his demeanor polite and reserved. Inspired by the military and police bands he witnessed as a youth, Marcellus is earnestly thankful for the opportunity to have a second chance at joining a band, an opportunity which was once only reserved for school children. "It's a dream come true for me to play in a band starting as an adult with no previous experience" (Interview, Marcellus Washburn, May 29, 2006).

3. Ethel Toffelmier

A former piano teacher, Ethel exudes a regal, ladylike carriage and possesses an elegant, flowing vocabulary complemented by an expressive and soothing vocal timbre. This dignified deportment crumbles only when she recounts the cacophony of noises she

experienced during her first-ever band rehearsal in 1974. "That first band [rehearsal] was unbelievable. I laughed, and I can laugh hysterically now. First of all, it was that beginner band sound which is awful and wonderful and dreadful (laughs) and great all at the same time (laughs). [My friend and I] laughed so hard that the tears were rolling down our face and we were doubled over. And what also made it even more excruciatingly funny, besides the sound, was that there was a fellow that was just in our peripheral vision who was playing trumpet. And he was kind of a geek. Back in those days, if you wore running shoes that were up on your ankles (laughs), that was a no-no. And he had these on and he had a wad of gum in his mouth that would choke a horse (laughs). And he put the trumpet to his mouth, and if he could have physically blown us out of the building, he would've!"(Interview, Ethel Toffelmier, June 2, 2006). She reenacts this scene by shutting her eyes, holding up an imaginary trumpet to her lips, and puffing out her cheeks while stomping her foot wildly on the floor. As if reliving this memory all over again, Ethel throws her hands up, tosses herself against the back of the red-flowered sofa upon which she is sitting, and cackles riotously. The years melt away, and I see Ethel as a woman thirty-two years younger, laughing uncontrollably with her best friend.

4. Zaneeta Shinn

"Ye Gods!" (Willson, Act One, Scene 9, p. 93). Bubbly, animated, and endearingly talkative, Zaneeta wears a kind face that radiates trust, devotion, and a profound, genuine interest in others. When discussing issues that are viscerally important to her, her eyes seem to moisten and enlarge, serving as an organic portal linking her outer world with her years of experience and her journey toward self-discovery. Like

others in the band, she is multi-talented, athletic, musically resourceful, and creative. Zaneeta's bold and likeable character showcases her continued pursuit for excellence in playing through her investment in private lessons, membership in a woodwind chamber ensemble, and her willingness to be an independent, self-directed learner. Additionally, Zaneeta's dynamic storytelling abilities, festooned with her own fits of infectious laughter, are extraordinary hilarious. "...what I didn't know was that you shouldn't leave your [instrument] in the trunk of the car while it's freezing (laughs). I started having trouble with all of the pads popping off (laughs), and I'm like, 'Hey, what's going on (laughs)?' And finally someone said, 'Did this instrument freeze?' I thought, 'Every week! (Laughs) Every week I had this thing freezing in the car for two hours!'" (Interview, Zaneeta Shinn, June 2, 2006.)

5. Eulalie Mackecknie Shinn

Eulalie's unshakable spirit is refreshing. She retains a distinctive, rich set of personality intricacies that incorporate passion, independence, competitiveness, vulnerability, creativity, humor, and an unyielding determination to live fervently. Over time, she has redefined herself in her career, hobbies, and musicianship, and she inspires those who know her by her strength and resolute nature. Eulalie listens intently during rehearsals; her head wheels around the room, latching onto discussion focal points, onto the sections of the band having particular difficulties, or onto whatever event is demanding her attention at the time. Her finger is on the pulse of activity within the Cosmopolitan Music Society, as there is no doubt she knows what events are transpiring. While Eulalie admittedly becomes easily bored, she thrives on presenting herself with

new challenges and is fiercely loyal to her compatriots. "[The people] are very accepting. They're excited about learning something new...It's about people enjoying music and being able to participate in music instead of just listening to music...That's a big part" (Interview, Eulalie Shinn, June 2, 2006).

6. Mrs. Paroo

As one of the earliest members of the Cosmopolitan Music Society, Mrs. Paroo remains a matriarchal figure in the organization. Her sprightly demeanor, quick wit, clever banter, and mischievous twinkle inform those who encounter her that they are dealing with an extraordinary lady. She sits calmly in rehearsal and is able to connect and communicate with her colleagues by means of a subtle gesture or a knowing glance. Despite her collected nature, she confesses that performances are not as meaningful or enjoyable as rehearsals. "The thought of doing [concerts] in the first place I find terrorizing. I love the practices...Any vacations I took, I always tried to arrange them around practice times. Good heavens, if I missed two [rehearsals] in a row, I'd have hysterics, you know?" (Interview, Mrs. Paroo, June 2, 2006). With a powerful desire to retain and expand her capacities for memory retrieval and dexterity acquisition, Mrs. Paroo possesses and practices the traditional, time-honored cornerstones of work ethic and commitment.

7. Alma Hix

Smart. Inventive. Self-sufficient. Perceptive. Mannerly and courteous. Upon an initial meeting, reserved. Like Eulalie, Alma is a reinvented woman, a pragmatist who

does not put on airs. She dresses comfortably in sandals and a flowered linen sundress, choosing her words carefully and speaking less than what her eyes convey. The word Alma frequently uses to describe the key to effective teaching and learning is *passion.* "Rehearsing is enjoyable and the performing is nice, but you're performing for a very short time. So in my eyes, getting to that point has to be good...When your instructor has a lot of passion...that's kind of infectious. It just provides a vehicle that makes you want to learn more and do things" (Interview, Alma Hix, June 2, 2006). As a faithful participant in weekend sectionals with her section mates, she is also keenly aware of adults' mindsets when learning new things. "People are very sensitive, and they're very sensitive that they don't know everything" (Interview, Alma Hix, June 2, 2006).

8. Winthrop Paroo

People seem to know when Winthrop is around. Like bread crumbs falling between Hansel's fingers, laughter and guffawing regularly trail Winthrop's presence; he is the Pied Piper of jokery. Although he wears an elfin grin most of the time, he is far more complex than the cursory first impression and is seemingly made up of two distinct personas. On the exterior, he is the definition of a middle school student in a mature body. He is humorous, sarcastic, teasing, wise-cracking, and rascally, yet trustworthy and incredibly warm. Inside, he has profound insight on views regarding humanity, the learning process, inter-personal relationships, self-reflection, and philosophical beliefs regarding music. Winthrop's self-awareness of how he has progressed since joining the band is apparent, as he is remarkably appreciative of what music participation has afforded him. Excited and energized about learning, Winthrop values setting a musical

example for others, being self-disciplined, and, through reciprocity, serving those who have served him.

New Horizons Band

The East Lansing New Horizons Band at the Michigan State University Community Music School had over 40 musicians enrolled. Although the members varied in their musical skill, they were consistently engaged in full ensemble rehearsals, chamber music settings, private lessons, or in the German Band, an independent ensemble formed from the core membership. The New Horizons Band rehearses each Tuesday and Thursday morning for two hours, supplemented by the revered, compulsory "snack break" at the mid-point of each rehearsal, during which band members engage in social interactions, political and religious discussions, and both low- and high-brow antics.

1. Marian Paroo

"Today was a day that I <u>really</u> felt like I was <u>really</u> teaching, not just making them happy. I just felt that everybody left that rehearsal with something, and you <u>know</u> that doesn't always happen, no matter if you're teaching 6th graders or 60-year olds. And <u>really</u>, that's <u>such</u> a good feeling" (Interview, Marian Paroo, March 20, 2007). Marian is a gifted, enthusiastic music teacher dedicated to providing her students with a positive musical experience through the creation and maintenance of an encouraging, nurturing classroom climate. Each New Horizons Band member, regardless of ability level or know-how, experiences a degree of success during their time in Marian's band. "If you're

new to our group, just play the downbeat of each measure, then gradually add more notes as your comfort level increases," she reassures the group (Field Notes Entry, November 16, 2006). Giving her students a sense of achievement is important to her, as she believes this process fosters self-awareness, understanding, and an appreciation for music among the membership. Marian's effervescent nature combined with her flair for structuring industrious rehearsals affords her students a unique instructional balance between productivity and lightheartedness. To those who know her, this productivity is no surprise; her efficiency as a band librarian during her undergraduate career in music education, in fact, earned her the moniker "Marian the Librarian."

2. Mayor Shinn

As I observe Mayor Shinn, I immediately take note of his quiet leadership. In fact, he assumes the role of "leader" by being unassuming. "I guess in most organizations that I've been in, I've kind of gravitated toward a leadership role," he says. "And not that I deserve to be, but I just seem to pick up the ball when something is needed. There are some, obviously, who are not serious, but at least semi-serious about the music we're playing and who want to keep on with it. Then there are others who just play around with it. In one sense, I try, if possible or appropriate, to talk to people who are just playing around and get them serious about what we're trying to do and get accomplished. So I don't see any special leadership role that I have except that people tend to look at me to get things done" (Interview, Mayor Shinn, November 22, 2006). A modest and unpretentious coordinator within the band, Mayor Shinn consistently sets an example of

dedication, focus, and perseverance. His informed inquiries during rehearsals along with his gentle but humorous ribbings are both anticipated and treasured amongst his peers.

3. Tommy Djilas

Favoring jazz music and swing tunes over most concert band arrangements, Tommy yearns for supplemental playing opportunities and takes pride in the fact that he has experience on multiple brass and percussion instruments. He is often seen entering band rehearsals, sans instrument, standing in the doorway, listening. He is selective in the frequency of his participation, yet the New Horizons Band is clearly an important component of his existence. Inspired in his youth by jazz trumpeter Harry James, Tommy once had aspirations of becoming a professional musician, but, in due course, was challenged by a well-meaning father's decree: "A musician?! That's no life!" (Interview, Tommy Djilas, December 14, 2006). For a variety of reasons, he eventually stopped playing the trumpet. "Another reason I dropped the horn was I didn't want to wear around those dumb uniforms and march in the high school band. I thought they were kind of silly looking. And I have something against uniforms, too, I guess. I've resisted buying a green New Horizons shirt. I wear a green shirt I already have" (Interview, Tommy Djilas, December 14, 2006). While Tommy may appear to be reticent, he is always willing to talk, eager to please, friendly, extremely clever, and masterfully impish.

4. Amaryllis

Having taken piano lessons as a young girl, Amaryllis now stands quietly at the back of the room in the percussion section with a pair of black-tipped plastic mallets in

her hands. Ordered by the movements of her forearms, the mallets, black tips pointing upward, move up and down to the pulse of the music established by the band sitting in front of her. Amaryllis's piano has now been reduced to a portable, hand-me-down metallic bell set that contains several black and white bars affixed to a slightly dented, red wooden frame. Her forearms hammer out the music's pulse, and her lips mouth the counts of each measure until the time for her entrance draws near. The black tips lower. She plays. The bell passage that should parallel the line written in the upper woodwinds is out of rhythm, out of time. Amaryllis shakes her head in both disappointment and irritation, squeezing her eyes shut until the corners wrinkle. "I can do better than that," her body language reveals. She is a kind, gentle soul who possesses a great capacity for understanding herself as well as others. She is wise and intuitive. Amaryllis genuinely seeks musical guidance and displays a soft-spoken patience that draws others to her. Soon, the band plays the passage again, and the black tips lower a second time. On this occasion, she performs the passage with precision and smiles broadly with radiant satisfaction. Amaryllis got it right this time.

CHAPTER V

"THE PROVERBIAL ONE-ARMED PAPER HANGER": LESSONS ON MOTIVATION FROM TWO ADULT "SIT-DOWN" BANDS

Gracie
Papa! The Wells Fargo Wagon is just comin' up for the depot!

All
The Wells Fargo Wagon!

[Mayor] Shinn
A likely story! At this hour of the day? Nonsense!...The Wells Fargo Wagon?

Gracie
It could be the band instruments!

[Mayor] Shinn
The band instruments!
(Willson, 1958, Act One, Scene 9, pp. 95-96).

May 2006; Edmonton, Alberta

Harry is dressed in an orange polo shirt with a royal blue trademark-embroidered emblem on the pocket. His khaki slacks walk over to a brown chair, fold at the knee, then sit. "These people were all beginners at some point," he says. "This band is an amalgamation of several classes." With his hands folded in his lap, he surveys the activity that is gradually sweeping into Studio A. Harry is deep in thought tonight. His chin dances back and forth, his lips thinning with each subtle side-to-side movement. It is Tuesday night, and, although band rehearsal is about to begin, Harry has

both the leisure and the opportunity to causally welcome the room's hastening activity, for the band's usual conductor, Mr. Garry Silverman, one of the assistant directors of the Cosmopolitan Music Society, will be conducting the band this evening. Most assuredly, Harry's khaki slacks had found the perfect place to roost along side the band and take in the proceedings.

Musicians file in and begin unloading their wares from their instrument cases and duffle bags, laughing, talking, and teasing one another as they extract music folders, pencils, clip-on mute holders, reed cases, swabs, instrument stands, squirt bottles, towels, and value oil. Mary Poppins could not have been more agile and adept at pulling items from her own bag if she had tried. The mood is light, and the shared history among the members is palpable. The 3rd clarinet section appears to be accounted for while other sectors within the band have noticeable voids. A clarinet player wearing a groomed, silver-white handlebar moustache is one of the first in the group to sound his instrument. He begins warming up by discharging an arsenal of scales. Others soon join in with their own personal, individualized sets of warm-up routines.

Eventually, a serious-looking, yet pleasant, down-to-earth woman stands up in the 1st clarinet section and steps near the podium. The band, now nearly full, gradually falls silent. Harry remains in his chair. His eyes are intent and thoughtful, his chin still waltzing gently to and fro. Poised alongside the podium, the clarinet section leader begins conducting a full-

band warm-up: a *piano* exercise based on the first five notes of the Bb scale, followed by the scale in its entirety. Next, a tuba intones a tuning pitch that is eventually answered by the euphoniums, trumpets, and horns. In similar fashion, a clarinet tuning pitch elicits a response from the oboes, flutes, bass clarinets, and bassoons. With the group seemingly ready for rehearsal, Garry scales the podium and begins sight-reading the mass band piece, "June is Bustin' out all Over" from *Carousel*, that is to be played at the conclusion of the Season Finale concert on Sunday.

"A slower tempo tonight. And percussion? Be aware that the balance at Winspear will be different," Garry cautions the percussionists who are still managing to place the final touches on their setup by twisting wing nuts onto cymbal screw mounts, moving and adjusting music stands, and simultaneously placing sheet music in order on the same nomadic metal stands. From their demeanor and their frequency of eye contact with the conductor, the percussion section appears to be an extremely diligent group.

Later in the rehearsal, Garry reviews another song and conducts using wide, sweeping gestures to illustrate musical line and legato style; several ensemble members nod along in tempo, watching his arm motions, knowingly. Next, a rhythmic figure that has been problematic for the ensemble is addressed by the conductor. When the same figure is played inaccurately once again, a curly brown-haired flute player in the front row

regards this error by furrowing her brow disapprovingly, her dark-rimmed glasses drooping in tandem with the downward slope of her grimace.

Tempo is up now, but the band keeps slowing. "You've got to push the melody," the director insists as he addresses those in the band who have been charged with maintaining the integral walking bass line. "Push the melody along." At a different moment, "Careful, flutes, don't hang on." He smiles mischievously then continues: "Nate will be here Sunday for the concert!" To this, another flute player in the front row cringes awkwardly, and the band moves on to another piece.

"As we play faster, what will we have to do with articulations?" the conductor inquires.

"Shorter," someone calls out.

"Right, shorter," comes the response from the podium. He counts, "1-2-3-4," then clicks his tongue in the same tempo: *click-click-click-click.* Garry asks the entire ensemble to clap the rhythm of the low brass/low reed melody to solidify the tempo. "Very good," he concludes. Deeper in the rehearsal, individual sections of the music are deconstructed through examining the different compositional and dynamic components and are soon reconstructed – whole-part-whole teaching. "Try to lean on those quarter notes," he urges a soloist. Finally, Garry asks the percussion section to add direction to the final chord by adding a slight crescendo. "We're well on our way. We're well on our way," he says calmly.

The tempo on the fourth song is unstable and disjointed. "Tenors, how long are you playing those notes for me? Just a shade longer. Clarinets are just a shade too short." They listen and adjust. "I don't wanna call you guys button pushers!" Garry jokingly chides the tenor saxophones. "One more time," he says, "we need to get settled down." On this particular run-through, members of the 2nd clarinet section sway and bounce to the dance as they play, seemingly the only ones in the ensemble, aside from those tapping their feet, who are externally expressing the rhythmic pulse. Unexpectedly, Garry cuts off the band mid-phrase. He brings his palms together, then spreads his arms out to the side, palms down, and gracefully lowers his limbs in a slow, deliberate descent, giving him time to apparently manufacture a verbal diagnosis of the problem. His body subsequently bows and deflates. "Sorry," he says wearily. "My fault, my fault, my fault, my fault, my fault, my fault, my fault. I missed that cue." The band is quiet and respectful; the section of the band that was cheated out of the alleged cue does not react or judge. It is as if the room breathed, "Patience. Don't worry – all of this will be remedied soon."

Taking advantage of some much-needed off-task behavior, Garry shares with the ensemble the Eugene Migliaro Corporon legendary "sit-down band" tale. Like adolescent campers huddled around a modest, crackling bonfire, the band sits enthralled as Garry, himself chuckling, weaves together the minutiae of the account. As it happened, once upon a time, the revered conductor jokingly referred to concert bands, considered

by some to be both the physical and philosophical antitheses of marching bands, as "sit-down" bands. While some of the band members react to Garry's story with genuine amusement expressed through a variety of nasal snorts and chortles, others react only with polite smiles. It would not be until Garry addresses members of the brass section in a subsequent part of the rehearsal that this tale would be resurrected by the membership and would take on a new life of its own: "Trumpets," the conductor says, "I hate to ask you this, but would you play louder there?"

"We could stand up," someone says, to which another member retorts, "This is a sit-down band!" Consumed with gales of laughter, the ensemble symbolically adopts this expression as one of their own, an inside joke that has now been made personal and unique, a legendary tale that has achieved a new life and fresh recognition.

The band breaks for a few minutes, and most meander into the adjacent lounge to grab a cup of coffee, snack on some popcorn, use the facilities, purchase a ticket for the 50/50 raffle, or simply chat. Between sips of coffee, conversations elegantly shift between children in college, new homes and remodeling projects, caring for elderly parents, car troubles, and, remarkably, stories of those in the band battling disease and other health-related issues. Before long, the lights in the concession area flash off and on several times, and people begin wrapping up their multiple conversations, throwing away their foam coffee cups, and making their way

back to their seats for the second half of rehearsal. The mood is still light-hearted and quite energetic.

Once everyone is seated and the last joke has been chronicled in the brass section, the band manager makes several announcements that include signing up for the annual summer band performance series and naming the winner of tonight's coveted 50/50 raffle. Garry is to the side of the ensemble, listening. He is reserved for only those musical tasks that only he can do; all other administrative duties are delegated to sections leaders, the band managers, and the Board. When asked to pass around a summer band list so those interested in playing could sign their names, words of caution accompany the instructions with the desire to also obtain a balanced instrumentation: "We don't want 50 flutes –"

"Or trumpets!" a quick-witted bass clarinet interrupts. To this, the trumpets begin jibber-jabbering incoherently, swiveling their heads back and forth like a string of birds on an electric wire. Next, Lady Luck holds the winning number drawn in the 50/50 raffle for the second week in a row, to which the band releases a collective gasp. "Fixed! Fixed!" someone shouts, and the room explodes with laughter. Slightly crestfallen, Lady Luck slinks up to the front to claim her booty from the band manager, then returns to her seat, smiling. Once the teasing ceases, another round of tuning commences. This time, though, the clarinet section leader gives the band solfege hand signs as they play the tuning sequence – *sol-la-ti-do* – and even walks into the middle of the ensemble to increase the proximity

between her and the sections not yet able to match pitch or play in tune. She handles herself like someone who has had musical experience and instruction. Once satisfactory adjustments have been made, Garry returns to the podium to begin work on a piece of historic proportions.

Working on refining the dactyl rhythms embedded in a Renaissance suite arranged for band, Garry encourages the group. "Make every note count," he says. He sings the rhythm to his students with inflection and nuance. "Things are rhythmically driven at this point in the piece." He is struggling with how to aid the ensemble in playing the refined, dance-like qualities of the dactyl rhythm more musically. Either out of frustration for the situation or trust in his own abilities – perhaps both – Garry attempts to show non-verbally what he is wanting musically from the players. As if he is manipulated by some unseen force, the conductor contorts his body like a marionette with twisted strings, leaps off the podium, then relaxes and settles into a pose. Initially, his right hand latches onto his back as if he were in pain. Then, leading with the left wrist, he elegantly extends his left hand out to his side, daintily gripping the hand of an imaginary dance partner with his thumb and index finger. Whilst the left pinky is extended, he playfully bats his eyelashes and begins strutting in front of the band, moving his hips and feet in synchrony with the fantasy dactyl rhythm droning away in his mind.

Meanwhile, the band, in complete and utter shock, sits back in their chairs, roaring at the spectacle that is taking place on the stage in front of

them. A catatonic woodwind player in the front row mouths in astonishment and embarrassment, "O-h m-y g-o-s-h."

Lady Silverman then completes her demonstration by tripping over her own feet when the dactyl rhythm inexplicably falters, sending her tumbling forward and to the side. Alas, she composes herself quickly, adjusting her hair and bodice, and continues to dance a few more strides in the comfortable flow of the recovered cadence. Then, as quickly as it appeared, the caricature vanishes.

As the cacophony of applause, sniggers, and wolf whistles subsides, Garry reminds the musicians how important tone and rhythm are to this particular movement, concluding with, "It's style and timing we're after here. Remember, this is the Top 40 from 1551! You've got to create the energy." His baton raises, and the band plays the same passage with not only an improved sense of tone, but also a marked increase of nuance, a stable sensation of time, and a heightened impression of musical awareness. The illustration worked. Its intention was realized by the performers.

Data Collection and Analysis Summary

I collected data describing the behaviors and attitudes of adult participants in instrumental music as well as their reasons for continued participation and the various modes of formal and informal music learning that they encountered. The data sources included field notes from observations, participant observations, interview transcripts,

and audio-recordings of adult music rehearsal sessions. As the study progressed, several codes emerged as recurring trends and ideas: early experiences in music; denied or delayed access to music instruction; coercion of music participation; inspiration and aspiration to participate in music; motivation; individual and collective identities; being a part of a musical community; power sharing among band members and conductors; health; and finally, teaching and learning styles related to self-directed behaviors.

Additionally, every person possesses both the unquestionable freedom and the irrefutable ability to view any situation through their own unique set of lenses that have, in the end, been cast not only from personal experiences, but the richness with which those experiences have occurred and the subsequent reactions to those situations. Acknowledging my own set of lenses that I bring to this research, I submit that the components I identified as being central themes in the stories shared by members of the Cosmopolitan Music Society and the New Horizons Band were significant to me, and perhaps to me alone (see Appendix E and Appendix F). Recognizing that other observers may identify other elements of interest, I sought to view these cases, as stipulated in Chapter 3, from different perspectives by triangulating the research.

Codes of Incentive

Early Influences

Several informants spoke to the attraction that music had in their formative years as a youth or teenager. While this appeal occurred early in their lives, the draw to participate in music, nevertheless, continued into adulthood.

I remember when I was younger hearing Leroy Anderson and some of the music he played, and I just thought, "Oh, that would be fun to be able to make some of those different sounds." I tried at one point to play a friend's French horn and couldn't get a note out of it, so I thought maybe percussion would be something that I could make a sound with (Interview, Amaryllis, February 1, 2007).

I had a girlfriend in school and she played violin, and I thought, "Oh, what a wonderful thing to be able to play with a bunch of other people." So I think that's been simmering since Grade 6. . . and when I heard. . . Cosmo. . . had a beginner band, I was thrilled to death to think that there was an opportunity that I could now participate in a group (Interview, Ethel Toffelmier, June 2, 2006).

Inspired by jazz trumpeter Harry James, Tommy discusses the interplay of musical, promotional, and social variables that he recalls being the most pivotal in his development as a consumer of jazz music.

NK: What was it about Harry James's music that was so attractive to you?

TD: Well, the sound, of course, but maybe because I'd seen him in movies – *Springtime in the Rockies*. I remember my dad, that's one of the few movies my dad took me to. And I think Betty Grable was in that, and I don't know if he was married to Betty Grable at the time. At 10, I was probably too young to appreciate it. (*Twitches eyebrows and smirks*) But many years later when I was an undergraduate, I went to a campus dance where he played. I was next in line to get his autograph during the break,

and he said, "That's all." So I had to forge his name on a program for my date who wanted an autograph. I didn't really care. She didn't believe me, though, so it didn't work (Interview Transcript, Tommy Djilas, December 14, 2006).

Informants, like Marcellus and Winthrop, also raise the matter of how critical the military and service bands were in leaving a positive impression that eventually guided their subsequent selection of an instrument as an adult.

You know, when I listened to a good band [police band], I don't know, something within me just: "I wish I could do that." I was amazed (Interview, Marcellus Washburn, May 30, 2006).

NK: What was it that drew you to the trumpet?

WP: There was never any music in schools at that time, but there were always army bands, military bands, and police bands growing up. And I think it was the tone, the sound. I always enjoyed listening to bands, and. . . maybe the image of the trumpet was what drew me to it.

NK: And what did that image entail?

WP: It seemed to be the "lead" in the band. And maybe that was part of my psyche, was part of my downfall (laughs)!

NK: (Laughs)

WP: I wanted to lead all the time, and that didn't always work. I think the trumpets always seemed to stand out and they all seemed to be the leader. And of course we've learned since then that the trumpets do not <u>always</u>

lead the music (laughs), but yeah, it sort of fit in with my ego at that time (Interview Transcript, Winthrop Paroo, June 1, 2006).

Inspired by the Suzuki teaching approaches he witnessed over forty years ago, Harry relates how the notion of sound before sight, as practiced in language acquisition, challenged his own musical upbringing. Harry attributes this, then, to not only an enlightened teaching style, but to the impetus for working with adult beginners.

> *Unlike the European slap-over-the-wrist when you make a mistake and didn't play a Bb when it was marked Bb, this never stopped a Suzuki concept person. First of all, we're gonna play, and we're gonna experience what this is all about before we ever tell 'ya how to read it. And when a child starts to say, "Mom-ma!" and "Dad-da!" we don't put our hand over their mouth and say, "Shut up until you can read it. Don't you dare utter another sound until you can read it on a piece of paper." Well, you can imagine this old guy, you know, my background growing up, because that's exactly what happened in my place. "That's in 4/4 and we'll count it, you know. That's an 'A' and it's first and second [valves]," you know, all of that. Before we had any chance of enjoying this or getting turned on by it or anything, the attrition rate of people who might have been musicians by the system in which I was raised must have had an unbelievable number of people who said, "The heck with it"* (Interview, Harry Pinchin, May 31, 2006).

Denied or Delayed Access to Music Instruction

While some of the participants' voices referred to the supportive and nurturing approaches that were displayed by parents, teachers, relatives, and peers in their musical endeavors, others were met with opposition by their elders, and, for a multitude of reasons including finances, a lack of interest or time, shifts in priorities, and devalued perceptions of music, were denied access to certain arenas held within the musical community. Many informants seem to have successfully put into perspective their delayed or denied entrance and have come to terms with the motives substantiating their barred access.

> *We were very poor. My dad said he couldn't buy me one, and I understand why now. We were starting a family retail business. Money was very tight. . . I begged my parents for a long time to get me a trumpet and they finally did. My dad finally bought a $10 trumpet, which was a bit of money. . . When I said I was interested in becoming a professional musician, he said, "A musician? That's no life!" And I can see his point now. But then I really didn't see it* (Interview, Tommy Djilas, December 14, 2006).

Like Tommy, Marcellus was also shaped during his formative years by a well-meaning parent who denied access to the guitar, but who did, in fact, encourage a degree of musicianship by requiring Marcellus to take piano lessons. In this particular instance, the coercion of compulsory music participation fostered both resentment and apathy toward music, and this, coupled with the unique interpersonal dynamics that existed

between Marcellus and his piano teacher, did not afford Marcellus a positive musical experience as a boy.

> *I grew up where there was no opportunity for me to take music lessons other than piano. I always wanted to play guitar, and my dad was dead set against it. He said, "Only hippies play the guitar!" So that was out! But he encouraged me to learn piano, but I wasn't the least bit interested, and I went just to please him. . . The teacher was very strict. If your hand position was not right, she had a ruler, and she'd go like that* (makes striking motion) *on your knuckles, so I hated that! I said, "Hell with it! I don't want to go through this"* (Interview, Marcellus Washburn, May 30, 2006).

Years later, Marcellus, now an adult, responds with excitement and inquiry to a community newspaper add urging those who are interested to join an adult beginning band. Once again, Marcellus is temporarily rerouted, but remains steadfast in his desire to play the instrument of his choice.

> *One day I saw this add in the community newspaper. . . So I said, "That's weird. Why would they do this?" So I told my wife, "I'm gonna go and check this out." And she said, "Do you think you'll ever play?" And I said, "Yeah! Of course, if there's an opportunity, I'll play!" I wanted to play [a certain instrument], and they said, "No. There's three people already. You can't play [that instrument]. You get the clarinet." I said, "Sorry! Not interested"...I was determined to play [my first choice]* (Interview, Marcellus Washburn, May 30, 2006)

In contrast, Zaneeta mentions that she still second-guesses a decision she felt compelled to make as an adult and ponders whether her journey through the course of being an adult beginner would have been shaped differently had she been able to select the instrument that was her first choice.

> *. . . they told me not to choose the bassoon. I wasn't clear why. They said it was expensive, but I thought, "Well, really, that's my business." But also that it was difficult to play or something? So, I [chose another instrument] but have lived to regret that several times, though, that decision* (Interview, Zaneeta Shinn, June 2, 2006).

Motivation

MacLean's (1981) notion that motivation for lifelong learning "encompasses those experiences in any setting nurtured by any motivation, which improves capabilities for developing one's own personality and for integrating one's lifestyle with the human, natural, and social environments in which one chooses to live" (p. 1) is evident in the accounts of several informants in this study. For various reasons – social, musical, and personal – the informants were compelled to respond to their situations out of such variables as pride, recognition, allegiance and commitment to the group, a sense of responsibility, the drive of competition, anxiety, and even fear.

Eulalie, who admittedly has no qualms about being judged by others because of her "competitive spirit" (Interview, Eulalie Mackecknie Shinn, June 2, 2006), is, like many others, motivated to practice if challenges and high expectations are placed on her and if recognition and acknowledgement for an industrious work ethic are bestowed.

[The conductor] gave out a song one week, and said, "Eulalie, there's a solo part for you," so I had it ready for the next week. The rest of the band couldn't play their parts so we put it away, and I was so disappointed, 'cause I thought, "Oh good. I get to work hard at something and try to do my best." And I worked really hard to make sure I had it ready, and I did. And then all of a sudden, "Oh. No one else is ready for it." So it's like this slap, you know? So after that, I probably don't practice as much. If I have a challenge, I will practice. If I don't have a challenge, I think, "Why practice?" (Interview, Eulalie Mackecknie Shinn, June 2, 2006).

Motivated by the fresh excitement of learning a new instrument, Marcellus discusses his determination to not only succeed at playing his instrument but to also become a role model for his children in both work ethic and commitment.

I spent a lot of time every evening [practicing] because I was so excited and I was so into it. If I couldn't practice in the evening, I'd wake up in the morning, and my kids hated it: "Da-ad!" But, you know, I just said, "No, I've taken this on, I'm 41 years old, and I'm gonna see this through, OK?" (Interview, Marcellus Washburn, May 30, 2006).

Addressing one the unique facets of working with the senior adult population, Marian recounts the motivations expressed by some of her students in their efforts to cope with life changes. Implications for acknowledging the social constructs found in ensembles are evident in Marian's account.

They're intrinsically motivated, motivated by the desire to learn. And well, the social aspect is huge to New Horizons. It's huge...they're truly

motivated to learn, and I've had a couple people say that joining the band saved their life – they had just retired, become a widow, and have a reason now to get up every day (Interview, Marian Paroo, March 20, 2007).

Tommy's affection for jazz and the social components of belonging to a band are brought to the foreground through his discussion of what he values in rehearsals, how he views his role in the group, and how he is self-selective in rehearsal and performance functions. How he negotiates his time between playing cornet and the drum set is still troublesome to him and is one of the issues that influence his levels of motivation.

I'm not motivated. . . to really be a good musician. I'm not gonna make a career out of it. I'm not gonna play in big bands and so on, so the social aspect is good. And I play as much and as well on the tunes that I like – Georgia [on my Mind] *and stuff like that, but what I <u>really</u> hate about it is that I'm playing a cornet on it. . . not. . . the drum set. . . But it's a concert arrangement anyway, not a big band arrangement. It still galls me* (Interview, Tommy Djilas, December 14, 2006).

Initially motivated to improve his playing skills through trepidation, Marcellus reveals a concern that can accompany the beginning stages of learning a music instrument. He highlights, perhaps, the potential for similar thought processes among children as well as adults. Noting his journey with smiles and several laughs, he believes making everyone feel at ease in the beginning stages is important.

We had no clue what we were doing. Myself, specifically, had never touched an instrument, so the anxiety level was quite <u>high</u> when you know

the expectations. It's like [a] child and [a parent] if the [parent] is very strict (laughs), *like. . . a bit of a fear. . . Quite a bit of anxiety. . . You know, "I'm not performing at [the] expected levels, so I shouldn't continue"* (Interview, Marcellus Washburn, May 29, 2006).

Adhering to the performance vein, several informants spoke to the dichotomy between rehearsing and performing. While Eulalie is certainly motivated by preparing and performing music, Mrs. Paroo, in contrast, addresses the tension between musical preparation and musical performance, citing the pragmatic, nurturing approach Harry uses with the ensemble. Mrs. Paroo also speaks to the process of socializing oneself to a piece of music that is, at first glance, disagreeable or out of one's realm of experience.

Now oddly enough, I don't particularly enjoy the performances. I always like it after they're over with. I think, "Oh, wasn't that fun! I really enjoyed that!" But the thought of doing it in the first place I find quite terrorizing. But Harry says, "You can't just do that. You've got to have a goal; you have to perform. That's why you're playing." I probably could exist on no performances at all. . . I always find it amazing. I wasn't particularly fond of that thing [Shawl Dance] *the first time I heard it, and I thought, "Oh, fiddle." But last night, I really quite liked it. It's certainly not a difficult part, which is fine. All the better for me!* (Interview, Mrs. Paroo, June 2, 2006).

Finally, Winthrop combines the social, musical, and cooperative motivational factors he experiences within an intergenerational group. He summarizes not only the changing face of the band but also the integrity with

which the members of the section are treated, how they are viewed by others, and the subsequent interpersonal dynamics shared between the younger adults and the older adults within the section.

> *We're bringing a lot of younger people into the band because those of us who have been around for 30-odd years are starting to get towards the end of not being able to do it any more. But I think it's a good thing because, hey, from a social aspect, it keeps us all involved differently. And then from the music part of it, we find that you're getting young people coming in who are just recently coming out of school or a band who are very skilled, so it makes us sharpen our skills a little bit as well. I've got two kids sitting beside me now – I say kids but they're in their late-20s – who haven't played for a couple of years but who are very, very good. And I've had to sharpen up a little bit because I've got this very pretty young girl sittin' beside me and she's playing very well (laughs). So, it creates a challenge, which is good. It creates incentive. I'm not sure, but I think the younger people seem to enjoy our company because maybe they're discovering we're not a bunch of old fogies either. We accept them as, "OK, you're a trumpet player," not, "You're 18 and I'm 70." It's, "You're a trumpet player, and you play well"* (Interview, Winthrop Paroo, June 1, 2006).

Flow

Inspiration that is governed by intrinsic and extrinsic forces and beliefs can launch discussion regarding the concept of flow (Csikszentmihalyi, 1975). This discourse hypothesizes that musical activity that provides a balance between both skill level and task difficulty tends to be the most rewarding for an individual. Consequently, a person experiencing flow, then, may be motivated to continue or even intensify his or her participation in a musical ensemble. With this in mind, it is important to highlight the interplay between rewards and fulfillment, and frustrations and challenges, which generate distinct relationships amid connotations of mood, emotion, and levels of comfort.

Making positive relationships between prior musical experience and current (and future) interest in music, both Amaryllis and Winthrop reveal their delight in acquiring new skill sets, the accrual of knowledge, and an appreciation for the learning process itself.

> *I like learning something new, trying something different and learning it, and I guess I like percussion because there's so many different instruments to learn to play and that makes it a challenge everyday! A real variety* (Interview, Amaryllis, February 1, 2007).
>
> *I've always enjoyed all types of music, but being able to play in the band and understand how it comes together and expanding my knowledge are the things that keep me here. God, there's <u>always</u> something new to learn* (Interview, Winthrop Paroo, June 1, 2006).

Winthrop also chronicles the thought processes that are often inextricably linked to music learning in an ensemble setting. Interweaving the concepts of technique, style,

and dynamic contrasts, he creates meaningful, inference-based reasoning for assessing independent musicianship. It is through the emergence of inference-based reasoning that one may be able to measure whether music learning has occurred.

> NK: What kinds of things have made you work hard?
>
> WP: I think getting the challenge of a piece that's not a Grade 2. Maybe it's a Grade 5 all of a sudden. Now that becomes a challenge, and yes, that you have to think, "OK, now I've got to do something with this one. This is not just a read-through and then we'll play it three or four times and it'll be fine for the day." This is what Harry and [the others] have been doing – they toss in a challenging piece. They're not really difficult, but they're challenging because it's a change of the mood, a change of the style, and learning to play in the style of the music, in the era of the music. It's not a Sousa march. Everything's not a Sousa march; everything's not a British military march. We're playing 1500s music, and you have to play a style and you have to remember and think of what the style of music was in that era. And you have to adjust your playing accordingly. A *forte* is not always a *forte* as we know. . . I mean, I've had this argument with some members over the years: "Well, you told me to play *forte* – on the last piece!" Well, that was a march. This is a pastoral piece. This is something a little romantic. It's *forte*'s a little different, and what is a *forte* within the context of what you're doing? (Interview Transcript, Winthrop Paroo, June 1, 2006).

When her musical background wrangles with the present-day expectations she embraces for her band, Eulalie candidly discloses her frustrations when those expectations are not met. While the disconnect between her two experiences is made clear, she does provide a foundation for assuming a leadership role within the band.

> *As soon as we introduce something a bit more difficult, they're [the members are] really frustrated. They're really, really frustrated. And so I think it's difficult to keep a balance somehow. But at least we have different levels [of bands] here. . . Not moving fast enough [is frustrating]. I get bored very easily. . . After the first month, I knew the notes and I knew what I was doing and so it's like, "Let's move along here." I've got a little conducting background and stuff like that, and so I just find I'm critical sometimes and I really need to stifle that. Just because someone does it one way doesn't mean I could do it any better, but I always think, "Well, I know there are other ways, and I know we could do this and I know we could do that." And so I just have to kind of just keep it all inside of me. And I do that and I accept it. So that's probably where my frustration lies, but what I really enjoy is, because I have the background, I know [the conductor] relies on me a lot, too. The people around me ask me questions, and that's nice, as long as I don't lead them astray*
>
> (Interview, Eulalie Mackecknie Shinn, June 2, 2006).

Sharing both the rewards and the frustrations of ensemble participation, Ethel, an accomplished pianist, receives true gratification from hearing an ensemble, unlike her piano, produce several simultaneous tones in different registers. On the other hand, it is

the lack of practice by some band members that often becomes an aggravation for Ethel and subsequently interrupts flow.

> *It's being able to produce a wonderful sound with a bunch of people who are only playing one note at a time. It's the coordination and the camaraderie, you know? Being with these people is. . . thrilling. And when we learn a piece and we do a really good job on it, yes! We know. You know when you've done a really good job, personally, as well as the whole band. . . If there's a section that does not perform well or does not practice, it can get a little frustrating. And I'm sure it really gets very frustrating for the conductor, because after all, in one night a week, they [the conductors] really can't afford twenty minutes working with one group of instruments trying to bring them up to snuff when you know what it takes is just wood-shedding. . . just practice!* (Interview, Ethel Toffelmier, June 2, 2006).

Winthrop discusses the self-reflective awareness he has developed over the years through his participation in band. Interestingly, he self-corrects his own wording as he steers his way through the telling of his own journey of growth, relating how this awareness has impacted his ability to think about music with a more sophisticated level of responsiveness.

> *I think you accept that this [being part of a band] is happening to you, and yes, you want to be a part of it, and yes, your life has been enhanced by it. I'm able to listen to music away from here a lot better.* (Sighs) *"A lot better" is a terrible expression, isn't it? A lot more "understandingly."*

And "more appreciative" is probably a better way of putting it. I can appreciate now. I don't like everything I hear, but that's personal choice. But what I do hear, I can say, "Oh. Yeah. No, I hadn't heard that before, because my ear wasn't tuned to it." Listening is probably one of the things I've developed probably more. My wife used to say I never did that very well (laughs). *Selective hearing, I think it's called...There are times when you play a damn good concert and you sit down and listen to it on the recording and you say, "Oooo! Yes. Now that was worth it. That was worth it." Then there are frustration times when you go to the Mid-West and you hear the really big bands and you hear Winton Marsalis and say, "OK, my horn's goin' in the river!"* (Interview, Winthrop Paroo, June 1, 2006).

Finally, for Mayor Shinn, it is the sheer, unadulterated freedom of being able to pick up an instrument and play music that drives his motivation and stimulates his sense of flow. Having had a hiatus from his original instrument, the euphonium, for nearly 40 years, Mayor Shinn discusses how the activity of learning a new instrument, the trombone, has been energizing and revitalizing.

I'd always wanted to play the trombone and never had an opportunity to do that. I had some time on my hands because I had just retired and decided it was a great time to get started, and I enjoyed it after the first couple of sessions well enough to stay on with it. I really enjoy being able to pick up a horn and being able to play popular songs, jazz songs, some of the concert tunes, the challenge of being able to read music again and

sometimes hitting the right notes and getting the rests and the counts. That's a challenge. It keeps the mind active and fresh (Interview, Mayor Shinn, November 22, 2005).

The Art of Hanging Wallpaper: Garnishing the Scaffolds of Adult Learning

In this chapter I have explored some of the ways in which adult learners have been inducted into the realm of music learning, either by way of self-determination, intrinsic motivation, or even extrinsic coercion, and how they have been motivated to continue the process of learning a music instrument. Echoing the findings of Brookfield (1986), events occurring early in life are undoubtedly influential in determining subsequent paths of interest or areas of study, and denied or delayed access to music instruction appears to have generated a sense of urgency for filling a deficiency in this content-specific area. Similarly, Dewey (1933) wrote that humans, following reflective processes, often "act in deliberate and intentional fashion to attain future objects or to come into command of what is now distant and lacking" and that this reflection process "converts action that is merely appetitive, blind, and impulsive into intelligent action" (p. 17).

Finally, personal growth from exposure to music, performance opportunities, challenges and rewards, the quality of instruction, and working together with peers are strong motivators for continued participation among adults. Because adults' backgrounds are widely varied, the speed with which new knowledge is constructed can be, at times, as powerful and dynamic as the "proverbial one-armed paper hanger" (Interview, Winthrop Paroo, June 1, 2006).

Examining the music-making habits of adults promotes a greater understanding of the needs, preferences, and psychological implications associated with adult learning, which, in turn, can help place meaning and value on the experiences of adult musicians. Viewing adults' concept of self-image as it relates to issues of identity, being a part of a community, health, and power sharing within the musical community is the subject of Chapter 6. Understanding the characteristics of both pedagogical and andragogical instruction and learning, perhaps the crux of this research, is further explored in Chapter 7.

CHAPTER VI

"IT'S BEEN MY LIFE": COMPONENTS OF IDENTITY, SELF-CONCEPT, AND POWER WITHIN THE COMMUNITY

Townspeople
We can be cold as our falling thermometers in December
If you ask about the weather in July,
And we're so by God stubborn we can stand touchin' noses
For a week at a time and never see eye-to-eye,
But we'll give you our shirt and a back to go with it
If your crops should happen to die.

Farmer
So what the heck, you're welcome. Glad to have you with us.

Farmer & Wife
Even though we may not ever mention it again.
(Willson, 1958, Act One, Scene 2, pp. 27-28).

Codes of Identity

How people perceive themselves and others has a certain amount of influence on how people learn, what educational outcomes result, what is exhibited in reaction to those outcomes, and how successive learning will take place. An awareness of the concept of "self" in the teaching and learning process can be, as Woody (2004) projected, fostered by generating inspiration, establishing a classroom environment that is conducive to the creation of musical rewards, and developing a support network of peer musicians. This chapter is devoted to examining the components of individual and group identity, with special emphasis placed on musicianship, acknowledging one's role within the musical community, health, and power sharing.

Self-Identity

Remaining active as a senior adult and maintaining a social identity within the community was a priority held by several of the participants. This identity appears to serve not only as source of motivation for individuals, but also as a source of inspiration for dynamic living. Comparing himself to his peers who may choose to lead dormant lives in their retirement, Mayor Shinn embraces his identity as a band member by expressing ownership, pride, and gratification in choosing a rewarding and stimulating activity. Furthermore, his resolute nature in resisting a sedentary lifestyle is unmistakable. Amaryllis, like Mayor Shinn, also mentions one of the many benefits she reaps from active band participation, citing that remaining involved with the ensemble combats the temptation to become complacent.

> *It's an interesting thing – you can tell people of our age and our social group that you're playing in band, and they find it kind of interesting. I find that a lot of people have had that kind of interest, but have not activated it or actuated it. That feeling that you're doing something a little bit out of the ordinary is of interest to you. That you could be at home watching television or something like that isn't an option* (Interview, Mayor Shinn, November 22, 2005).
>
> *Well, for one thing, the socialization [is important]. When I retired from work, I knew because I was used to working with people, I live alone and I needed to be doing something where there were other people involved because it's just too easy to, "Oh, it's cold today, I don't' think I'll go out." "Oh, you know. . . " It's just too easy to think of mistakes and stay*

put and become very isolated. So the socialization is an important factor. . . (Interview, Amaryllis, February 1, 2006).

Eulalie is able to balance her independent lifestyle with the social aspects of participating in the band, her career, and her private time working on hobbies. She expresses a genuine concern for her band-mates and speaks to the camaraderie experienced within the collective. For Eulalie, the band experience is her opportunity to embrace an alternate identity within the context of a large-group setting.

I tend to <u>not</u> be a social person. . . <u>Sometimes</u> I like people, sometimes I prefer not to have people around, and so I think a lot of what I enjoy and what I do is very private and it [being in band] gives me a chance to enjoy what I do with other people. So it's the social aspect. I mean, I could play at home just as easily as I could play in a group. You wouldn't have the performances as such, but I think just being involved with other people there's that connection with others enjoying the same kind of thing as you do. And I think I've made a <u>real</u> connection with the people here

(Interview, Eulalie Mackecknie Shinn, June 2, 2006).

Determining where one is along the learning continuum may also be a healthy and useful tool in reflecting on goals, accomplishments, and the degree of contribution to the collective. Additionally, how students view their own learning may provide teachers with the information needed to improve instruction and tailor specific learning needs. Consequently, this visualization process becomes a contributing factor in Eulalie's perception of her own position on the learning continuum.

NK: What additional thoughts do you have regarding adult education in music?

EMS: See, I find that difficult, because I'm not really an adult learner, am I? Not really. I did most of my learning when I was young, so I'm not truly an adult learner. . . I guess as an adult I'm continuing to learn, but I didn't learn as an adult so I probably don't have a lot of similar feelings to what some people do. But I still have the will or the want to keep learning, and that's exciting. But, I guess I have a bit of a drive, but sometimes I don't know where to go with the drive (Interview Transcript, Eulalie Mackecknie Shinn, June 2, 2006).

In ensembles in which there exists a diverse population of occupations, employment, livelihoods, and hobbies, the process by which others achieve a new identity within the collective is apparent in Winthrop's account. He speaks to the process of assimilation into an ensemble, in which one's occupation becomes a secondary consideration when compared to the overt gesture of voluntarily assimilating oneself with another group.

That's what you find in a group like this – the diversity of what people do. And we had one fellow, a hell of a fine trumpet player, a lawyer, professionally, but he was a member of the local Provincial Parliament. He used to say he loved coming here 'cause he could play his trumpet. Everybody knew him because of his profile, but nobody ever talked politics to him. He said, "It's great to come here. I can talk music, talk sex, or whatever. You know, gavel with the guys and nobody ever asks me

anything controversial about politics." He said, "That's wonderful."

When somebody joins [the band], nobody ever asks them, "What do you do?" That's not the important thing; it's "What do you play?" (Interview, Winthrop Paroo, June 1, 2006).

Noticing the emerging new identities slowly taken on by his players, Harry conveys how beginning instrumentalists are socialized into thinking and behaving in new ways. His account also addresses the monetary resources that are often more accessible – and perhaps more important – to adult musicians. In Harry's opinion, adults "do" because they "can."

Some of them are still playing the stock Yamaha student clarinets they had when they were starting out. And with others, whether they are well-to-do or not, show up the next week with a Buffet, you know? And we're going from this level of a tuba, and next week, you know, there's a four-valve [tuba] and the guy's got his tuning slide that he's all [gestures as if pulling out a tuning slide] *'cause he saw somebody do that, and moving his tuning slide, putting everything in again, and he's still working on an F major scale. But they've got this thing going. And we see all that. Privately, I've gone home on many occasions just smiling, 'cause bless their hearts. They got all the stuff. Somebody's gone to a clinic somewhere, or they saw somebody else, and they come back and now they're sitting up. I remember a clarinet player who was a very elementary clarinet player. Well, he had the stand, and the swab, and then the grease, and the thing with the reed* [slaps hands together], *he could clip his reed. He had no idea*

why he had it, you know, and it used to take him 15 minutes to get set up in his spot because he had all this stuff. And I thought, "My God, I overdid my job" (Interview, Harry Pinchin, May 31, 2006).

Finally, and in summative fashion, Mrs. Paroo places her personal, beautifully simplistic stamp of meaning on the role that band has afforded.

It's been my life (Interview, Mrs. Paroo, June 2, 2006).

Group Identity

The challenges and rewards of learning in a group environment where ability levels fluctuate among members are evident in the accounts of Eulalie and Zaneeta. A self-proclaimed perfectionist, Eulalie expresses her frustration regarding another band member; yet, perhaps because of her own recognition of her leadership abilities, she soon after declares her allegiance and commitment to those in her own cohort.

There's a fellow...who just doesn't play anything right. At concerts I really have to concentrate because he's tootin', and not at the right time, not at the right place, not having a clue most of the time what he's doing. . . It drives me crazy because it sounds like we don't know what we're doing, and I feel like it's pulling the whole band down. But what do you do? You don't want to hurt that person's feelings. Is the performance the most important thing?. . . I'm almost afraid to go to the other band because I don't want to leave the other people behind. . . So it's hard to even want to go on because I don't want to let the band down. So I think there's this whole community spirit that's really important. And I enjoy

being part of it, but it has its frustrations, too (Interview, Eulalie Mackecknie Shinn, June 2, 2006).

Zaneeta's humorous report of her own irritation with a fellow musician appears to have already taken place in many middle school and high school band rooms. Her account unwittingly supports the idea that perhaps, on some level, children and adults share more similarities than differences.

> *People not coming [to rehearsals] is a huge problem. Stan, who sits next to me, is always in and out. When he hasn't been there, he doesn't play* piano *where he's supposed to play* piano, *and so he's just blasting. Alma actually moved because he was blasting right at her, so now he's next to me! And sometimes I* (makes sharp pointing gesture with index finger). *Actually I do – I poke him! Just the other day, we started one of our songs and he came in at the wrong time and he didn't even know he wasn't on the right beat. But Alma, I think, was poking him that time!"* (Interview, Zaneeta Shinn, June 2, 2006).

Zaneeta, though, is quick to embrace the humanistic components found in group cohesiveness and the problem solving expertise involved in the acts of protecting and caring for others within the collective. Interestingly, her account illustrates a unique combination of pedagogy and the self-directedness of andragogy.

> *I find that as a group, there have been some wonderful times when people really use mature thinking skills or mature problem solving. And there's none of this ganging up peer junk that goes on with kids. For example, a*

first year member just couldn't come in on time. And he was having trouble with the counting, and he'd get slightly off and when the band would stop, he'd play the last note. I mean, he was trying! And I was so impressed with Walter, one of the clarinetists in the group. He said, "You know, why don't we invite Daryl to join us [for our next clarinet choir rehearsal]." It was fantastic, and I thought, "What a kind thing to do." Absolutely such a kind way of solving a problem, because I'm sure Daryl felt awful, and here was Walter saying, "Invite him to join the clarinets and we'll see whether this'll help him out" (Interview, Zaneeta Shinn, June 2, 2006).

Equally important can be the issue of how non-members view another group's identity, and, in the case of Marian's tale, how non-members can make uninformed judgments about the actual merit of a performing group and its members. Not surprisingly, she ardently defends her students and ultimately equates what she does as a director as being synonymous with mission work.

One of my biggest frustrations is that other people don't get it. I get frustrated with people who make fun of the New Horizons Band. How much courage does it take someone at this point in their life to put themselves out there to do something either they've never done or haven't done in 45 years? And it's something that makes sound, so it's not like you're learning something that only you will know if you mess up...I was so offended after one of our concerts. An area band director came up to me and said, "How can you stand that [one] player? That would make me

crazy." You know what? That person never played an instrument in their life. They play this thing at 73 years old! The member had a health condition last year and has recuperated and is playing in the band again. You know, I tease about "Who needs to do missionary work in Kenya?" and all religion aside, I just feel like it's almost a mission for me. If I can at the end of the day make somebody's life better, wow, isn't that great?

(Interview, Marian Paroo, March 20, 2007).

Interestingly, Zaneeta eventually shares a compelling story that traces her three-fold journey in negotiating her passage through an auditioned-based music program: (1) acceptance by others from a separate band culture, (2) assimilation into that band culture, and (3) admiration of accomplishment from those in her former (and concurrent) band culture. Navigating through the waters of uncertainly, Zaneeta meets – and gracefully manages – both the spoken and unspoken behavioral codes of each group as well as the individualized group structures and philosophical tenets practiced among three separate bands all housed in a single building.

Acceptance

It [auditioning] was very interesting, psychologically. It took a lot of guts to come on Monday night and walk in there with the band arriving, and they're all, "Who are you? What are you doing?" I mean everybody's polite, but they haven't a clue [why I'm there]. I get myself in there, and I was really pleased. But then I had to face Tuesday [Band] the next night. I had to come back and walk into this building with people who might have

sort of seen me around, these three people who my husband does work with. And I thought, "Oh my God. What am I gonna say?" (Interview, Zaneeta Shinn, June 2, 2006).

Assimilation

One person came over and said, "So you were in Wednesday Band?" "Yes." "I thought you could only come in from the outside to get into Tuesday band." And I said, "Oh. No." I said, "I've known ever since I was in Wednesday Band that there was always the possibility of auditioning." "Oh." And then someone came and said, "So how long have you been playing in Wednesday Band?" And I said, "Five years." And they said, "Well, you must have had extensive music before you started." And I thought, "Isn't this interesting!" Because I know people come in from the outside all the time, but it was obviously a little bit threatening. So I left Tuesday night thinking, "Well, that was an interesting experience!" And I didn't have a problem with the music, which was my concern. I thought, "Oh, OK! That's all gonna be OK" (Interview, Zaneeta Shinn, June 2, 2006).

Admiration

The reaction was totally different [in Wednesday Band]: "You're kidding! Fantastic!" And I think from their point of view, it was like, "Oh my gosh! We could all do this, too!" And someone said, "Oh yeah, I knew right

from the second we met, we knew that you were getting ahead of some of us." And I thought, "What a nice thing to say." And several people asked to see the piece of music I played. They wanted to see how easy or difficult it was (Interview, Zaneeta Shinn, June 2, 2006).

Amaryllis and Eulalie offer additional perceptions of group identity, highlighting the awareness of and the necessity for amicability, peer support, and the inherent bond that is generated because of a group identity.

It's good for us, because there's such a variety of people in here, and you have to kind of get along with everybody. I mean, not just play with them, but, you know, at snack time and before and after [rehearsal], otherwise you lose the wholeness of the band (Interview, Amaryllis, February 1, 2007).

I remember our first performance. . . We weren't very good at that point in time, but every time we came off stage, everyone was so supportive. They were so nice: "Oh, good job! Good job! You guys did well," you know? And no one, no one puts you down for trying (Interview, Eulalie Mackecknie Shinn, June 2, 2006).

Self-Concept as "Musician"

The concept of self as "musician" was a noticeable, recurring trend in the data linked to identity. Consistent with Pitts' (2005) research, virtually every participant in this study divulged that group dynamics were a key factor in their decision to participate in an instrumental ensemble. It is also worth mentioning that an overwhelming majority

of the informants did not view themselves as "a musician." This implication may, in fact, lend itself toward further inquiry as to the particular sources that influence the creation of an identity in music. Marcellus, Tommy, and Winthrop speak to this contradictory convolution of the self.

NK: Do you consider yourself a musician?

MW: Not yet. Not yet. No.

NK: What makes you say that?

MW: My expectations are very great, and I haven't fulfilled my expectations, so I don't consider myself a musician. . . Because my expectations for other people are very [high], I don't consider myself a musician. . . yet! "Yet" is important. I'm thinking of taking lessons, and, you know, someday I'll probably consider myself a musician (Interview Transcript, Marcellus Washburn, May 29, 2006).

TD: I don't, at least anymore, think of a person as a musician unless he can play well with a group. . . You've got to have good timing. . . Good tone, good timing, especially, and I drew that partly from the difficulty I have with timing which is partly due to my eyesight and partly due to my elderly brain. . . If you can't play timing in my estimation, then you're not a musician with a capital 'M.'

NK: So what value would you place on musical understanding in relation to being able to comprehend more than what you are capable of actually doing?

TD: I think that [musical understanding] is basic, I would think, even more basic than timing and tone. I can see a chart like *Bandology*, and I have a hell of a time with cut-time, and so I pretty well lay outta that. I go get a cup of coffee or something if I can manage it (Interview Transcript, Tommy Djilas, December 14, 2006).

WP: [I consider myself] a very low-end scale musician.
NK: Really. Why do you say that?
WP: I'm a one-night-a-week performer. Because to me, a musician is a professional, and I'm not a professional musician. But I have aspirations to be (Interview Transcript, Winthrop Paroo, June 1, 2006).

Being Part of a Musical Community

A number of the participants expressed an appreciation for the musical, social, and personal rewards that had been afforded through their participation in an adult ensemble, so much so that they possess a deep-seated desire to give of their time and efforts by providing their services for maintenance, organizational activities, and volunteer work. Through sincere acts of reciprocity, Winthrop and Ethel discuss how they believe their labors contribute to the overall sense of community within their organization.

I do a fair amount of volunteering around the building because I've got so much out of this organization that I want to put something back. . . I think a number of people [give back]. This place wouldn't run without [people]

fixin' lights and fixin' toilets and stuff like that. And that's because we have all got so much out of it. This was his [Harry's] idea to go the adult route. . . and we were fortunate – I'm fortunate – to be one of the first to be involved in the adult program. Being in our own building and being a part of developing this building is just something I'm very proud of (Interview, Winthrop, June 1, 2006).

For me, it's a sense of belonging. It's a community. And over the years, when I was working, I wasn't able to volunteer to do as many things and felt badly because I wasn't able to because of my work. And so I feel an obligation to dig in now that I'm retired and try and do as much as I possibly can because I have gotten so much from the band (Interview, Ethel Toffelmier, June 2, 2006).

Amaryllis and Winthrop also point to the responsibility that band members assume in generating interest in the arts through serving as musical role models for other musicians, encouraging peers to join and participate in instrumental ensembles, and setting examples for performance spectators. The community outreach implied by this sort of mission work can be seen in not only serving the participants' relatives and friends, but those in the universal society as well. It may be through this process of cross-existence that adult musicians begin to mend the fissure that exists between classrooms and the community. Contributing to this much-needed overlap between these two dichotomies may encourage an extension of the classroom domain into the community and an extension of the societal domain into the classroom. In dealing with adults who

are perhaps more willing to give of their time, this becomes an especially interesting prospect.

> *It's exciting to see such different music and all the instruments; it makes me want to get my grandkids into music, and of course, I have absolutely no control over that!* (laughs). . . *If they lived close enough, I could say, "I will take you every so often to a music lesson," but I can't do that* (Interview, Amaryllis, February 1, 2007).
>
> *[Role models] also create that "where it could go to." If there are no bands, what have the kids got to aspire to? It's like any sport. The good players inspire the kids to aspire to that level. I mean, they're not all going to reach it, but when you hear an orchestra or you hear a band – like we do, and we do a lot of outreach – you do get the kids involved, you do get the kids fired up and, "Hey," you know, "here's something where you can go to! Here's where we can aspire to." It's good to have somebody who's a lot better that you can go listen to and really enjoy them* (Interview, Winthrop, June 1, 2006).

Able to select at will any number of colorful and effective images from his library of analogies, Harry uses a sailing analogy in order to illustrate how one's actions in and out of the ensemble setting can potentially affect the way a group functions. By focusing on commitment to the immediate community, he reinforces the suggestion that membership in the group requires hard work and dedication and that this combination ultimately builds trust and reliance on others to do their share for the collective.

I never wanted to give them [beginners] the impression that everybody was going to be successful, anybody could do this, or in any way try to shape things so that you [they] didn't have to practice or that there wasn't a lot of work that had to go into it. And I used every analogy: "I am, by the way, a sailor. Sailed all my life, but not for money. But that doesn't mean that it isn't important to learn all about the sailing. The more you learn, the safer it is, the more efficient you become, and all the rest of it. And you have the nerve to invite people on board. Now we've since sailed all over the Caribbean. Bare-boated under my leadership, and you gotta know you can't just sort of say, 'Well, I'm not really interested in that.' And so there's a commitment here that you have to make, even though I'm not going into sailing for a living." And I look at that part of my life in the same way that I want them to look at their music, so I've used that little sailing thing many times. It matters if I don't sail well. And it matters if you don't try to do this [makes trumpet fingering gesture], *and think about this* [makes woodwind fingering gesture], *and this* [sits up tall], *keep the air moving, and about all those myriad of things that are going to follow* (Interview, Harry Pinchin, May 31, 2006).

Health

Several participants spoke to the physical and mental issues they are facing through the aging process, including memory loss, compromised dexterity, vision impairment, hearing loss, fatigue, and a reliance on repetitive tasks. Parkinson's Disease

is slowly becoming more apparent in Mayor Shinn's life, and his honest, matter-of-fact response is indicative of his resolute stance on remaining active as an adult learner.

> *One of the biggest issues for me is health. I have a tremor and it's getting more and more difficult to hold the horn and get a proper seal on the lips, which, on the other hand, is a challenge for me and one of the reasons I would stay with the group as long as I could instead of playing golf. . . Thank God I don't have a tuba to carry because I have enough trouble just getting my trombone and all the other stuff into the building. . . The last six months I've noticed more difficulty in walking and much more difficulty in holding things steady. Some of that is balanced by medication, but there's really only so much they can do with medication. It just continues to go. . .* (Interview, Mayor Shinn, November 22, 2005).

In an e-journal entry regarding Mayor Shinn's progress in the band, Marian provides insight to not only her interactions with him in the classroom, but also to his attentiveness toward obligation, his determined spirit, his sense of humor, and her own intuitive acumen in crafting instruction and curricula according to the needs of her students.

> *Mayor Shinn is one the original members of the New Horizons Band. Since he arrived, he has been a quiet leader. He is interested in his own improvement, as well as in the group as a whole. I have noticed a decline in his health over the course of the time I have known him – but not in his positive attitude. He has been active about looking for and creating devices that will assist him in holding the trombone... When the band first*

began, he always signed his messages to me Mayor Shinn – First Chair Trombone. *He was the ONLY trombone at the time. I specifically picked* Lassus Trombone *for this year because of Mayor Shinn. I'm not sure if he will be playing for months or years, but I wanted him to experience success as well as face challenges while he is still healthy enough to do so. He is truly interested in learning and will ask questions if he wants more information or clarification. He is an example of what makes directing this group so fantastic* (E-Journal Entry, Marian Paroo, December 9, 2005).

It is important to emphasize that adult bands, especially those with a mostly senior adult population, do experience, from time to time, a decline in membership due to strokes, broken bones, heart attacks, heart surgeries, cancer, and loss of life. Vigilant in caring for this population, Marian is sensitive to her students' needs and encourages them when members who are ill or recuperating are reintroducing themselves back into the band.

I know people get frustrated and I try to be sensitive to that. You know, I try to send an email and say, "I know you were frustrated in band today. I'll do my best to address the situation." For example, there are a couple of people who have similar physical issues with two very different outlooks. You know, you've got Mayor Shinn who's joined the Parkinson's Organization [the National Legislation for Parkinson's Research] and he's really trying, and then there's Isaac who just feels like a failure, and it's all I can do to make him feel like he's contributing in some way...The

sounds that come out of their horns never bother me. Never (Interview, Marian Paroo, March 20, 2007).

Tommy has implemented coping mechanisms and techniques in order to combat his failing eyesight. Enlarging music on the photocopier and playing a "shorter" instrument have added significantly to the quality of his musical experiences, although he is met, at times, with those who may not be empathetic toward his plight or who may not even be aware of his condition.

I had trouble reading the music 'cause I couldn't get close enough. My eyes aren't so good. I couldn't get close enough to the charts, so I picked up the cornet so I could get closer to the charts – a shorter distance from the music. Even with enlarged music, I have to play a lot of times into the music stand. . . One of the [Interlochen] band directors got on me 'cause I was playing into the stand. It was either that or not play (Interview, Tommy Djilas, December 14, 2006).

For Ethel, music is a refreshing, temporary escape from reality. She shares how her band participation has an elevating, positive, uplifting affect on her emotional well-being and enhances daily living.

It's a form of escape. You escape from your everyday drudgery when you're working. The everyday drudgery of retirement! You just step into a different world, and for those two-and-a-half hours of rehearsal, it's just wonderful. It's just something totally different. It just wipes out all the other cares and problems and thoughts that you have on everyday life. Love it (Interview, Ethel Toffelmier, June 2, 2006).

Power Sharing

In any community, there are both spoken and unspoken hierarchies of power that can be imposed gracefully, forcefully, democratically, or autocratically. Inevitably, how the power is shared among the membership and with the conductor can be played out in several different ways. Compared with the dynamics often found in school bands, the concept of power sharing as it relates to musical decision-making can often take on new meaning with adult groups, as the adult members' willingness to express their opinions, question insightfully, and prompt discussions are compelling implications for reevaluating how conductors work with adult ensembles. As previously mentioned in this document, there are undeniable pedagogical concerns in teaching someone of any age to play a music instrument, yet the degree to which rehearsals vacillate between teacher-centeredness or student-centeredness may still be highly debatable. Several of the participants in this study spoke to both of these approaches.

Eulalie deftly observes the power sharing that occurs among conductors and ensemble members, and, subsequently, between section members themselves. She addresses both the analytical nature of some of her peers as well as her own need for ordered, straightforward scrutiny from the conductor.

> *On occasion, we have substitute conductors come when [ours] can't make it. And some people are so critical of that person, and I think, "He's got in right on the head. C'mon you guys! He's not saying it because he's trying to [be] mean or cruel. At least he's saying it!" I think [our conductor] is a very nice person, and maybe some of the people like the niceness. To me, that's fluff. I don't want to be mean to anyone, but like I tell my students*

all the time, "Whether you like me or not, that's not what I'm here for. I'm here to teach you something. And if you can go away learning it, you know, if you happen to like me, that's a bonus! But that's not really my purpose." And so I'm not looking for that, myself. I can get along without it, but I don't think a lot of other people can (Interview, Eulalie Mackecknie Shinn, June 2, 2006).

In terms of power as it relates to teaching, Eulalie reveals further her need for, and appreciation of, firm instruction. As her story unfolds, she differentiates her needs with those of a high school student, but then, interestingly, softens her posture with the realization that she, too, enjoys receiving well-deserved praise for her work.

I want to be pushed and I want to be challenged, and I do not like the idea of someone thinking, "She's not capable of doing it," because I know I'm capable of doing it and so I want to rise to the occasion. I don't need someone to be nice; that's not important to me. My purpose is to learn something and excel at what I'm doing, and sometimes it's frustrating when that doesn't happen. So, no, I don't need pampering. I think maybe in high school you might need a little encouragement. . . but I guess I do like it when the conductor says, "Well done, Eulalie." You know, I appreciate that, too, so maybe I'm not any different (Transcript, Eulalie Mackecknie Shinn, June 2, 2006).

In addressing one of the relationships between students and conductor, Ethel volunteers how power sharing may not be wholly conducive to band rehearsals, especially when one considers the issue of time limitations.

I think a conductor would have to treat an adult band very similar to what he would a student band. To me, I will respect that individual in front of me because he has more musical training than I. With a one-night-a-week group, you don't really have time for discussion. "Do you like it this way, or that way?" The decision is the conductor's, and you have to be kind of a dictator in that respect. I think that you still need that person up in the front saying, "This is the way it's going to be. You will do it my way. Thank you" (Interview, Ethel Toffelmier, June 2, 2006).

Viewing podium presence through a conductor's lens, Harry discusses the evolution of the role of the conductor from the Revelli era through the present, highlighting the manner in which school music teachers of today (and community band directors) must handle themselves professionally. As before, Harry recounts his staunch upbringing and how he, himself, was socialized musically as a band member. As he speaks, it becomes evident how conductor modeling can impact and shape future behaviors and expectations of student musicians into adulthood.

We're well now into an era of behavioral requirements that were simply unknown to me. I had no problem growing up and being able to handle tough guys [conductors], and knowing that I'm gonna get told how I sounded that day, and knowing that that's part of what I was going to have to handle if I was going in the music business. You can't pull that off today. To be a committee [of one], I mean, you'll be in trouble. So the Revelli School is over. I think John Paynter maybe was one of the last of that generation of conductors who had the power and the station, the

credibility to be able to talk like that and get a way with it, because you couldn't do that today. But when I think back, I had my share of those guys, and I think it made me better. That's my position on that, but then you see, I'm looking at it from a professional development point, not a community band person who'd like to spend Tuesday night away from banking or whatever the heck it was they did all day and wanted to come out and then have a Revelli?! And I have to be very careful that I don't turn into that, because I can (Interview, Harry Pinchin, May 31, 2006).

Similarly, Marian addresses the issue of power from bygone days and hints at the importance of reevaluating the role of the school band director and the community band director.

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 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 (Interview, Marian Paroo, March 20, 2007).

This is Your Life: Part-time Musician, Full-time Affiliate

In this chapter I have described the matter of identity observed among adult learners in two North American settings. It is important not only to understand how adult musicians view themselves, but also how they view those around them and how they view their role within the collective. To a great extent, the way in which an individual's

identity is fashioned can be linked to the "personality" of the larger group. Subsequent assimilation into that group usually requires a social grafting of actions, behaviors, etiquette, and knowledge, which ultimately affords that person an additional dimension to their existence. This speaks to Creswell's (2003) concept of an "amorphous culture," whereby individuals who share common living or behavioral patterns and who share common specialized language patterns, like those in a community band, do, in fact, belong to their own "culture." Also applicable to this theme are Blacking's (1995) ideas that "the development or inhibition" of a musical identity "is largely, if not completely, conditioned by people's experience of human relationship" (p. 32) and that music reflects "all aspects of the self" (p. 33). Similarly, Brookfield (1986) hypothesized that "at some point...adults will realize that their 'private' troubles are reflections of some broader structural contradiction and will come together in collective action to create more congenial structures" (p. 7). Whether or not Brookfield's theory is consistently accurate in multiple contexts, it does, however, give credence to the group cohesiveness found in many community band settings.

Above all, the roles that health and self-perception play in the development of an adult musician are indisputable. Consistent with Pitts' (2005) findings, most adults experience a degree of conflict regarding whether they consider themselves "a musician." They are, nonetheless, inclined to search for ways in which to improve their musicianship and tend to remain humble in this endeavor. These actions support Brookfield's (1986) notion that, if adults view themselves as learners, then learning will likely occur. Additionally, those with health-related issues tend to develop coping strategies that increase music participation by reducing the magnitude of such obstacles. Alternate

instrument carriages, enlarged music, hearing aids, or selecting a different instrument are ways in which participants are able to maintain levels of meaningful participation within the group.

Adult students also respond differently to varying degrees of power held within the classroom. While some adults in this study were comfortable with student-centered approaches, such as chamber music experiences, a majority of participants preferred teacher-centered, authoritarian approaches. In other words, adults displayed a preference for autocratic rehearsals and were not concerned with maintaining a democratic classroom, as informants wanted to be instructed in what to do. It is also important to acknowledge that the adult band model that currently exists in North America has remained unchanged in many aspects and may, in fact, replicate the middle school or high school band setting. This reproduction, then, may inevitably foster a reliance on conductor, not student, feedback.

Because adults display a variety of learning styles, it is important for teachers to be cognizant of individualizing instruction, even within large ensemble settings. Assessing students' developmental levels and determining what tools they need in order to expand their musicianship are practical goals that are, because of the wide span of ages found in adult ensembles, essential for personalizing instruction and fostering meaningful musical experiences for students

While Chapter 6 focused on the subject of identity within community settings, Chapter 7 will address the specific aspects of teaching and learning associated with adults, how they view their own learning, and what they value in the learning process. Comparing facets of school music programs with adult bands, as well as discussing self-

directed behaviors typically attributed to adult learners, will assist in engendering connections to pedagogy and andragogy.

CHAPTER VII

"OH GOD, I'M NOT 18 ANYMORE": MAKING CONNECTIONS TO POINTS ON THE CONTINUUM LINKING PEDAGOGY AND ANDRAGOGY

Harold
Tommy, I'd like to talk with you about the band.

Tommy
Aw gee, Professor, that's for the little kids.
(Willson, 1958, Act One, Scene 4, p. 61).

Topics Related to Adult Learning

Virtually every participant in this study compared his or own personal learning experiences as an adult with those that might be experienced by secondary students in middle schools and high schools. Their pragmatic insights and unique perspectives are useful for crafting discussion around the notion of how (and if) adults learn differently than children and to what extent music educators are able to provide meaningful experiences for their students through implementing into their classrooms the precepts of both pedagogy and andragogy in relation to music teaching.

Marian takes a proactive approach in assessing the needs of her students, rejecting the opinion that, because they are adults, their life experience sustains their learning and compensates for certain limitations or deficiencies. Passionately, she emphasizes the enjoyment factor for senior adults and urges educators to balance instruction to meet the requirements for all students involved in the ensemble, from those at the top of the

section to those near the bottom. Above all, Marian zealously guards the significance of being positive with adults.

> *I think it's important to assess the students' needs. What do they need from you? I think with adults, their needs are so individual. They're so different...So there's the "OK, what do they need? Where do they need to go? Where are they coming from? How can I take them from Point A to Point B?" Really being aware. You may have a preset idea...but you have to realize these people are doing this purely for pleasure. Purely for enjoyment. Now I don't think you have to make it fun and games, because there's a certain amount of seriousness in adults that you need to respect. I know that the New Horizons group, in particular, likes those structured rehearsals. You need to balance between your needs and your group's needs. Everybody wants a good product, but it's not all Machiavellian; it's not the end justifying the means. Finding the balance to get the product you want in a positive way, I think, is hard for some people....I think striking a balance is so hard, and I think people from the outside don't realize how hard of a balance it is...with adult learners. It's not easy. It's rewarding, but I would not say conducting a community band is easy. I think it can be very scary...There's always that 80-year old clarinet player in the back of the 3rd clarinet section – and every community band has one and they always will. That person should be there, but you have to balance the needs of that person with the needs of the first chair player who can play anything and who takes things very seriously and who*

always irons their uniform (laughs) (Interview, Marian Paroo, March 20, 2007).

Reflecting on past teaching and previous classroom experiences supplies insight to new direction and vitality, according to Harry, whose reassessment of adult education is on-going.

> *Each year...got a little easier. We were able to make refinements. I was able to learn, despite what I thought might be what we should do, I was able to refine the program and say, "Well, it seemed (laughs) like a good idea at the time, but I think now I'll maybe substitute and do this. So I was making changes as I educated myself about how we did this, and hopefully for the better* (Interview, Harry Pinchin, May 31, 2006).

Next, Winthrop, Mrs. Paroo, and Tommy provide compelling and interesting distinctions between the tenets of pedagogy and andragogy and offer advice to practicing adult educators as to how they may or may not have to interact with an adult band as they would a school band.

> *Yes, you're dealing with adults, but sometimes you have to deal with them as children. . . I think as adults, we want to get there faster than what we are capable of getting, but we still want the challenge. Most of us want to improve and give back, and give back musically to society and to the community. . . I think kids at school react to a teacher automatically pretty well* – (laughs) *most of the time. But we as adults, because we're professionals in our own right, doing whatever it is we do away from here, we sometimes, well, "We're a little above that." We have to get back to*

the basics. And we have gone past the basics for professionals years ago, so now we have to learn a whole new series of basic techniques. . . I think that's one of the things that was a bit of an irritation going right back to the beginning – being treated as a student again. That sort of ran with me a little bit, you know, "Oh, God, I'm not 18 anymore. I was 40 when I started doing this, you know?" And that's something that's gotta be difficult for a conductor or an instructor – all of a sudden taking on adults where you've been used to dealing with younger people (Interview, Winthrop Paroo, May 30, 2006).

I think you find that adults have to be treated like children, unfortunately. Remarkably, whenever the conductor has a little bit of a fit because things are not going so well, they seem to improve the next week. It's absolutely remarkable. You'd think being an adult, you'd be responsible enough to learn your part or do whatever, but it's not necessarily so. Very frequently, you have to be treated like kids, you know? When a little temper tantrum is shown, things do buck up the next week! (laughs) (Interview, Mrs. Paroo, June 2, 2006).

Adults, I believe, have more differentiation among [them] because they have all these years [of experience]. Especially adults who are 50 or more, they have these years of experiences and their health is different, and I assume the younger students can be molded easier. I don't believe you can mold the adults more than except a little bit here, a little adjustment here, little bit of an adjustment there. And the younger students take more

guidance but have less self-discipline than the adults have, even if the adults don't act like it (Interview, Tommy Djilas, December 14, 2006).

Harry has taken note of a phenomenon among his players regarding chair placements and theorizes about the seemingly "genetic" origins of this behavior. Touching on "the survival of the fittest," he discusses his members' perceptions of hierarchy within the bands, and, like Marian, in her previous statement earlier in this chapter, uses the time-honored illustration of the 3rd clarinet player relegated to sit in the back of the section.

One thing I've learned is that they – I don't know <u>where</u> this comes from because they weren't in music before – they're <u>really</u> into the hierarchy of seating. "Who's playing 1st and 2nd?" And if you let them grab their own music, they do...I sort of know where it comes from with the kids, but I'm wondering where this comes from with <u>these</u> people. And I've done a little study and have discovered that where they are successful in their primary vocation, it's quite often the case that they want to play 1st here, too, whether they <u>should</u> be or not. So I do a lot of part rotation just to make sure we don't have the survival of the fittest, 'cause there's some poor little lady sitting there on 3rd clarinet and she's gonna be there for the rest of her life because she won't say <u>peep</u>, you know. So we kind of watch for that kind of thing to emerge (Interview, Harry Pinchin, May 31, 2006).

Alma rationally and thoughtfully unfolds the feelings of vulnerability and sensitivity among adults, especially when it centers on student-teacher interactions and

performing. Later, she recounts, through observations she has made within her own ensemble, how her peers react to criticism or correction.

> *[We need] encouragement without patronizing. An adult will realize when someone's not being genuine. We need to know that we are improving because we tend to be very hard on ourselves. . . I think most of it is frustration for yourself. . . As an adult, it's nice because what you don't know you'll ask and you don't care. But then there are some people [who are] embarrassed that they don't know. I think it's really important on an educator's side that you keep the music to a level that raises the bar but doesn't make someone so frustrated that they can't achieve it and that they're not embarrassed. If you put somebody out there and they perform and it's just horrible, it's really hard on them. Adults will bounce back, but as much as possible, you don't want them to be embarrassed by what they do. I think that's devastating at any age...With adults, I didn't realize, there's a lot of sensitivities there that I'm finding. Some of the things that [our conductor] would be concerned about, I thought, "We're adults. It's fine. Don't worry about that." But as I sort of sit back and watch people, I think, "O-o-h." People are sensitive about that...You just have to be careful what you say to people, because it can break somebody if their self-confidence isn't. . . high* (Interview, Alma Hix, June 2, 2006).

Concurring with Alma, Eulalie compares adult sensitivity to that of a teenager.

> *If you think teenagers get their feelings hurt, well my God, an adult is ten times more sensitive* (Interview, Eulalie Mackecknie Shinn, June 2, 2006).

Amaryllis discriminates between her current work ethic as an adult and her work ethic as a girl, and discusses the desire for learning that she is now able to acknowledge.

> AM: I think adult learners are an interesting group, because we want to learn. I took piano lessons [as a child] because I felt like I had to. I can't specifically recall my parents saying, "You have to do this," but I was signed up for it and I went. And it was not always a good experience. But I'm doing this [New Horizons Band] because I want to and because it's fun. And I would have to say that it was probably easier for me to practice now. I'm more motivated to practice now than I was to practice piano when I was taking lessons.
>
> NK: What do you attribute that to?
>
> AM: Oh, maturity. And wanting to do a good job, to learn a new skill, learn how to do it well, so I feel that it's time well spent (Interview Transcript, Amaryllis, February 1, 2007).

Ethel and Zaneeta describe issues of knowledge acquisition, dexterity, the ability for adults to play more feelingly than younger musicians, and the frequently unpredictable learning rates among learners.

> *I think you will find that adults will catch on, move on, a lot faster in many respects, particularly on the knowledge level. Now where they might have difficulty is in the dexterity of the fingers. . . I think when it comes to interpreting the music, like when we did* Music Man, *if you were to get a high school band or a junior high band playing that music, it wouldn't*

come out quite the same as it would with an adult band because we know those pieces. They bring back memories of when The Music Man *first came out, whereas a student today* (sighs)*, this is old music to them* (laughs)*. I don't know whether they'd even bother bringing out* Music Man, *but yes, it would be more academic. I think it would sound more like a study rather than music from the heart* (Interview, Ethel Toffelmier, June 2, 2006).

I remember talking with my daughter on the phone – she's a very wise soul for her young age – and she says, "What happens when people progress at different rates?" And I thought, "Whoa! I never thought of that." And, of course, that's what's happening in the band. Like when someone said, "Would you give me a cue for this?" And there was a bar and a half rest. And I'm thinking, "Count. Just count for cryin' out loud."... Some people have taken such responsibility, and other people haven't (Interview, Zaneeta Shinn, June 2, 2006).

Marian finds herself continually amazed at the questions her adult students raise in rehearsals and at the insatiable curiosity they tender. Moreover, her comments speak to the resourcefulness of adults to take responsibility for their own learning.

Because they're adults and have experience in so many facets of life, I find there's a lot more engaged conversation and a lot more interacting between teacher and student that's more conversational, and not necessarily the weather. I mean it's, "What does this mean? Tell me what

this means." That comes up so often in rehearsal that I probably don't even realize it. I'm answering questions that a 6th grader might not even think to ask, or think, "I don't' care," or not be embarrassed to ask what they don't understand in front of their peers. So that's what's interesting. There's a lot more discourse, and they bring so much experience, and, "Oh, this is what it means." And they come up with better answers that what I have! It's amazing. I learn every week, and I love that. I totally found the right gig for me (Interview, Marian Paroo, March 20, 2007).

Self-Directed Behaviors

Andragogy, as defined earlier for the purposes of this study, can encompass self-directed learning behaviors that may indicate that independent musicianship has evolved and has manifested in self-governing actions in respect to specific musical settings. Although self-directed behaviors may include such actions as seeking additional instruction, tailoring and adapting one's individual practice habits toward improved learning, searching out musical resources, and remaining self-selective in participatory activities, these indicators may, in fact, provide a window into what adults are learning in ensemble settings, how they are assimilating and transferring musical information into practice and performance, and how this may inform teaching at the individual and group levels.

Alma discusses alternative forms of self-directed learning associated with andragogy and showcases the autonomy that adults have in gathering and amassing their own resources for learning.

I have the resource of asking other musicians. If I have a part I'm having a lot of trouble with, I'll ask them. So as an adult, we'll resource the people who have musical experience. And if that isn't working for me, then I'll try and find something else that will. And as adults, we'll do that more. We're not going to rely on the instructor or the director to figure out how I can learn; I'll do that myself. . . As adults, we're more inclined to search for a way that works for us rather than have somebody provide it for us. . . If I were an instructor working with adults, I think the beauty of it would be that people would go home and go on the Internet and find out ways to get around things (Interview, Alma Hix, June 2, 2006).

On their own accord, and displaying principles of self-governance, a group of New Horizons Band members set off on an instrument-buying excursion to the *Woodwind and Brasswind* in South Bend, Indiana, in November 2006. Similarly, and without any external financial support, nearly 25 members of the Cosmopolitan Music Society traveled to the Chicago Mid-West Band and Orchestra Clinic in December 2006 in order to attend clinic sessions, listen to live performances, and connect with figureheads in the band community who, until that time, may have been images far removed from their own experience. Through their actions, adults in both the New Horizons Band and the Cosmopolitan Music Society welcomed experiences that assisted them in building awareness, creating knowledge, connecting prior experiences to new experiences, and becoming socialized musically in new ways. Ethel retells her passage from being a doubting

Thomas to a staunch believer in the interconnections made within the larger band community.

> *I never knew about Chicago and that conference. And to go down there, by golly, was a real eye-opener. And there were many times when Harry would say, "Oh, when I was in Chicago I met up with Fred Fennell, or this person, or that person." And some of the music that we've performed, some of the composers. And I thought, "Oh, is this kind of name dropping?" And I thought, "Mm-mm. We'll see. We'll see! Just you wait, 'Enry 'Iggins. Just you wait!"* (Laughs) *And so I went to Chicago, and I was now going to view all of this and see what happened. And I was stunned when it was those people who were saying, "Oh Harry! Harry! Over here!" And they would all just, you know, with hugs and handshakes and so on like they truly did know each other. It was not name-dropping. And Harry is not that type of person, but you get to the point where if it happens so many times over the years you think, "Well, maybe it is [name dropping]" Nn-nn. Not with that man – he's true blue on that one*
>
> (Interview, Ethel Toffelmier, June 2, 2006).

Like Zaneeta, several participants spoke to the positive impact of chamber music, a setting in which members are free to share musical ideas and where the stakeholders navigate the development and performance of the musical product. Members of chamber ensembles are also challenged by music that requires them to think more critically, to perform with a heightened sense of ownership and purpose, and, typically, to play literature with a greater degree of difficulty, which,

according to Zaneeta, has been a welcomed change from the full-band repertoire that usually presents a minimal challenge.

> *As I got better, I realized that [my instrument] doesn't always have the most difficult music in the band, and as I got better, there was absolutely no challenge. And I thought, "Holy Mahloley! What have I done?" And so I started thinking, "Well, what am I going to do about this? Did I choose the wrong instrument, or what's the matter?...So we [organized] a [small chamber ensemble]. . . So that kept me going. . . because it was much more difficult, and we specifically chose ones [pieces] ahead of time. . . so I just wasn't going,* "Blehhhhh, blehhhhh, blehhhhh" (Interview, Zaneeta Shinn, June 2, 2006).

Exhibiting the sort of self-selection process that often comes with experience, Tommy extols the nurturing atmosphere in his band, yet is comfortable, for several reasons, in choosing to distance himself from the group when necessary.

> *One thing I like about this band is that there's very little pressure. I get up sometimes during the first hour and nobody says anything negative to me. I've been kidded a couple of times about it, but I don't mind that. Sometimes I need to go to the bathroom. Sometimes I wanna go get a cup of coffee before everybody else gets it, and sometimes it's frustration. Sometimes my brain and eyes are tired and I don't like playing the most difficult stuff near the end of the two hours, cause by then, my eyes and mind are tired* (Interview, Tommy Djilas, December 14, 2006).

Several of the adults who participated in this study referred to their personal need for structure and organization in private lessons and in ensemble rehearsals. Tommy's private instructor had provided him with an entire folder of technical exercises and systematically devised a teaching and learning strategy that incorporated an emphasis on the elements of music through technique-building etudes and rhythmic exercises rather than on Tommy's band music. Because he desires structure in his own life, Tommy wants to avoid instructors who display "haphazard teaching" styles (Interview, Tommy Djilas, December 14, 2006). Similarly, Amaryllis appreciates how her instructor has avoided working on any piece of band music in lessons and has instead focused on skill-building percussion techniques. This has been helpful for Amaryllis because it has altered the way she practices at home and creates additional points of reference through which to examine the pieces she plays in full-band settings.

> NK: You said something interesting a moment ago. You said that through your private lessons, you've altered your practice routine. What do you do differently now?
>
> AM: I do just basic exercises first. The instruments I have at home are just a drum pad and an old set of bells that are not the same as the bells we have here, and so the keyboard is a little different. It doesn't have quite the range, so what I do with the bells is I play scales and some arpeggios, and then I get into a couple of pieces he [my teacher] has picked out for me to work on, and I work on particular techniques he has suggested would be helpful. And when I do the drum pad, it's working to strengthen my left hand in particular and get more specific in the strokes than I'm doing. And

then after that, then I'll run through the music we play in band just to stay familiar with that and to get some of the runs down a little easier.

NK: And how has this new way of practicing affected musical transfer?

AM: It is easier. I don't always do it as well as maybe I thought I did, but at least I know I'm making a mistake and I can correct it just in the way I'm holding my hand or how hard I'm hitting something, and so I think if I can get that down, then with more time, hopefully I'll be able to be a little bit more accurate (Interview Transcript, Amaryllis, February 1, 2007).

Because of this instruction, the band music, for Amaryllis, has become an outgrowth of the technique, not the basis for it. The teaching strategies traditionally associated with individual lesson instruction may, indeed, find a more prominent place within school music settings, as the desire to improve is evident among an overwhelming majority of the participants, including Zaneeta.

[My teacher] was really gettin' particular: "Go home at figure out where you're going to breathe," and, "You're not paying attention to the tonguing." He said, "You see this run? You're playing it as a whole run, but look! There's a space in there. You didn't tongue." Apparently when it gets down to the crunch, there are some details that I miss like that. I don't know I'm missing them until he points them out. It's always interesting 'cause I think, "Why didn't I see that?" I mean, it's the subtle things...He is more conscious of how I'm going to get better (Interview, Zaneeta Shinn, June 2, 2006).

Time Limitations and Practicing

An overwhelming majority of the adults in this study resonated with the pervasive issue of time management in their daily lives and in the intrusive doling out of space for family, career, hobbies, activities, church, and band commitments. While being a band participant has become a positive identity marker for many of the informants, the issue of improving musicianship through regular, regimented practice sessions often appears to be a regrettable, incompatible match with their adult lifestyles.

> NK: Are you getting out of it [band] what you imagined?
>
> MW: I am actually thinking I'm not pulling the weight, because the first two years I worked really hard because it was new. It was exciting. Even now it is exciting, but it's a matter of time. Yes, everybody gets 24 hours a day, but it depends how you use it. I guess I don't have the discipline to put that one hour, or at least 45 minutes each day, into music [practice] (Interview Transcript, Marcellus Washburn, May 29, 2006).

Eulalie and Ethel discuss time limitations in their lives, noting the multi-faceted obligations that can divert attention from practicing and the devotion to career and childcare that often compete with music participation.

> *I think adults have time limitations. . . If you notice, a lot of the people in our band are probably between the ages of 45 to 60, and therefore their families aren't young and so they might have more time. But it's also the time in your career where you're doing so many other things. You know, I [work] full-time, I'm working with someone developing a new business. . . and so how do you find the time for all these things? It's a problem, and*

as far as the practice, often that's a problem, but I tell people, "If you really want to do it, you'll find the time" (Eulalie Mackecknie Shinn, June 2, 2006).

We're a bunch of twits sitting in front of him [the conductor] (laughs). *It's hard to get us to practice. It doesn't matter what age you are, practicing daily seems to be very, very difficult to come by. . . When [my son] was younger, I thought, "Gee whiz, I've got so much on my plate, trying to keep up with work, home, and with my son." And I thought, "Do I really want to start up [band] in September again?" And I thought, "If I don't, when it comes to retirement, I'll miss out." And so those doubtful thoughts I would have occasionally were totally wiped out. Even at the time, as soon as I would get back into it, I thought, "No. There's no way I would quit this. It's wonderful"* (Interview, Ethel Toffelmier, June 2, 2006).

In a final example that illustrates time management and practicing, self-reflective Winthrop admits his battle with apathy and his aggravation and struggle in creating a consistent practice schedule.

I still have the urge to play better. I know I can play better, and I know the fault lies with me, not with the instrument. . . I struggle with putting more time into the horn. . . I'm still reorganizing my lifestyle. I get lazy, and I admit that, especially since I retired, and well, "I don't have to do that today; I can do that tomorrow." And tomorrow doesn't always come. You know, it's like the old saying: "You don't see the writin' on the wall until your back's against it" (Interview, Winthrop Paroo, June 1, 2006).

Tempus Fugus: Asking for Directions along the Continuum

This chapter has reviewed the role of music in the lives of adults as it relates to self-directed learning initiatives and time management. Many adults revealed that adult bands and school bands have more similarities between them than dissimilarities. Much of this perspective originates from a product-centered, goal-oriented environment reliant on performances, musical preparation, and self-improvement. Additionally, an overwhelming majority of the adults in this study resonated with the pervasive issue of time management strains in their daily lives. While being a band participant has become a positive identity marker for many of the informants, the issue of improving musicianship through regular practice sessions appears to be an incompatible match with their adult lifestyles.

Several of the adults also spoke to the personal need for structure and organization in ensemble rehearsals and private lessons. Incorporating technical exercises, adopting systematic teaching patterns, and developing musical dexterity through etudes and exercises are noted as being beneficial to the learning process. The addition of these supplemental materials tends to bring more meaning to the band literature and become a source of improvement. Additionally, some adult learners sought chamber music opportunities as a way to alleviate boredom and repetition and to also bolster personal musicianship. Through seeking new challenges, the adult who participates in these activities is exercising self-directedness as a learner.

CHAPTER VIII

SUMMARY, CONCLUSIONS, AND IMPLICATIONS FOR FUTURE RESEARCH

Harold
Think men, think!
(He gives the upbeat and leads the band in Minuet in G *as*
it has never been played before – just barely recognizable.
The River [City] Citizens think it's the greatest thing they ever heard...)

Alma
That's my Barney! That tuba's my Barney!

Man #1
Eddie! That's Eddie's clarionette!

Maud
Linus, play to me son, play to me!
(Willson, 1958, Act Two, Scene 7, pp. 156-157).

Summary

Purpose and Problems

The purpose of this research was to investigate adult motivations for participation in instrumental music and to gain an understanding of the teaching and learning tendencies associated with adult learning. The problems of this study were (1) to tell the stories of Canadian and American adult musicians who have been motivated to perform in an instrumental ensemble, (2) to suggest that what we know and what we learn about adult learning may be used in fostering pre-adult learning functions among school music students in order to reevaluate how children are socialized musically, and (3) to provide the impetus for lifelong learning by discussing teaching approaches for bridging the gap

between schools and communities. Additional data emerged regarding the relational and environmental factors that assisted in adult music learning and were subsequently explored as meaningful and relevant topics within this discourse of inquiry.

Method

Traditional methods associated with ethnographic research techniques were used in this study, including observations, participant observations, interviews (see Appendix A and Appendix B), artifact collection, and immersion. This mode of inquiry proved to be the most salient means of gathering and analyzing information related to adult music learning as experienced by members of the Cosmopolitan Music Society in Edmonton, Alberta, Canada, and the New Horizons Band in East Lansing, Michigan. I felt comfortable in both environments and was heartily welcomed when interacting with adult students, teachers, and administrators. While initial impressions were created as I was observing rehearsals, performances, and other exchanges between individuals, it was the subsequent transcription of the field notes and listening to the participants' recorded voices that solidified the notions of motivation, identity, and devotion to the collective that I had originally observed. New, additional layers of interaction and meaning also surfaced during this process, allowing me to see events from varying perspectives. As I completed the interview summary forms (see Appendix C and Appendix D), interview transcripts and observations yielded preliminary codes that, as the research findings unfolded, continued to emerge as important themes in the data (see Appendix E and Appendix F). Several of the predominant codes included inspiration for pursuing music, the challenges and rewards of music participation, creating an identity, self-selected

learning strategies, personal wellness, and issues of time management. This information was organized into code and theme configurations in preparation for analysis. Finally, there is no claim that the findings in this study are generalizable to other settings.

Conclusions

What do the informants' stories tell us? Similar to the findings of Pitts (2005), group dynamics were key factors in sustaining music participation for nearly all of the informants. The degree to which individuals were satisfied with musical experiences depended on the level of musical difficulty, the teaching styles of instructors, the ownership and sense of belonging to the larger community, and a strong awareness of reciprocity within that community. While the multidimensional adult lifestyle tended to impede on practice time, participants in this study reported that they continue to search for creative, self-directed ways to overcome this obstacle, as fellow musicians depend on their readiness to perform.

A noticeable dichotomy was evident in many of the informants. While most expressed an explicit desire for instruction, some were compelled to take shortcuts in their learning, perhaps to accommodate for a lack of practice time. Because a majority of the informants were successful career professionals, the notion of grappling with the basics of learning a new skill had been outside their experience for decades and was met with some frustration in the beginning stages of learning a music instrument. The desire for pedagogical instruction was strong with most of the musicians, yet purely andragogical implications were intimidating to some. While some adults in this study were content with student-centered approaches, a majority of participants preferred

teacher-centered, autocratic approaches and were not concerned with maintaining a democratic classroom. This was evident in some musicians who were dependent on teachers' guidance but who were also reluctant to implement their diagnostic advice. This was not the case, however, for those who independently sought chamber music experiences or participation opportunities in multiple ensembles as ways to alleviate tedium and repetitiveness. There also exists the challenge of dispelling the myth that reading notation and being a "professional" automatically makes one a musician.

It is through reflecting on these findings that music educators may gain insight toward understanding the learning processes in adult musicians but to also witness how music is taught and learned in two locations in North America. More importantly, however, is the way in which this information can be used to create several compelling implications for school music programs. How school teachers can apply lessons drawn from adult learning will be discussed in the following section.

Implications for School Music

1. Recognize that students require structure and organization in rehearsals and/or lessons in order to promote optimal learning.

> *I don't mind being corrected. In fact, I'd rather be corrected than do it wrong. You have to be careful how you tell me, too...At some point, the instructor has to establish with people that, "I have to be specific, or we're not gonna know"* (Interview, Alma Hix, June 2, 2006).

Organization of lesson planning for ensembles and private instruction is an undeniable factor for school music programs. Beyond constructing meaningful and

creative lesson plans for students lies the obligation and responsibility of instructing students in supplemental tasks as well, such as practice strategies, rehearsal techniques, and assessment. Often, it is not made clear to students why instructors choose to rehearse in certain ways and with a particular style, and what it is they are objectively seeking by way of implementing evaluative measures. Consequently, these steps in the teaching process do not consistently transfer to the students during home practice sessions or even subsequent classroom rehearsals. Supplying students with detailed information on how to practice and how to implement practice techniques and routines may bestow onto the student a greater degree of ownership in the learning process itself and may generate significant momentum toward future achievement. Additionally, creating a structure for learning should be a recurring event if students are to fully understand the implications of music acquisition and personal responsibility; discussing with students practice strategies and study methods should be a continual dialogue if musicianship is to be expanded and used as a scaffold for future learning.

2. Acknowledge and embrace the social characteristics of being in a music ensemble.

> *The enjoyment has to be there. The fun has to be there. It's a tricky line for you as an educator. You're not educating or training potential professional musicians. You're training people who want to play music very competently at an amateur level, and sometimes that can clash. You have to treat the disciplines a little differently than if you're training someone who's going into the business of music at some level. How do you*

deal with <u>that</u> one and still keep the fun? They [the members] start loosing interest...and they vote with their feet (Interview, Winthrop Paroo, May 30, 2006).

While the primary objectives for many music instructors and some students may be musical performances and musical knowledge acquisition, there are other motivators at play in music classrooms that are, for some students, just as powerful, if not more so, than music itself. Realistically, a majority of music students may not participate in music because of *Music*, but rather for a surplus of other reasons including parental involvement, a competitive image, trophies, being with friends, and travel opportunities. Social constructs are not only the bedrock of many school bands, but are a foundational role within the community, as well, including churches, fraternal organizations, civic clubs, guilds, and other community activities. The act of acknowledging the social aspects of being in a music ensemble is in no way meant to detract from the importance of organized, focused, and productive rehearsals, but rather to illustrate the importance of creating a healthy, active, and accepting community within the classroom. Additionally, many community bands are as much musical organizations as they are social organizations. Gaining an awareness of the ways in which classroom climate may be balanced and maintained by concentrating on students' musical, personal, and social needs may be of great consideration for school music teachers, as how they guide and nurture students in making emotional connections to music may also lead students in making similar emotional connections to their peers, families, colleagues, and to the greater community.

3. Deepen students' musical awareness and musicianship by providing opportunities for engaging them in critical thinking activities.

> *As teachers, you have to keep some of the mystery in the music, but also unfold some of the mystery. There's a practical thing and a discipline thing that happens here. There's a subconscious thing that happens. It just doesn't morph out of the sky* (Interview, Winthrop Paroo, May 30, 2006).

Students' cognitive and emotional development is such that they may not be able to consistently create and transfer knowledge to and from other areas of their life. Consequently, eliciting critical thinking in ensembles using higher-order questioning techniques may be an extremely successful and rewarding prospect for students and teachers to consider. While adults in this study overwhelmingly took responsibility for their own learning and expressed a genuine desire to expand their awareness, students in school music programs, in contrast, may benefit from more frequent questioning and activities that explore, challenge, and reinforce their current notions of what music is. Although rehearsal time is a precious commodity in any setting and with any age group, there may be additional avenues worth exploring in terms of music instruction that may afford students a larger reservoir of knowledge, especially at the beginning levels, and that may ultimately create an atmosphere emphasizing active learning among students rather than passive learning originating from a teacher-centered approach.

Beginning with the assumption that everyone in class is there to learn and not to be taught, asking thoughtful questions may serve as a basis for generating additional questions throughout the learning process: *How has the composer altered the melody in this new section? What is the relationship between the melody and the countermelody?*

What might the tonal significance suggest? What is important to know about this piece before conclusions are made regarding appropriate articulations, style, and dynamic ranges? Creating opportunities for students to demonstrate the degree of musicianship that has been assimilated remains a viable means for improving and individualizing instruction. Consequently, interweaving questions with explanations, circumventing superficial questions that garner only obvious knowledge, and avoiding yes or no questions are perhaps some of the most effective ways to combat ineffective questioning techniques in the classroom and to elicit critical thinking in students.

Additional components that may be explored through active, creative engagement in instrumental classes include learning music aurally, composing, and improvising. At the onset of music learning, improvisatory exercises can often reflect the tonal and rhythmic configurations already learned by students and can be presented to them in ways that are developmentally appropriate. For more experienced students, contact with improvisatory activities outside of the conventional jazz band setting might be found in concert band warm-ups that emphasize improvisation within the ensemble by implementing tonal techniques and providing opportunities for students to develop aural awareness, allowing for the advancement of an established tonal vocabulary. Composing and arranging music engages additional skills in students' musical development, thus permitting students to be both the creators and performers of music. Opportunities for exchanging and playing peers' compositions and allotting time for discussing the composition process itself are also key factors in expanding musical knowledge and critical thinking.

4. Decrease the reliance on notation for beginners.

> *I like hearing, really truly listening to what's going on, and participating in a different way instead of as an individual. I'll just play my music, you know, to listen to what I've got to start doing. Now I, personally, do that a lot. That's the way I learn music is through the ear...so when I go home and play my part, I hear the rest of the band...I do things by ear*
>
> (Interview, Ethel Toffelmier, June 2, 2006).

As is often the case with beginning instrumental ensembles, reading notation becomes one of the first and foremost priorities. While notation is indisputably a skill that requires nurturing and refining in young instrumentalists, it can, at times, become a hindrance in the early stages of musical development if it becomes a prerequisite or a "crutch" before students are able to play tunes and songs. Students may, in fact, experience difficulty in discerning pitches within phrases because they are relying on the fingers that accompany a given note and may be thinking mechanically, not musically. In addition, notation may be routinely misread, ignored, or decoded improperly by student musicians when there is a disconnect between rhythm, movement, and symbolic representation. Consequently, singing songs, playing tunes by ear, and learning rote songs in conjunction with learning written notation may be significant contributors toward cultivating students' personal musicianship. Additionally, a reduction in reliance on notation for beginners might also lead to a broader understanding of melody and harmony and may be a way to initiate the journey toward independent musicianship.

Music instructors may also discover that altering the order and sequencing contained in conventional beginning method books might aid in this endeavor. Students'

pre-existing levels of musical sophistication are often underestimated by teachers and parents. The music students encounter on the radio, at home, and on iPods includes rhythmic and harmonic intricacies that are not found in traditional band method books. To their chagrin, beginning students are immediately subjected to a series of whole notes and pitches that do not possess an authentic, bona fide musical context. Consequently, the "music" students encounter in society conflicts with the "music" they experience in the band classroom. While whole notes and long tone exercises are certainly valuable in the development of student musicians, the concept of starting with whole notes in the beginning stages of instruction remains a problematic teaching strategy. Teaching rote songs with degrees of rhythmic interest and implementing aural exercises that elicit ear sensitivity and perceptibility may be ways by which to reduce the rift between formal music instruction and pop culture influences as well as diminishing a perpetual reliance on written notation.

5. Encourage and promote chamber ensembles.

> *[Dorothy] phones everybody and says, "We're gonna have a potluck BBQ at my house." So we <u>all</u> went over there with our instruments... and we sat in her back yard and had a potluck supper and played. So [they] decided that we should do some more togetherness things, so we're having a BBQ at my house...with the instruments. But I keep tellin' everybody, "If it's bad weather, don't bring the instruments, because my house is <u>not</u> that big for <u>thirty</u> people plus stands and chairs and tubas"...Dorothy said her*

neighbors kept saying, "When're you gonna do that again?!" (Interview, Zaneeta Shinn, June 2, 2006).

Students who participate in small-group chamber ensembles have a distinct opportunity to experience a heightened degree of responsibility for themselves and accountability to their peers. Independent musicianship, power sharing within the ensemble, decision-making processes, and negotiation toward a finished product can result from participating in and organizing chamber groups, whose leadership comes from within. While suggestions and guidance from the music teacher may inexorably lead students to more informed, reliable decisions, a guiding premise behind chamber groups is to provide students with a meaningful musical experience that generates insight to understanding the inner workings of the full ensemble. Sensitivity to nuance, dynamics, balance, and musical line and style can also result from student participation in chamber ensembles.

In addition to the aforementioned, another attraction to small-group ensembles is the difficulty level of the music. Many who play stereotypical "non-melody" instruments are able, now, to experience music that is more demanding of their skills, of their understanding, and of the likelihood that the application and implementation of their prior knowledge will be employed. Because several adults in the present study avidly sought chamber music opportunities as a way to supplement the private lessons and full-band settings of which they had taken part, this gives credence to the practice of indoctrinating students into chamber music opportunities earlier and more frequently.

6. Investigate ways to attract and recruit "non-traditional" music students into school music ensembles and programs.

> *I'd always wanted to play the trombone and never had an opportunity to do that. I had some time on my hands because I had just retired and decided it was a great time to get started* (Interview, Mayor Shinn, May 29, 2006).

An overwhelming majority of the students school music teachers encounter are traditional band, choir, and orchestra students. There are also innumerable students in our schools who not only have a high musical aptitude, but who, like several of the participants in the present study, have a desire to express themselves musically but have been denied access to school music instruction. While school schedules and budgets may not readily allow for additional classes, reconfigured schedules, or additional faculty, music instructors may want to investigate how accommodating non-traditional school music students might impact existing classes, such as general music classes, voice class, piano labs and/or MIDI composition studios, music theory, music appreciation, beginning instrumental classes at the secondary level, and in non-traditional ensembles, such as garage bands, rock bands, fiddle groups, and drumming circles. The inclusion of these students in music-making activities may not only combat the idea that music exists for only "the talented," but may concurrently support a natural transition into the precepts of community music-making.

7. Encourage and advance community music and the notion of lifelong learning and music-making.

> *I really wanted to have something that I could do. At some point in time...retirement and things like that, you know, you wanna have something that you can do by yourself. Like I said...that was my first interest; I wanted to pick up an instrument, I wanted to be able to play the songs that I grew up with, mainly gospel and that kind of stuff...One thing I always look back on and feel proud about is that in 41 years I picked up an instrument, and I can play something* (Interview, Marcellus Washburn, May 29, 2006).

As previously emphasized, community music practices are global phenomena that can assume many forms and include all ages. The organized sound we call music possesses a prearranged set of associations that model the relationships we experience in our world (Small, 1998). Because music reflects society and the people in it, it may be helpful for music educators to teach the adult within the child by making a case for lifelong learning (Bowles & Myers, 2005). While adults may be more likely than children to recognize their need for learning, it may behoove school music instructors to emphatically and consistently encourage their students to participate in community ensembles and to inform them that they are, indeed, able to embrace a musical life beyond 12th grade.

Additionally, inviting community artists into the classroom for sectionals, masterclasses, or guest lecturers can be a way to fill the void that often exists between the schools and the community. Community performers in the genres of jazz, mariachi,

Celtic, fiddle, and African, Native American, or Arabic drumming would be a welcome addition to the classroom environment, for these individuals are the cultural tradition bearers of these practices. The possibility also exists for the creation of an ensemble reflecting the culture that is present in the community. For example, student and community populations that are largely of Irish decent may benefit more from a Celtic ensemble than from a mariachi or jazz band. Furthermore, bringing the students out of the school and into the community to perform or volunteer their services gives students an opportunity to experience society as contributing members rather than as an isolated ensemble confined only to a school environment.

Additional Considerations for Future Research

In bringing together the notion of andragogy and its relation to adult learning in music, I acknowledge the power of Knowles' theories regarding adult learning, yet I concurrently recognize the controversy his assumptions have engendered among educators, philosophers, and leaders in adult curricula development. As discussed in Chapter 1, Knowles' critics believed that his work was but one concept that was extremely general, while others, conversely, rejected his narrow, prescriptive views of adult learning. Still others attacked Knowles' offensive posture initially taken against pedagogy and pedagogues and abandoned the idea that pedagogues were lost to the tenets afforded by andragogic principles (Reischmann, 2004; Smith, 1999). Because it does not explain how or why adults learn, Knowles' theory has been said to exist as only a set of assumptions and not a true theory of adult learning. Additionally, a majority of his critics believed that andragogy gained popularity at a given time in history and that it spoke

more about that moment than it did about the learning process itself (Jarvis, 1995; Smith, 1999). While *andragogy* may be an unsubstantiated term, Knowles' concept is a thought-provoking and creative approach that can engage educators in dialogue regarding appropriate measures within adult education.

Consequently, the aforementioned viewpoints are extremely useful in emphasizing a compelling and noteworthy consideration: In the instance of teaching music, it is possible that the hallmarks of andragogy are merely examples of good teaching, and that its precepts could potentially provide students with enriched contextual relevance, improved critical thinking, enhanced musicianship, and heightened self-directedness. Recognizing the limitations of relying on only one theory of learning may assist in moving music educators and their students toward behaviors in self-directedness and in assuming individual responsibility for learning. It would be erroneous, however, for educators to uncritically and irresponsibly transfer the precepts of andragogy to every musical setting and to regard its philosophical underpinnings as educational panaceas. Andragogy is undoubtedly a category within education that deserves further attention, and the information contained in these pages may serve as a catalyst to further inquiry into this obscure strand within music education research.

As a result, I remain somewhat perplexed and bemused by the differences between pedagogy and andragogy. For example, I was struck by the paradoxical behaviors that I observed in the vast majority of the participants while conducting field work for this dissertation. In some instances, I witnessed elegant teaching and learning sequences that elicited critical thinking among students, which, with slight modifications, could be effortlessly replicated and applied to school music instruction. Yet in other

instances, I encountered adults who wanted to be instructed in what to do and who were content with temporarily forfeiting their voices in the development of a musical product. The unadulterated precepts of andragogy were not apparent in these cases, as those adults who displayed a preference for autocratic rehearsals were not concerned with maintaining a democratic classroom.

Furthermore, it is important to acknowledge that the conventional adult band model that currently exists remains unchanged in many ways, and, as new band members are socialized into behaving and thinking in new ways, inevitably fosters a reliance on conductor, not student, feedback. For example, while the philosophies of the Cosmopolitan Music Society and the New Horizons Band indisputably and legitimately speak to inclusiveness and acceptance among its members, they also replicate several of the distinct features found in middle school and high school band settings, including a concentration on note reading, the adoption and implementation of methodological practices (band method books), a reliance on hierarchical frameworks for showcasing groups, and an affinity for teacher-centered instruction. Consequently, it is a stimulating prospect to consider how the traditionalism of band culture may interface, in several creative ways, with andragogic (and pedagogic) principles. Further investigation is needed in this area, as well, in order to examine pedagogical and andragogical attributes and to perhaps create fewer demarcations between the two constructs. It may be through the reflective process that the precepts of community music-making, as cited by Veblen and Olsson (2002), could be experienced by a greater number of musicians and at heightened levels of intensity.

While the concept of andragogy has, at times, been tenuous and indefinable, its relevance to music education cannot be completely disregarded, and it remains an intriguing prospect in terms of how musical knowledge is attained and how teaching strategies may influence the potency of music acquisition. Andragogy also becomes a compelling idea when one considers that what we may value in school music may not be what is valued in community settings. How diligently we begin to amalgamate and merge the silos of school music and community (lifelong) music remains to be seen, yet attempting to detail and fashion a working definition of music andragogy may be a crucial, initial chapter in this process.

Additional questions to consider regarding the andragogic styles and tendencies related to adult music education include (1) identifying, acknowledging, and meeting the personal, social, and musical variables that are at work in the lives of adults, (2) striving to create more holistic approaches to music education within the confines of a one-night-a-week ensemble rehearsal, and (3) seeking and/or creating alternative venues for musical involvement for adults who are not interested in conventional bands, choirs, or orchestras. These considerations, as mentioned earlier, are also entirely applicable to school music settings.

Because adults have traditionally possessed the ability to independently conceptualize their own educational needs, it is through educating teachers in adult learning theories that music instruction's effectiveness may be enhanced. While Brookfield (1986) noted that alternating "continuous engagements by teachers and learners in exploration, action, and reflection is central to adult learning" (p. 15), it is perhaps through these steps – exploring, acting, and reflecting – that andragogy's position

and role within music education will become more clear. It is this sequence, then, that may afford teachers a framework for not only suiting the needs of a growing population of adult learners whose artistic and creative needs may be fulfilled through music participation, but whose examples may be used in drawing lessons that inform school music teaching and learning.

A concluding component in music education is the preparation of teachers for teaching various age groups. As mentioned in Chapter 1, teaching lifetime learning habits and learning to understand the critical developmental stages of junior high and high school students, as well as adult students, may be a way to broaden the context of music learning within the profession. Through reflecting on the multiple contexts of andragogy, music educators may gain insight toward understanding the learning processes in students and may subsequently examine how music is taught and learned. More important, how this information can be used to create convincing implications for enriching music teacher education curricula is worthy of examination. Undergraduate teaching programs might also consider assigning students to additional fieldwork among adult learners and infusing into the existing curriculum instruction in andragogic principles (Bowles & Myers, 2005). Because a majority of students accepted into higher education may be overwhelmingly trained in the conventional, Western style, preparing teachers who are properly suited to meet the multiple demands of a changing society remains a pressing consideration.

Finally, there are several ways in which school teachers and music teacher education programs may apply lessons drawn from adult learning, including highlighting the role of the teacher in facilitating musical empowerment among students, examining

the extent to which the concept of andragogy can or should be embraced by school music education, stressing the often disparate and conflicted relationship between school music and community music, and finally, relating the many ways in which music functions within community ensembles and, thus, determining how and to what degree this may be replicated in school music programs. While it is undeniable that pedagogical techniques have been the cornerstones of school music instruction, examining and acknowledging andragogic, self-directed teaching and learning strategies may be of great benefit and interest to music educators as the profession endeavors to broaden the scope of music education beyond the archetypal P-12 framework.

EPILOGUE

"AN ELUSIVE BIRD"

June 2006; Edmonton, Alberta

"What are you writing down?" someone asks from behind. I turn to see a friendly-faced guitarist looking inquisitively at my notebook. A waltz begins in the background.

"Oh, just some notes," I say and then explain to him my purpose for being at the community fiddle jam that evening. He looks surprisingly interested, and then divulges proudly, "I'm 67, and I started playing when I was 65."

"Terrific!" I say. "So you must be enjoying it, otherwise you wouldn't be here."

"I'm an impresario," he responds, dripping with sarcasm and toting a devilish grin. He waddles away toward his circle of friends, but unexpectedly doubles back, stands in front of me with the same roguish smirk, and says matter-of-factly, "Learning to play music as an adult is just like sex – you do the best you can."

Just moments ago, I had introduced myself to a small cadre of musicians, shaking their hands and thanking them for allowing me to visit their fiddle jam. While many lingered near the chattering coffee pot and the assorted goodies on the kitchen counter at the rear of the hall, Enoch, the

owner of a resonant baritone voice and the leader of the fiddle group, walked me through the Pleasantview Community Hall, showing me the sound system used to amplify the soloists who would call each tune and the small stage that supported the speakers and soundboard. A circle of chairs arranged on the floor in front of the stage awaited the fiddlers and guitarists who would soon occupy the seats and who were seemingly still en route to the hall. With a neck bent like a crane peering across the room, a lone microphone was perched atop a silver, slender stand in front of one of the chairs. Eventually, the musicians who were overwhelmingly of the senior adult population, arrived and began rosining their bows and picking at their guitars. Even though not everyone had appeared yet, the first song began. "The key of Delta – D," Enoch said as he placed the guitar in his lap and began strumming a tune I did not recognize. The other guitarists and fiddlers, in contrast to my own limited skill sets regarding folk tunes, joined in comfortably and layered their sounds on top of the melody.

Presently, my attention shifts to the circle of senior adults. The microphone and its stand are passed around from one person to the next, each having an opportunity to select a song and the appropriate key. Once tunes are called, they simply emerge. They evolve from a joke, a statement, or an unspoken gesture. The caller begins the tune as a mere soloist and then the others join in with an ornamented version of the melody, a countermelody, an independent harmony line, or any combination of these elements. Interestingly, the players' faces are exceedingly serene, yet

engaged and intuitive. Their bodies are relaxed and leisurely in the manner in which they bow and strum their instruments, yet their intensity of focus and awareness of musical vocabulary is undeniably overt. Knowledgeable. Anticipatory. Scrutinizing. Controlled. Although I admit it was a long time ago and set in quite another context, I had seen that look before.

When I was a boy, my parents and I would drive to my Grandma and Grandpa Kruse's house for our annual New Year's Eve get-together. Riding up the long gravel driveway, the ice-blue holiday floodlight that shone on the white-sided house served as a beacon in the cold, frigid night, signifying shelter, warmth, safety, and, perceptible even to my most juvenile perspectives at the time, a reassuring sense of simpler times that could only be manifested through the company of one's grandparents. From the driveway, the luminous Christmas tree was visible through the living room picture window, and the single red light in the middle of the candy cane styrofoam wreath that hung in the window above the kitchen sink always seemed larger set against the beads of condensation that clung to the inside of the glass.

Once inside, we were met with a shock of heat thrust up from the blazing furnace in the basement. This initial impact was usually softened, though, by the sweet aromas of baked goods laying in wait around the corner, and sometimes by my aunt's perfume that would often linger behind her presence. The kitchen counters, as I came to expect, were covered with an array of holiday foods including homemade cookies, a

cheese ball with crackers, pies, a relish tray – I can still taste the tang of Grandma Kruse's sweet pickles – a variety of drinks, buns for the homemade sloppy-Joes that would be served following the stroke of midnight, and a nut bowl made from a cross-section of a tree trunk. I remember how adult it felt using the hand-held silver nutcrackers to smash my way into the almonds, pecans, English walnuts, Brazil nuts, and filberts that awaited me in the wooden vessel.

Uncle Jim and Aunt Jan were there, too, usually seated at the round wooden dining room table that, after forty years of enduring family meals, homework, craftwork preparation, pie and homemade bread cooling, prayer, and other everyday chores, was smooth to the touch and reflective and glossy to the eye. Remnants of a card game in progress lay exposed on the table, the yellow tablet score pad indicating where Grandma had been sitting before she answered the door to welcome us into the house. The eloquent, traditional handwriting at the top of the page revealed that she was keeping score yet again that year.

The card game that would resume, usually after I pulled the striped organ bench up to the table, was *Solo*, an old-world, nearly forgotten game whose closest relative is *Euchre*. The challenge in this particular card game is that no one knows who his or her partner is until the secret someone throws out the ace that was included in the original bid for trump. *Clubs with a heart ace.* Clubs would be trump, of course, but the player who relinquishes the ace of hearts becomes the bidder's partner, thus

accelerating the game plan's momentum for collecting tricks. Partners can change with each passing hand; loyalties shift incessantly. Unlike scoring in *Euchre*, point values were added on Grandma's yellow tablet, and at the end of each game cycle, the loser would receive beside his or her name the dishonorable mark of misfortune, "the black 'tater," deftly drawn by Grandma's dark ballpoint pen.

As I watched the adults play, I was always cognizant of the strange countenance that would pass over them as the cards were being dealt. Discussion and small talk would cease, drinks would be placed back on their napkins, and cards would be swiftly arranged by suit and value in the hands of the four stakeholders. And then I would see it – the game face. It was "the look." Aside from the occasional (and startling) *crack* that detonated when Grandpa Kruse's knuckles made violent contact with the table-top as he zealously threw an impervious trump card, the players' body postures were relatively relaxed. Unmoving, really, except for the right arm that would casually extend forward to drop a card into the center of the table. Yet the faces, in direct opposition to the languid bodies, told quite another story. The players wore an intense focus. The eyes would dart about the room, counting tricks, counting trumps, and calculating potential options as each play spiraled toward an unknown conclusion. Without batting an eye, each player had the ability to simultaneously process what had been played earlier in the game, what was being played now, and could therefore predict what cards were left to be played. I envied

their skill, their calmness, their competitiveness, their ability to infer, and their confidence in the game and of themselves.

As I glance at the circle of fiddlers, I see my relatives in them. The wisdom. The control. The casual restraint. The experience and the concealed analysis. I see their countenance change when someone in the circle plays a countermelody or harmony line that is in the wrong suit. I also witness their eyebrows arch approvingly when a fellow musician ornaments a stately waltz with a distinctive and refreshing new trump card. I envy their ability to simultaneously process what has already been played during the tune, what is being played now, and how they will continue to negotiate their passage through deciphering non-verbal cuing and toward the inevitable conclusion of the song.

The round-faced guitar player suddenly gets up, visually shattering the image set before me, and waddles in my direction to change a broken guitar string. He slowly opens the lid to his case, tilts his head, then looks at me through thin slits as though something profound is about to materialize from his mouth. He speaks in a sage's voice: "God's greatest gifts are here (points to his head) and here (points to his heart), so no pissin' around, eh?" He combines a wink and a nod then wanders off to his seat carrying a new guitar string in his fleshy hand.

As I make my way down to the basement of the community hall, the aroma of fresh-brewed coffee that permeated the upstairs is gradually replaced by cool basement air that carries with it the smells of fresh paint,

adhesive, and plaster – the distinct scent of remodeling. Amplified by the ceiling above my head, I hear the fiddlers upstairs pounding their feet on the floor to a new tune that has just started. It sounds as though there are hundreds of people up there having a wonderful time at a country barn dance. I turn right and walk into a small room lined with soft, contemporary track lighting that is shining on a group lesson for beginning fiddlers, and Paul, a champion fiddler, is poised in front of his students.

"Playing the fiddle is magic," Paul says mysteriously, incorporating wide eyes that scan his four adult students. "Tunes come and go."

"It'd be nice if they stayed for more than ten minutes!" counters one of the women. Prior to my arrival, the students had been learning a folk tune by ear and are now attempting to attach notes names to the melody and to square away intonation issues related to finger placement on the fingerboard. The folk melody the students are learning is "Red Bird," a tune about a beautiful and enchanting, yet unattainable, Indian princess.

"All are attracted to her," Paul continues, "yet no one can have her. She is an elusive bird." The thunderous pounding upstairs suddenly becomes more powerful. Paul and the four women sing the tune together. "The brain guides your voice," he reassures them as they strive for pitch accuracy. The group then begins fiddling "Red Bird" phrase by phrase until the lesson is interrupted by a female's piercing voice.

"Wait! I'm two steps behind you," declares a frustrated fiddler who cannot seem to negotiate her way through remembering the note names,

let alone an entire verse. "Take out the decorations," Paul recommends calmly. "Strip everything else away and concentrate on the basic tune. Keep it simple until you get it. Did you ever have to memorize a poem? Memorize a vocal song?" The quartet nods together in unison. "Then you can play by ear," he concludes. Issues of dexterity, memory, patience, and notation acquisition are noticeable, yet Paul's demeanor with them is nurturing, easy-going, and positive. While I would like to remain an interloper in the group lesson, I am beckoned by the explosive, hypnotic stomping I hear above my head and return upstairs to the fiddle circle.

When I was a boy, I sat outside the perimeter of a circular dinner table, eager to learn the secrets of a mysterious card game. When I was a teenager, I was inside the circle, seated among fellow musicians in a modest gazebo in a small-town park. As an adult, I find I am again on the outside of yet another circle, this time looking in on how fiddlers approach the aural, instinctive, and informal methods of music-making. I am left to contemplate how these characteristics might inform our teaching, what aspects of informal music learning could be adapted or implemented into formal settings, and how improvisation, composition, and aural freedom might play a part in teaching students of any age to play music instruments. Determining what additional components of learning might be explored through active participation in community music settings and musing over the possibilities in which music can be experienced –bookend to bookend, birth to death – are exhilarating prospects. Investigating,

expanding upon, and experiencing these considerations may, in fact, be a salient key to unlocking the extraordinarily rewarding, yet deceivingly unattainable, elusive bird of lifelong music-making.

Appendix A

Example of Interview Transcript

Winthrop Paroo
Interview of June 1, 2006
Concession Bar, Cosmopolitan Music Society

NK = Nate Kruse
WP = Winthrop Paroo

NK: So what was it that drew you to the trumpet?	WP: (Sighs) I heard bands [at home]. There were always army bands, there were always military bands, and police bands. There was no, never any music in schools at that time. And, it was just the, I think it was the tone, the sound. It was always interesting, always enjoyed listening to bands, and I think it, just the tone and the sound and the, maybe, image of the trumpet (laughs) was what drew me to the trumpet.
NK: So what did that image entail?	WP: (Sighs) That's a good question, I...(long pause)...it seemed to be the "lead" in the band. And that maybe was part of my psyche, was part of my downfall (laughs)...
NK: (Laughs)	WP: ...I wanted to lead all the time and that didn't always work (laughs). No, I, I'm, I'm, I'm bein' serious in a sense. Yeah, I think it, it, the trumpets always seemed to stand out and they all seemed to be the leader. And of course we've learned since then that the trumpets do not always lead the music (laughs) since then, but, yeah, it sort of fit in with my ego at that time, I think.
NK: OK. And no regrets?	WP: No, no regrets. The only regrets is that I, I, really haven't learned to play it as well as I should have. And that's a little bit...laziness on my part, and also constraints on time: business and family. I, I, don't (clears throat), not able to make as much time for rehearsing or practicing as I

	should've over the years, but I think I've done reasonable well, I think.
NK: We were talking about this earlier, but what's the driving force behind doing band over another activity that might require perhaps less time or less money?	WP: The music. I mean (clears throat) - and this part is almost directed at Harry - I have learned so much about music. I've learned so much to appreciate music a lot better and I've always enjoyed music. Uh, I've always enjoyed all, all classes and types of music, but being able to play in the band and un-, getting to understand the, how it comes together, how the tone, how the sound, how the ensemble comes together, and being a part of a team, as it were. And...expanding just, my knowledge and understanding of music is just, that's the thing that keeps me here. God, there's always something new to learn. There's always something new to be, and of course the music changes all the time, so many pieces of music. You're not playing Do-Re-Mi all the time. And partly social, I think it's a social event, a connection, as you, as you well know, as you found out!

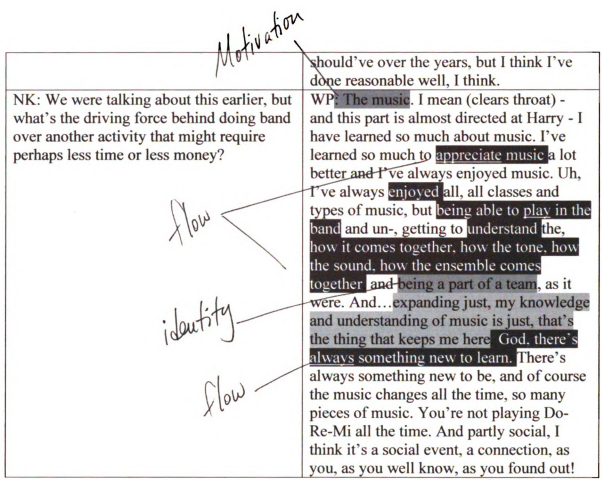
Appendix B

Example of Interview Transcript with Codes

Winthrop Paroo
Interview of June 1, 2006
Concession Bar, Cosmopolitan Music Society

NK = Nate Kruse
WP = Winthrop Paroo

NK: So what was it that drew you to the trumpet?	WP: (Sighs) I heard bands [at home]. There were always army bands, there were always military bands, and police bands. There was no, never any music in schools at that time. And, it was just the, I think it was the tone, the sound. It was always interesting, always enjoyed listening to bands, and I think it, just the tone and the sound and the, maybe, image of the trumpet (laughs) was what drew me to the trumpet.
NK: So what did that image entail?	WP: (Sighs) That's a good question, I…(long pause)…it seemed to be the "lead" in the band. And that maybe was part of my psyche, was part of my downfall (laughs)…
NK: (Laughs)	WP: …I wanted to lead all the time and that didn't always work (laughs). No, I, I'm, I'm, I'm bein' serious in a sense. Yeah, I think it, it, the trumpets always seemed to stand out and they all seemed to be the leader. And of course we've learned since then that the trumpets do not always lead the music (laughs) since then, but, yeah, it sort of fit in with my ego at that time. I think.
NK: OK. And no regrets?	WP: No, no regrets. The only regrets is that I, I, really haven't learned to play it as well as I should have. And that's a little bit…laziness on my part, and also constraints on time: business and family. I, I, don't (clears throat), not able to make as much time for rehearsing or practicing as I



	should've over the years, but I think I've done reasonable well, I think.
NK: We were talking about this earlier, but what's the driving force behind doing band over another activity that might require perhaps less time or less money?	WP: The music. I mean (clears throat) - and this part is almost directed at Harry - I have learned so much about music. I've learned so much to appreciate music a lot better ~~and I~~'ve always enjoyed music. Uh, I've always enjoyed all, all classes and types of music, but being able to play in the band and un-, getting to understand the, how it comes together, how the tone, how the sound, how the ensemble comes together ~~and~~ being a part of a team, as it were. And…expanding just, my knowledge and understanding of music is just, that's the thing that keeps me here. God, there's always something new to learn. There's always something new to be, and of course the music changes all the time, so many pieces of music. You're not playing Do-Re-Mi all the time. And partly social, I think it's a social event, a connection, as you, as you well know, as you found out!

Appendix C

Interview Summary Form

Andragogy and Music
Interview Summary Form

Interviewee:	**Date:**
Site:	**Today's Date:**
Group/Title:	

1. What were the main themes that struck you in this interview? (Give examples)

2. Pick out the most salient points in the transcript. Number in order on this sheet and note page numbers on which the point appears. Number the point in the transcript. Attach the theme to each point in CAPITALS. Invent themes where no existing ones apply and affix asterisk (8).

Page	**Salient Points**	**THEMES**

3. What else struck you as interesting or unexpected in this interview?

4. What new, remaining, or follow-up questions do you have for this participant?

Appendix D

Example of Interview Summary Form

Andragogy and Music
Interview Summary Form

Interviewee: *Amaryllis*	**Date:** *02/01/07*
Site: *MSU Community Music School*	**Today's Date:** *02/09/07*
Group/Title: *New Horizons Band*	

1. What were the main themes that struck you in this interview? (Give examples)

Her willingness to learn – private lessons, attendance, asking questions

Her ability/capacity to lead by example – her quiet ways, like Mayor Shinn, came through in the interview; she also sets up the room before rehearsals

Her thoughtful responses – she is a deep thinker and understands what she needs as an adult learner

2. Pick out the most salient points in the transcript. Number in order on this sheet and note page numbers on which the point appears. Number the point in the transcript. Attach the theme to each point in CAPITALS. Invent themes where no existing ones apply and affix asterisk (8).

Page	**Salient Points**	**THEMES**
3	*Significant restructuring of home practice sessions*	*GUIDED PRACTICE*
5	*Discrimination of mistakes; prescribing solutions*	*SELF-DIRECTED LEARNING*
10	*Adult desire to learn vs. forced participation as a child*	*MOTIVATION*

3. What else struck you as interesting or unexpected in this interview?

Amaryllis provided thoughtful, articulate responses, and it was obvious that she leads a self-reflective life. She has actually thought about how she learns, what she needs to improve, and how she will get there. I was happy to know she endeavors to involve her grandchildren in music on some level. Additionally, I was unaware that she used to live in Calgary, Alberta!

4. What new, remaining, or follow-up questions do you have for this participant?

Will you continue to seek private lessons after this current session is over?
What else have you learned through reorganizing your home practice sessions? Would you change anything else about them? Why or why not?
Why are you a musician?
Would you ever consider joining a local community band? If so, when, and what experiences would you be looking for in a community band that might be different in the New Horizons Band?

Appendix E

Preliminary List of Codes and Themes

Early Experiences and Influences
- Delayed or denied entrance
- Coercion of disinterest
- Inspiration – military, police, and wedding bands

Flow
- Self-efficacy and desire
- Fear and anxiety
- Pride
- Challenge
- Fun
- Enjoyment
- Frustration
- Maintaining standards

Motivation
- Recognition
- Accountability
- Responsibility
- Affiliation
- Allegiance
- Competition
- Performance
- Commitment
- Incentive
- Having discipline

Mission Work
- Reciprocity
- Being a role model for students/others
- Community involvement
- Encouraging other to participate in music

Power Sharing
- Conductor/Student
- Hierarchy/Structure of groups

- Conductor expectations of group members
- Group members' expectations of other group members
- Group vs. individual
- Conductor identity – professional distancing
- Time constraints
- Democracy
- Respect

Identity
- Duality – the self vs. "the whole"
- Self-concept as "musician"
- Diversity of membership vocations – assuming a new identity within the collective
- Acceptance by others in the culture
- Assimilation into the culture
- Admiration by others in the culture
- Unwritten, hidden protocol – seating assignments, etc.
- Self-discovery – being socialized to the band world
- Naïveté regarding band structures and/or expectations
- Support network of peers
- "Camaraderie"
- Judging/Not judging others
- Comparing oneself to others – admiration/envy
- Group cohesiveness

Learning Styles
- Techniques and strategies
- Safe environment – creating a climate for growth
- Memory – cannot remember
- Beauty of working with adults – will learn on own
- Gaining understanding – better listening skills
- Hearing music – deep listening
- Adult life experience adds emotional connection to music – generational connection to music

Teaching Styles
- Leadership and goal setting
- Recommendations for instructors – encouragement, personality, competence, passion
- Correction thresholds – defensiveness when being corrected
- Socialization of instructors – learning to teach adults, not kids
- Other valued teaching traits
- Teaching to differences – professionals vs. amateurs

- Treating adults like children
- Difficulty of a one-night-a-week group – retention
- Reinforcement of ideas – breathing, posture, phrasing, articulation

Self-Directed Behaviors
- Chamber music
- Private lessons
- Seeking outside resources
- Problem solving

Health
- Emotional escape from daily living
- Parkinson's Disease – adapting
- Remaining active – mind and body
- Keeping "chops" in shape

Issues/ Characteristics of Adult Lifestyle
- "Laziness"
- Resources – ease of purchasing instruments
- Athletics and music
- Boredom
- Practice habits
- Time management (lack of time)

Appendix F

Final List of Codes and Themes

Incentive

Early Experiences and Influences

- Inspiration – military, police, and wedding bands
- Recording and peers
- Coercion of disinterest

Denied or Delayed Access to Music Instruction

- Barred entrance
- Disapproval

Motivation

- Recognition
- Accountability
- Responsibility
- Affiliation
- Allegiance
- Competition
- Performance
- Commitment
- Fear and anxiety

Flow

- Self-efficacy and desire
- Pride
- Challenge
- Fun
- Enjoyment
- Rewards and frustrations
- Maintaining standards

Identity

Self-Identity

- Duality – self vs. "the whole"
- Acceptance by others in the culture
- Assimilation into the culture
- Admiration by others in the culture
- Self-discovery – being socialized to the band world
- Unwritten, hidden protocol
- Comparing oneself to others – jealousy

Group Identity

- Duality - Self vs. "the whole"
- Diversity of membership vocations - assuming a new identity in the collective
- Support network of peers
- "Camaraderie"
- Judging/Not judging others
- Group cohesiveness

Self-concept as "Musician"

- Conflict between perception and identity

Being Part of a Musical Community

- Community involvement
- Reciprocity
- Being a role model for students/others
- Encouraging participation

Health

- Emotional escape from daily living
- Parkinson's Disease – adapting
- Remaining active – mind and body
- Keeping "chops" in shape

Power Sharing

- Conductor/Student
- Hierarchy/structure of groups
- Conductor expectations of group members
- Group vs. individual
- Rehearsal constraints
- Democracy
- Respect

Topics Related to Adult Learning

Learning Styles

- Techniques and strategies
- Safe environment – creating a climate for growth
- Memory – cannot remember
- Beauty of working with adults – will learn on own
- Gaining understanding – better listening skills
- Hearing music – deep listening
- Adult life experience adds emotional connection to music – generational connection to music

Teaching Styles

- Leadership and goal setting
- Recommendations for instructors – encouragement, personality, competence, passion
- Correction thresholds – defensiveness when being corrected
- Socialization of instructors – learning to teach adults, not kids
- Other valued teaching traits
- Teaching to differences – professionals vs. amateurs
- Treating adults like children
- Difficulty of a one-night-a-week group – retention
- Reinforcement of ideas – breathing, posture, phrasing, articulation

Self-Directed Behaviors

- Chamber music
- Private lessons
- Seeking outside resources
- Problem solving

Time Limitations and Practicing

- "Laziness"
- Boredom
- Practice habits – self-guided
- Time management

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