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EXTRA-MUSICAL ASSOCIATION AND THE FREEDOM FARM


SENIOR SAINTS: THE PROCESS OF MUSIC PHILOSOPHY

presented by

Rick David Townsend

has been accepted towards fulfillment  
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EXTRA-MUSICAL ASSOCIATION  
AND THE FREEDOM FARM SENIOR SAINTS:  
THE PROCESS OF MUSIC PHILOSOPHY

By

Rick David Townsend

A DISSERTATION

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## ABSTRACT

EXTRA-MUSICAL ASSOCIATION AND THE FREEDOM FARM

SENIOR SAINTS: THE PROCESS OF MUSIC PHILOSOPHY

By

Rick David Townsend

The phenomenon of extra-musical association was explored among a group of senior citizens from a conservative protestant church setting in southern Michigan, hoping to clarify understandings of the phenomenon's relationship to the broader musical experience. A multi-method qualitative design incorporated 1) individual interviews, 2) group forums, 3) personal observations, 4) homiletic review of historical perspectives of the phenomenon, and 5) heuristic synthesis of the findings. That synthesis suggested an additional set of questions related to the phenomenon. To address those questions, I developed a questionnaire and administered it to 277 individuals, hoping to verify the legitimacy of 15 modalities of music response - one of which was associative. A co-analyst participated in observations and

forum groups, and assisted with final analysis of data - part of which was processed using a qualitative software program called NUD\*IST.

I concluded that the 15-mode music response paradigm was appropriate, verifying that individuals respond to music through several simultaneous modalities. I also verified that the relative strengths of those modalities vary from individual to individual representing, in effect, a multi-modal range of musical personality paradigms.

I further concluded that extra-musical associations are a normal, valuable part of the expressive lexicon of music, and that individuals experience the phenomenon with varying intensities - a model suggested by my co-analyst.

I recommended further research to address questions suggested by results of the questionnaire, and further development of my co-analyst's theory of potential multi-intensity characteristics of extra-musical association.

I hope that these findings will result in greater tolerance of differences within music education and church music communities, each of which represent multiple spheres of musical validity. I also delineated parameters for, and demonstrated multidisciplinary procedures for exploring questions of music philosophy.

To My Parents

To recognize a process that began before I can remember, when the New York Philharmonic, Hank Snow and George Beverly Shea made daily visits to our home.

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## CHAPTER ONE

### INTRODUCTION

"Appropriateness of musical style" is an issue of great interest among many conservative Christians. The prevalent objective among conservative Christian music directors is to select musical styles that can enhance the purposes of their local churches (Baker, 1979, 1985; Fisher, 1992, 1998; Gaebeline, 1985; Garlock, 1975; Larson, 1972, 1980; Routley, 1978, 1982; Ruckman, 1980). These purposes may be realized in the context of worship services, instructional forums, fellowship events, and evangelistic settings. The activities take place in diverse settings, including church sanctuaries and fellowship halls, as well as community auditoriums and sports arenas.

Musicians make decisions about appropriateness on a daily basis as they seek to match musical style to context. The prevalent view among conservative church musicians is that they must seek to match musical style to appropriate church contexts.

Music which is built upon immature theoretical concepts fosters a similar condition in the listener. For example, banality and triteness are musical characteristics associated with the lightness and airiness of the more popular types of music. To the extent church music (which represents gospel meaning) is principled by such attributes, it influences the worshiper to a like banality and triteness - not just musically, but spiritually as well. A whole life (holistic) spiritual maturity is affected by the church music we ingest. (Johansson, 1992, p. 71)

Conservative church leaders seek to provide guidance to parishioners for personal selection of casual listening styles compatible with a maturing spiritual growth.

Following after the church's mission to foster Christian maturity through evangelism, teaching, and worship, it is logical to assume that in enabling men and women to praise God, music ministry's fundamental task is the maturing of the saints of God.... If maturity is God's plan for his children, let congregations, pastors, and musicians cooperate by using music which will help enrich God's people. To its shame, the music of the church has often served to

make Christians more immature than mature. That needs changing as we move into the twenty-first century.

(ibid., p. 18)

(C)hurch music is a powerful force in the maturation of the believer. (ibid., p. 71)

Conservative Christians define maturing spiritual growth in many ways, but the concept is described clearly by the following two passages of Biblical text.

Finally brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report if there be any virtue and if there be any praise, think on these things. Philippians 4:8 (King James Version)

But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance: against such there is no law. Galatians 5:22 & 23 (ibid.)

The question of whether music can represent things that are true, honest, just, pure, lovely, and so forth; or whether music can give a sense of love, joy, peace, or other such emotions, has been thoroughly discussed by music philosophers and reviewed by researchers. The two Biblical

references refer to daily events, emotions, conditions and environments within which music is experienced - music's context. The initial purpose for this study was to determine the effect that past contexts may have on current hearings of a piece of music.

By extension, many conservative Christians ask, "Can music's association to those past contexts, including events, emotions, conditions and environments; affect the growth and maturity of individual believers?" Thus, the selection of appropriate music becomes a doctrinal issue for church leaders who seek to guide fellow believer's maturing Christian life practices.

I interviewed a group of senior citizens regarding the phenomenon of music's associative functioning, and then analyzed their descriptions of musical experiences. It was my hope to clarify thinking about music's associative functioning. In the process, I discovered additional issues that relate to and influence the overall discussion.

### Definitions

#### Conservative Christian.

By conservative Christian, I refer to individuals who ascribe to the following beliefs and practices:

1. The Judeo-Christian Bible is the infallible, inerrant Word of God and should be interpreted literally and plainly and should be followed by all those who put their faith and trust in Christ.

2. Conservative Christians are generally evangelical. That is, they believe that the nature of humankind is fallen and must be redeemed outside of themselves (in contrast to doing good works). This redemption can only come through the new birth that is accomplished by putting one's faith and trust in the finished work of Christ on the cross, thus securing one's eternal salvation.

3. Conservative Christians generally believe that, as a consequence of their identification with Christ through salvation, they should live and walk godly lives according to Biblical teachings.

#### Extra-musical association.

Commonly called "musical associations" within conservative Christian ranks, this refers to music's ability to prompt a re-experiencing of events, emotions, conditions and/or environments that were present during earlier hearings of a piece. Additionally, extra-musical associations seem to be style generalized, with unfamiliar



pieces eliciting responses that resemble those of a familiar piece of a similar style.

This does not simply refer to memories of a piece or style, or memories of the original context of musical experiences. The difference is one of intent and product. "Musical memory" is an active mental decision that yields factual memories about events. "Extra-musical association" is involuntary, perhaps unavoidable - yielding feelings that parallel the feelings experienced during original hearings of a particular piece or style of music.

### Purpose

I teach at a conservative Christian college, so research into issues of "extra-musical association" is a project of interest and usefulness to me and to members of that constituency. Constituent music directors and pastors frequently disallow pieces and/or styles of music for church use, based only on their judgment of the piece's inappropriate extra-musical associations. "... (A) hymn tune must not be tied too strongly to previous association."

(Eskew & McElrath, 1980, p. 44)

Also, as a member of the larger community of musicians in general, I wanted to stimulate interest in a topic that

has received little, if any, formal research attention; and to provide a foundation for further discussion and study.

Additionally, I desired to explore whether extra-musical associations change over time, and if they do, what are the characteristics of that change? For example, many gospel songs were derived from negatively perceived folk styles 125 years ago, but have ended up in the most conservative hymnals, thereby commanding widespread use among conservative Christians throughout the twentieth century.

Also, many conservative Christian leaders now tolerate secular musical styles that were once considered to possess overwhelmingly negative associations (e.g., Elvis Presley, big band music, Gay 90s music, and so on). I wanted to examine the conditions of changes that took place in such cases.

Through logged observations and approximately 40 hours of group forums and individual interviews among a specific group of senior citizens attending a conservative Christian function, I described their perceptions of the phenomenon of extra-musical associations. I also identified some of extra-musical association's activating and sustaining factors, and defined some of the limits and bounds within

which the phenomenon can be applied to a constituency's philosophies and practices. Based on knowledge derived from this study I concluded the project with an exploration of the judicious application of phenomenological and heuristic processes to music philosophy development.

### Assumptions

I brought several personal assumptions about extra-musical association phenomenon to this project:

1. All people whose mental capabilities fall within normal ranges (and many whose capabilities do not) possess the ability to respond feelingfully to music.

2. Feelingful responses, as defined by Langer (1988), often lead to other feelingful responses, and sometimes lead to a broad range of emotional responses. I consider the general inability of individuals to distinguish between feelings and emotions to be the cause of much misunderstanding of the actual nature of responsiveness to music.

3. Individuals who are not highly musically trained possess satisfactory judgment of, and experience with, music to effectively respond to well-framed interview questions on the topic of music's associative function.

4. Observable and describable extra-musical associations exist universally among the human population.

#### Research Questions

Initial research questions included:

- 1) What is the perceived nature of extra-musical association?
- 2) How do those perceptions compare with participant narratives?
- 3) How important does extra-musical association seem to be to participants?
- 4) What events, emotions, conditions and environments contribute to extra-musical association?
- 5) What are the strengths of effect of varying events, emotions, conditions and environments on the ultimate strength of extra-musical association?
- 6) Can extra-musical associations be learned from others as a code of conduct, or must the phenomenon be a situated knowledge?
- 7) Does extra-musical association function in the absence of the sound of the music? For example, can simply "seeing a particular piece of sheet music" prompt associative thoughts and emotions?

8) Do extra-musical associations change with time, or is the phenomenon a static condition?

9) If extra-musical association is a changing phenomenon, what is the nature of the conditions of change?

10) Do different people experience the phenomenon in different ways, or does it seem to be a universally experienced effect?

## CHAPTER TWO

### REVIEW OF LITERATURE

The following survey of related literature focuses on literature pertaining to the phenomenon of extra-musical association. Readers will notice that little is written about the topic from a research perspective. Instead, most discussion of the phenomenon appears within the context of theoretical models.

As the review will illustrate, many professional musicians consider extra-musical association to be a prevailing mode of response to music. While little research has actually focused on this phenomenon, many researchers peripherally refer to it in, or as a basis for, significant portions of their research models.

Also, church musicians, music educators and music philosophers discuss the topic from a purely theoretical point of view. Church musicians and music educators discuss extra-musical association as it relates to specific choices within their respective fields. In contrast, some current music philosophers are beginning to view music philosophy

through a phenomenological lens - considering the nature of music within the context of experience, rather than considering it from the perspective of music's structural characteristics. The final section of this literature review addresses phenomenological music philosophy while focusing on perceptions of the extra-musical association experience by leading phenomenologists.

#### Extra-musical Association: An Affirmed Phenomenon

##### Categories in Research

As I stated, researchers have dedicated little effort to the study of extra-musical association. Still, within the research community, there is much information regarding researcher's perceptions of the phenomenon.

In one notable study on music and imagery, *memories* (including extra-musical association of prior experiences with the music) ranked second only to *feelings* in prompting subject response. "Dependent variables were number of senses experienced; and whether the subject experienced kinesthetic imagery, body imagery, feelings, memories, transpersonal imagery, or healing imagery" (McKinney, 1990, p. 40).

Some researchers attempt a categorization of types of musical meanings. For example, Hargreaves (1981) cites an article in which the writer categorizes and recommends a vocabulary for music's meanings.

(M)usical theorists (e.g., Meyer, 1956) have long debated the extent to which musical meaning is embodied in the structure of the composition itself (cogeneric), as distinct from being designative of other nonmusical events (extrageneric). Wright goes on to delineate four types of extrageneric meaning: affective, descriptive, value and technical meanings.

(p. 16)

Extra-musical association would fall within Meyer's extrageneric classification.

Neilzén (1981) offers a similarly conceived, but different vocabulary for music's meanings. There is equivalence between Meyer's cogeneric and Neilzén's denotative categories, and between Meyer's extrageneric and Neilzén's connotative categories. This may seem to be a peculiar use of these terminologies because, in colloquial use, connotative symbols point outside of themselves to other objects. Be assured that Meyer is using the term in its historical linguistic sense when he describes



connotative as being self-referencing based on culturally-based understandings, while denotative is other-referencing toward specific cultural manifestations. Cogeneric/connotative distinctions do not, however, represent purely formalist points of reference to musical meaning.

(S)emantic sciences distinguish between denotative and connotative meaning. Denotative meaning carries information based upon constructive factors of a segment.... 'Hail to the chief' denotes the President of the United States to individuals who had never heard that piece's name.... Connotation on the other hand refers to the power of music "to convey to listeners in the same culture a certain mood, affect or physiognomic experience". Connotations are very much influenced by the individual frames of reference. The composer often does not intend to transmit a denotative message, the music is then a non-intentional so-called expressive communication. The more "denotative" elements there are in the music, the more the interpretation of it will be guided by conventions, cultural values, education, etc. On the other hand the interpretation of the "connotative"

aspects of the communication is guided by individual factors. (p. 18)

Thus, Neilzén would describe the extra-musical association phenomenon as a denotative response mode, maintaining that it would be "guided by conventions, cultural values, education, etc." As such, the phenomenon falls outside of pure aesthetic responses.

Even researchers who ignore the use of official labels for sources of music's meanings commonly refer to two types of source: a) meanings from within the music itself, and b) meanings drawn from external influences. This is demonstrated in a study conducted by Brim (1978), in which subject responses were categorized by: a) their association with "situations, objects and/or experiences... and... memories," and b) musical content.

Nielzén (1982) goes on to say, "Factors such as cultural background, musical training, life experience, personality and more occasional psychological and physical circumstances have a peripheral importance as long as these factors vary within normal limits" (1982, p. 7). Behrens (1993) agrees, stating "The emotional content of music may then be a function of its cultural connotations." (p. 30)

Although "music's intrinsic meanings" is not the primary subject of this report, "intrinsic meanings" represents a frequent topic of debate in discussions about meaning and music. The following statements by Giomo (1993) and Gregory (1996) illustrate this point. "The philosophical position that guided this research project was that it is the listener who imposes affective meaning to music, this response being guided by enculturation and elicited by certain cues in the musical elements" (Giomo, 1993, p. 143).

There is no general agreement as to whether these relationships between musical form and emotional feelings are due to the inherent qualities of the music or to the learning of associations during early musical experience. (Gregory & Varney, 1996, p. 47)

#### Extra-Musical Association and Research

Researchers often cite music's associative function as a potential biasing factor for their research.

"...Researchers had to consider... the possible confounding influence of familiarity, such as the subjects' previous experiences and associations with music" (Behrens & Green, 1993, p. 21).

Music therapy researchers note the potential effects of music's associative function as a factor when choosing music for use with a particular patient during therapy. Davis and Thaut (1989), for example, recommend that therapists recognize the importance of a subject's familiarity with a piece of music, cultural context, and a subject's past experiences with the music before choosing musical content for use in therapy.

Consequently, I view current thinking about extra-musical association to be a philosophical construct because no specific research frames the topic. Whenever researchers address the phenomenon, they treat it as an assumption rather than as a potential area for research. It seems appropriate, then, to consider extra-musical association from the point of view of prominent philosophers, music educators, and church musicians.

#### Extra-musical Association and Music Philosophers

Hanslick (1854), a 19<sup>th</sup> century music philosopher, was the first strong proponent of modern formalist music philosophy (1986). I begin with musical formalism, because of the perception that formalist modes of response to music are diametrically opposed to referential (including

associative) modes of response. However, Hanslick did not seek to separate music entirely from feelingful or emotive modes of response. His position was one of focus rather than being a rejection of the validity of feelingful responses to music.

I share completely the view that the ultimate worth of the beautiful is always based on the immediate manifestness of feeling. However, I hold just as firmly the conviction that, from all the customary appeals to feeling, we can derive not a single musical law. (p. xxii)

His desire was that attention be focused on the pure musical issues when talking about music, and that musicians recognize when they are not considering the most purely musical things.

(I)f we are to treat music as an art, we must recognize that imagination and not feeling is always the aesthetical authority. ...

The purpose of arousing such feelings in the listener, however, is no more the specific essence of music than it is the purpose of the arts as a whole. Once we grasp that the active imagination is the real organ of the beautiful, feeling will be admitted to be

a secondary effect in each of the arts. ... (F)eeeling is nothing more than a secondary effect; only the imagination is immediately active. ...

Thus we say nothing at all concerning the crucial aesthetical principle of music if we merely characterize music in general, according to its effect upon feeling, just as little, perhaps, as we would get to know the real nature of wine by getting drunk.

(ibid., p. 6)

Bowman (1998) explains:

Hanslick's considerable disdain for musical 'enthusiasts' does not appear to stem from their incapacity but from their disinclination to listen musically. And his contempt is directed less to the average person than to the philosopher, the critic, and the composer: people who should know better yet persist in deluding an unsuspecting public with their ill-conceived theories.

...Hanslick also draws distinctions, albeit rudimentary ones, among various ways feeling is often held to relate to music: as arousal, as representation, as expression.... Whatever is felt in the musical experience must have music as its object.

On this Hanslick is always perfectly clear. And the best way to assure this, he seems to have been convinced, is to insist that feeling is altogether beside the point in the experience of music. (p. 149)

Bowman clarifies the roots of formalism when he asks the reader to distinguish between current perspectives of music's formal autonomy and the rejection of heteronomous viewpoints among philosophers of the ancient world. He re-explains formalist-looking perspectives of three, second- and third-century philosophers (Aristoxenus of Tarentum, Philodemus of Gadara, and Sextus Empiricus), stating that they "challenge the idea that music contributes in significant ways to things like human character, but without mounting a further claim to formal musical self-sufficiency." (p. 136) According to Bowman, then, the fact that these early philosophers dismissed the value of music for social, moral, political, or metaphysical ends does not necessarily qualify them as modern absolutists - supporting music's value from purely formal perspectives.

In a reflexive inclination to describe complex sets of ideals through single paragraph reductions, musicians run the risk of gross misrepresentation. "Musical formalist," or "absolutist" usually implies one for whom "music as

autonomous form" represents a rallying cry against extra-musical representations of any kind. However, Bowman's description of Hanslick's ideals present those ideals as being parallel to the ideals of Meyer and Neilzén, preferring cogeneric and connotative modes of response to music rather than entirely autonomous responses within musical form and function. Consequently, there is room for extra-musical association in the world of the formalist. It merely represents uncherished territory.

Hanslick, at one point, actually enlists the phenomenon of extra-musical association in his explanation of dance music's ability to elicit dance responses. This provides evidence for a point that I presented earlier - that philosophers and musicians alike view extra-musical association as a phenomenon to be taken for granted and employed as a research assumption or as a basis for further philosophy making, rather than as an issue to be studied for its own merits. Here, Hanslick presents extra-musical association as part of music's expressive context, but argues that the association developed because of innate musical characteristics, rather than the other way around. This comes extremely close to a "music as universal"



argument - something that Hanslick has never been accused of theorizing.

It is not denied that dance music brings about a twitching of the body, especially in the feet, of young people whose natural disposition is not entirely inhibited by the constraints of civilization. It would be pedantic to deny the physiological effect of marches and dance music and to seek to reduce it merely to the psychological association of ideas. What is psychological about it, namely, awakened memories and the well-known pleasure of dancing, is not lacking in explanation, but the explanation is not at all adequate. It is not because it is dance music that it lifts the foot; rather, it is because it lifts the foot that it is dance music. (p. 54)

His purpose in this was to describe a potential relationship between physiological processes and music - a popular eighteenth century notion. In fact, music therapists and other music psychologists find information about the beginnings of their disciplines within the pages surrounding this quotation. He was especially intrigued by the nervous system, and by the relationship of neurological physiology to aesthetic response. This was 1891, and the

young discipline of psychology was taking its first naturalistic steps away from its philosophical roots.

In the following passage, Hanslick clarifies his perceptions of the relationship between music, extra-musical association and subsequent feelings. You will see, in his first phrase, a supposition that "feelings" and "aesthetical principles" are not to be connected. It is that supposition that defines the absolutist, and not any aversion to feelingful response to music.

Given that feeling can in no way be a basis for aesthetical principles, it is vitally important to be on guard against this firmly entrenched view concerning music and feeling. We mean here not the conventional prejudice made possible by the fact that our feelings and our mental images are frequently misled by verbal texts, titles, and other merely incidental associations of ideas (especially in church, military, and theatre music), which we are wrongly inclined to ascribe to the music itself. Rather, the connection between a piece of music and our changes of feeling is not at all one of strict causation; the piece changes our mood according to our

changing musical experiences and impressions. (ibid.  
p. 6)

However, one short, introductory passage describes his  
position in action - a position built on extra-musical  
association:

Only on the basis of a number of ideas and judgments  
(perhaps unconsciously at moments of strong feeling)  
can our state of mind congeal into this or that  
specific feeling. The feeling of hope cannot be  
separated from the representation of a future happy  
state which we compare with the present; melancholy  
compares past happiness with the present. These are  
entirely specific representations of concepts. Without  
them, without this cognitive apparatus, we cannot call  
the actual feeling "hope" or "melancholy"; it produces  
them for this purpose. If we take this away, all that  
remains is an unspecific stirring, perhaps the  
awareness of a general state of well-being or  
distress. Love cannot be thought without the  
representation of a beloved person, without desire and  
striving after felicity, glorification and possession  
of a particular object. Not some kind of mere mental

agitation, but its conceptual core, its real, historical content, specifies this feeling of love.

...A specific feeling (a passion, say, or an affect) never exists as such without an actual historical content, which can only be precisely set forth in concepts. ... (T)he definiteness of feelings lies precisely in their conceptual essence. (ibid., p. 9)

Hanslick has one more position that relates to this study. Two of my research questions relate to the changing nature of our responses to music:

7) Does it change with time, or is it a static condition?

8) If it is a changing phenomenon, what is the nature of the conditions of change? (see page ten)

Concerning this topic, Hanslick states:

Nowadays we can scarcely understand how our grandparents could regard some particular musical sequence as a precisely corresponding impression of a particular state of feeling. Evidence for this is the extraordinary difference between the reactions of Mozart's, Beethoven's, and Weber's contemporaries to their compositions and our own reaction today. How

many works by Mozart were declared in his time to be the most passionate, ardent, and audacious within the reach of musical mood-painting. At that time, people contrasted the tranquillity and wholesomeness of Haydn's symphonies with the outbursts of vehement passion, bitter struggle, and piercing agony of Mozart's.

...Particularly from Rochlitz come many such (to us) astonishing quotations regarding Mozart's instrumental music. He characterizes the charming Menuetto capriccio in Weber's Sonata in A-flat major as the "uninterrupted outpouring of a passionate, vehemently agitated spirit, yet held together with admirable firmness." (ibid., pp. 6-7)

Langer (1957), reflecting Hanslick's influence, describes the presence of various associations, both connotative and denotative, but demonstrates little respect for referential issues pertaining to music.

But similarly, nothing can prevent our falling back on mental pictures, fantasies, memories or having a *Sphärenerlebnis* of some sort, when we cannot directly make subjective sense out of music in playing or hearing it. A program is simply a crutch. ... It does

not mean that the listener is unmusical, but merely that he is not musical enough to think in entirely musical terms. (p. 242)

The significance for this topic is in the inclusion of the word "memories" as a substitute for subjective sense making in music. That paragraph is about musical responses, so her "memories" must mean more than mere remembrances.

Meyer (1952) sought to describe, within the context of formalist perceptions, the relationship between music's structures and humankind's expressive perceptions of it. In so doing, he had to differentiate among various modes of responding to music. While his theories tend toward formalistic explanations, they embody a strong sense of past experience with music and the effects of that experience on our emotional responses to music. Here he talks about "past experience" with music in two different contexts. First is the immediate memory of recent events within a piece - as with the return to "A" in bar form. He continues:

The phrase "past experience" also refers to the more remote, but ever present, past experience of similar musical stimuli and similar musical situations in other works. That is it refers to those past

experiences which constitute our sense and knowledge of style. The phrase also comprehends the dispositions and beliefs which the listener brings to the musical experience... as well as the laws of mental behavior which govern his organization of stimuli into patterns and the expectations aroused on the basis of those patterns. (Meyer, 1952, p. 36)

In a later work, Meyer (1994) includes extra-musical association as an important component of musical expression. He describes three aspects of musical enjoyment: a) the sensuous, b) the associative-characterizing, and c) the syntactical. Concerning the associative-characterizing, he says:

The associative may function with either. It may color our sensuous pleasures with the satisfactions of wish-fulfillment. Or it may shape our expectations as to the probabilities of musical progress by characterizing musical events.

...Is a piece of music which appeals primarily to sensuous-associative pleasure as good as one which appeals to syntactical-associative enjoyment"? (Meyer, 1994, p. 34)

While this question (answered in the negative by Meyer) is not for the present study, it still represents Meyers' recognition of extra-musical association.

In an attempt to refute the idea that all great art is simple, Meyer offers the following explanation, during which he inserts, as an assumption, further evidence of his recognition of the pervasiveness of extra-musical association. While the earlier quotations were not explicitly clear as to the "past experience" context of his associative construct (possibly referring to a music association function of a more formal nature), the following quotation sheds a brighter light.

What of a relatively simple but touching work such as Schubert's song, "Das Wandern"? Is it not perfect of its kind? Is it not enchanting precisely because of its simplicity? Without arguing the point, it seems probable that the charm of simplicity as such is associative rather than syntactical; that is, its appeal is to childhood, remembered as untroubled and secure.

...Musical information is then evaluated both quantitatively and qualitatively.... (ibid., p. 37)



Sparshott (1998) lists four phenomena that impact the relationship between music and emotion. Extra-musical association represents the second of the four phenomena that Sparshott presents.

Second, people have reactive feelings towards events, things, and people: feelings named by such words as "love," "rage," "hope," "desire," "fear." The actual feeling on each occasion is of course specific to the occasion and the object, being intimately related to the possibility of taking precisely appropriate action. Words such as "love" stand for general *kinds* of reactive feeling, associated with types of action and perhaps with glandular discharges and other physiological modifications; but the classifications and associations connected with this vocabulary are culturally determined to an unascertained extent, and (as in the case of "moods") the actual reactive feeling towards a specific object on a specific occasion need not fall easily under any such verbalized classification. (p. 24)

This represents a clear description of the phenomenon as discussed in this study.

Wolterstorff (1987) advances the appropriateness question from the perspective of proper compositional posture. This passage indicates awareness of the workings of extra-musical association in a broader cultural relationship of composer/consumer-as-critic.

Often it is the composer's intention to produce a work whose performance will be appropriate, in one way or another, for a certain occasion or for a certain *type* of occasion. Such an intention as this will also often function not just as motivation but will double back to channel the invention and govern the evaluation. Purcell composed music for the occasion of the funeral of Queen Mary; even a first hearing will suffice to assure one that he guided his composition so as to make it appropriate for performance on that occasion.

...Composers do not lock themselves in with sounds. Social practices are embodied in their works, at some points even to the extent of being constitutive of the identity of those works. They contribute to the 'why' of those works, to their rationale. The rationality of a work of art is neither purely interior to the work nor purely interior to the artist; not even its identity is. (p. 125)

Each time that Wolterstorff discusses "social practices embodied in works" or summons the topic of "appropriateness," he is subscribing to extra-musical response mores. In this case, though, rather than describing personal experiences of the phenomenon, he is tacitly recognizing its power as an eventual critiquing rationale by its audience.

Kivy (1989) discusses what he calls the inherent weakness of associative response modes in music, as well as what he considers to be some hidden strengths. He discusses the topic from the perspective of extra-musical association's contribution to musical expression. He begins with a classical conditioning model, although he does not actually refer to the concept:

Let us look first, then, at the association of ideas as a theory of musical expression. It arises from the trivial and true observation that we tend, other things being equal, to think of *B*, after perceiving or experiencing or thinking of *A*, if, in the past, we perceived or experienced *A* and *B* together; or then to feel a certain way, all things being equal, when we perceive or experience or think of *A*, if we felt that way in the past when we perceived or experienced *A*.

All of this was common property in the seventeenth and eighteenth centuries, and was exploited philosophically by Hobbes, Spinoza, Locke, Hume, and others, before it froze into a psychological and philosophical doctrine in the latter part of the eighteenth century, in David Hartley's associationism.

... "Thus music," Charles Avison writes in *An Essay on Musical Expression* (1752), "either by imitating these various sounds in due subordination to the laws of air and harmony, or by any other method of association, bringing the objects of our passions before us ... does naturally raise a variety of passions in the human breast"

... Music can arouse images in our minds in either of two ways: first, by imitating the sound of a real object (say, a babbling brook, or a singing bird); or, second, by "association" (as I might be reminded of Vienna by hearing a song that I first heard there). When the image is brought to mind in either of these two ways, it in turn arouses in us whatever feeling or emotion may be associated in our minds with that image: happiness, if you were happy in Vienna, fear if you were afraid there, and so on. (p. 29)

Kivy is neither subscribing to Hartley's associationism nor to Avison's perspectives, but he presents these pictures as a springboard for his own discussion. Still, Kivy exhibits general agreement with the ideas:

By and large I think Avison is correct; at least it seems to be confirmed by my own experience of what is essentially the "our song" phenomenon. Mahler's Knaben Wunderhorn never fails to make me feel a bit off color when I hear it nowadays, even the "happy" parts, because it is associated with a particularly unhappy period of my life which it invariably calls to mind. (ibid., p. 30)

He then carefully *disassociates* extra-musical association from the context of musical expression.

No one should doubt that music can and does arouse emotions in this way. What we deny is that this has anything to do with musical expressiveness. And the fact that so much of the power music does have to arouse the emotions is due to private, idiosyncratic associations is itself additional reason for rejecting the arousal theory altogether as a theory of musical expressiveness. Surely, we intend to say something

"public," something "objective" about music when we ascribe expressive properties to it. But if "The music is sad" merely means "The music makes me sad," we would be doing no such thing. For the power of some particular musical composition to cause sadness in me, unlike, say, the power of acid to burn my flesh, is not a power that it has over all "normal" people. It is a power the music has acquired by having played a special role in my private affairs; and is no part of music's "public," "objective" aesthetic surface.

(ibid.)

It is not the point of this literature review to present Kivy's entire discussion of the phenomenon. The fact that he devotes several pages to a description of extra-musical association as it applies (or doesn't apply) to musical expression stands as further evidence of the stature that the subject possesses as a sort of topic-within-the-topic of music.

#### Extra-musical Association and Music Education

Music educators during the last half-century are fairly unified by the idea that music's aesthetic qualities must drive music classroom philosophies, and thus, music

classroom practices. That idea is not particularly friendly to utilitarian musical ideals, including extra-musical associations. Still, music educators acknowledge the phenomenon as being a normal human response to music.

Reimer (1970) recognizes the phenomenon of extra-musical association as a legitimate function of music, but one which is non-aesthetic, and which should thus remain outside of music education's primary purposes.

The Association, Intra-subjective and Character responses are somewhat different from the practical, scientific, etc. responses in that they are not functional in the same way as the latter. In the Association experience the music suggests any number of extra-musical ideas or occurrences in the life of the responder. A typical statement describing such an experience might be "The music reminded me of when I was a child, and we went swimming at the beach, and a storm came up and the waves became dangerous." Or, "I kept thinking about my term paper on Mozart, and how I would have to work on it after the concert." Or, "As soon as the music started I thought about how I got my first teaching job and had to start a chorus and a band at the same time, and we performed this piece at

the first concert." The music in such experiences serves as a stimulus for memories, worries, self-conversations of all sorts. The sounds of the music get the experience going, but they are not perceived and responded to for their embodied expressiveness. The music fades from consciousness, providing a pleasant background against which to day-dream. (p. 92)

Elliott (1995) seems to distance himself from discussions that parallel those of Reimer, making no significant reference to the terms "expressionist" or "referential" in his book. He seldom discusses referential issues preferring, instead, to talk of a new way to think of and value music in education. In so doing, he actually lends tacit support to Reimer's assertion that music education should not be about referential issues. When Elliott does discuss issues that relate to extra-musical association it is described in the phenomenon's most subtle forms, with phrases like "the contextual nature of music listening" as witnessed in the following quotation:

Thus, and if we take account of (1) the several strata of information that musical works can evince, and (2) the ontology of musical works, and (3) the contextual



nature of music listening, then it seems right to conclude that (in the presence of a knowledgeable listener) musical works can and do communicate in several ways, including the following: by being expressive of artistic-cultural traditions and values; by being expressive of emotions; *by conveying musical representations and characterizations of people, places and things* (emphasis by writer);... (ibid. p. 202)

#### Extra-musical Association and Church Music

Church musicians have been less critical of utilitarian purposes for music. This is because their highest uses for music - worship, praise, testimony and evangelism - are utilitarian in nature, representing the church's highest purposes. Still, many church voices call for reexamination of the music that has entered the daily life of Christians.

Hustad (1981a) echoes Reimer's perspective of extra-musical association, considering this mode of response to be unworthy as a rationale for church music selection.

Loveland and Rice explain why the lack of a mature, cognitive experience is one of the "besetting sins" in

church music. The emotional response is an *immediate* one; it occurs as soon as a familiar tune (or even a certain quality of musical sound) is heard, recalling earlier associations. The mental process of assimilating the text's meaning takes longer, and unfortunately, many worshipers do not even wait for the mind to get into gear. It may be argued that everyone is sentimental occasionally, and that America is peculiarly a "sentimental culture." Perhaps so, and possibly there should be room in church life for everybody's sentimental favorites. However, if worship, fellowship and outreach are to achieve their highest goals, they must be *primarily* served by music chosen for more significant reasons. (ibid., p. 20)

Here Hustad assumes "repetition" to be an influence in the development of extra-musical associations. Later, he actually implies that extra-musical association leads to - becoming a part of - the actual understanding processes within a culture's music.

It is not necessary for individual churchgoers to share in detail the rationale of their worship leaders, or to understand the musical techniques and forms that are used; their church music has basic

associative meaning for them which they have learned from hearing it repeatedly. Episcopalians "understand" the sound of psalm chant, because they hear it every time they attend Morning Prayer. In the same way, evangelicals find meaning in their particular heritage of hymns, gospel songs, Christian folk music, or anthems (or a combination of these) because they are a regular part of their worship experiences. (ibid., p. 26)

Johansson (1984), concerning Jazz, moves from one side of the "appropriateness" issue to the other based only on the phenomenon of extra-musical association.

Like all music, jazz is uneven in its quality. Some of it is very bad, showing traits like those of pop. But it is a young expression and as it develops along the lines of integrity, more and more of it will be adaptable to situations calling for greatness. Good jazz is compatible with the gospel because it is good art, having musical worth, and has a place in the church's musical expressions.

...There is also the matter of association. For many people, the word jazz conjures up a picture of smoke-filled dance floors, dimly lit bars and scantily

dressed waitresses. If such negative connections are made by a congregation then obviously it will not be for them the powerful expression of gospel witness it otherwise might have been. In such cases it is better to find a more acceptable alternative than to force the issue. (p. 61)

Johansson later connects the presence of frivolous associations with immaturity of worship experience.

To entertain (as we are using the word) is to amuse, to waste away the time in frivolous activity, to bypass the mind, to make pleasure the end, to achieve one's goal without travail, to gratify one's need for diversion, to revert to a mindless entity where the emotions reign supreme. The predisposition toward dionysian enjoyment is the root of the problem. Our hedonistic society, in which self-pleasure is the chief good and priority (though unacknowledged), has so infiltrated the church that often it is impossible for the average church-goer to differentiate between good feelings and worship. When entertaining music (i.e., music that shortchanges the intellect) produces good feelings year after year, a music-entertainment-pleasure syndrome is set up by association. Like

Pavlov's experiments in conditioning, there only needs to be the entertainment stimulus and one "worships;" no "proper" stimulus, no worship. (ibid., p. 70)

With his "year after year" designation, Johansson, like Hustad presupposes "repetition" to be an influence in the development of extra-musical associations.

Gaebelein (1985), is more subtle in his approach to the topic. Without actually identifying the phenomenon, he is articulate in his description of the extended potentials to which Hustad and Johansson refer.

There are those who question the relevance of the arts to Christian life and witness in these days of world upheaval. "Why," they ask, "spend time in this tragic age talking about such things as aesthetics?" The answer is that art belongs to human life. Pervasive and influential, it is an essential element of man's environment. And when art is unworthy, man's spirit is debased. "The powerful impact of modern culture upon modern man... discloses," as W. Paul Jones of Princeton says in an important essay, "the overwhelming degree to which contemporary man is being formed by an 'art' not really worthy of the name."

...Our God is the God of truth. According to the Gospel of John, "whoever lives by the truth comes into the light." This great principle is just as valid aesthetically as in doctrine and in practical living. Art that distorts the truth is no more pleasing to God than any other kind of untruth. Surely it is not too much to say that the God of all truth looks for integrity in artistic expression as well as in theology.

...Not only does the mediocre drive out the good; there is also a certain intolerance of the excellent that refuses to see that great music can be a far more true expression of a Biblical theology than piously sentimental music. Or it may be that certain kinds of music finding ready acceptance in some churches reflect a theology that, despite its high claim to orthodoxy, yet leaves much to be desired. (ibid., pp. 52-53)

Here, Gaebelin is positing a type of 'institutional association' by which a church's entire theology is laid suspect by the spirit of the music that is present in the service.

Routley (1978) portrays a similar position in the following passage:

Wherever church music of any kind is associated with operations that bear the marks of what this world calls success (which crudely means exerting an appeal to large numbers of people), a touch of suspicion should creep in. It is much more important to say this than to spend time criticizing the semi-civilized music that often accompanies so-called religious revivals. I believe that if an operation is associated with barbarous music, it will not be a true religious revival at all. But I go along with Lewis in warning my reader that proposition is not reversible - to have first-class music does not guarantee that the religion thus "revived" is true religion. (p. 133)

Hustad, Johansson and Geabelein are aligned with churches that are historically tolerant to the use of popular secular music styles. Routley represents a more formal Anglican tradition.

Garlock (1992), on the other hand, has developed an enduring reputation among fundamental and conservative Christians as an early leader in the movement against the use of popular music styles in the church - in fact against

the presence of many popular music styles in the daily Christian walk.

Hart gives a glimpse of what makes music worldly: some music may be worldly because of its identification with the world. If the music under consideration is found in night clubs, ballrooms, lounges, and other areas where the world congregates to feed the flesh, then the judgement can logically be only one - it is worldly music. Please understand that the music is very much responsible for the comfort which the world experiences in some of the places mentioned.

...Does the music fit the scene? What if the band at a lounge or night club started to play a popular John Philip Sousa march? Or what would the response be if someone at the local tavern suggested an old-fashioned hymn sing? The results are very predictable. Either the person making the suggestion would be booed down, or the place would quickly empty! Why? The music does not fit in those places. The patrons of those establishments expect a certain kind of music with a particular sound. They demand music which feeds the senses. Yet we have brought the worldly sound of their music into the church." (pp. 90-91)



Garlock goes on to contrast the purposes of those establishments with the purposes of the church. He states that there should be a distinct difference in the musical styles adopted by two institutions whose purposes are so diametrically positioned.

Worldly music can be identified by its sound. A reasonably accurate picture can be gained simply by listening to sound. The noise emanating from a bar or nightclub causes a variety of images to flood the mind. The mind forms images, consciously or unconsciously, of the activities taking place from each sound source. (ibid., p. 92)

Such extra-musical associative images, he maintains, disqualify the music for the holy purposes of worship and praise in Christian services. He is consistent in his application, also maintaining that hymns are inappropriate for nightclub settings. His assertions actually reflect, and reinforce, the ideas that I cited earlier by Meyer (1952):

The phrase "past experience" also refers to the more remote, but ever present, past experience of similar musical stimuli and similar musical situations in other works. That is it refers to those past

experiences which constitute our sense and knowledge of style. The phrase also comprehends the dispositions and beliefs which the listener brings to the musical experience... as well as the laws of mental behavior which govern his organization of stimuli into patterns and the expectations aroused on the basis of those patterns. (p. 36)

Garlock's ideas also resemble Kivy's writings considered earlier in this chapter:

Music can arouse images in our minds in either of two ways: first, by imitating the sound of a real object (say, a babbling brook, or a singing bird); or, second, by "association" (as I might be reminded of Vienna by hearing a song that I first heard there). When the image is brought to mind in either of these two ways, it in turn arouses in us whatever feeling or emotion may be associated in our minds with that image: happiness, if you were happy in Vienna, fear if you were afraid there, and so on. Avison seems to assume, however, that the image will have pretty much the same effect on everyone - an assumption which his theory needs, but which is completely unjustified, and

a major flaw in it as an account of musical expressiveness. (1989, p. 29)

Garlock's thoughts were further developed by Fisher (1992). Fisher took a more peripheral approach to the issue, much as we witnessed with Elliott. Here, the extra-musical association is "tone of voice."

The words are given their context and meaning largely through the music just as our tone of voice affects our words. (p. 93)

His description of the vocalic phenomenon qualifies as a subtle form of extra-musical association because of the experiential context of vocalics. This would actually qualify vocalics as being a key to understanding musical meaning, magnifying the importance of the extra-musical association phenomenon in musical response.

Although we seldom regard speech's "tone of voice" ("intonation" to linguists) in a musical sense, such thinking is easy to find among music philosophers. In the following citation, Elliott (1995) turns to linguistics for support.

First, the sounds of speech contain not only words but intonations. Intonation, says Stephen Handel, is "the melody of language. It is the combination of changes

in frequency (pitch), duration, loudness tempo, voice register, and timbre." Intonation, says D. L. Bolinger, is "the melodic line of speech, the rising and falling of the 'fundamental' or the singing pitch of the voice. "Vocal intonations affect the meaning of the words conveyed by spoken languages. Indeed, part of the ambiguity of English lies in its use of intonation to indicate the way words are to be taken. (p. 146)

Kivy (1990) demonstrates similar reasoning:

I argued in *The Corded Shell* "that music is expressive in virtue of its resemblance to expressive human utterance and behavior." The idea was that there are identifiable behavioral and linguistic routines and gestures generally associated with the garden-variety emotions, and that because we are hard-wired by evolution to read ambiguous patterns as animate whenever possible - the seeing-faces-in-clouds phenomenon - we tend to "read" music emotively where it gives us the opportunity to "read" it as animate. (pp. 176-177)

Robinson (1998) seems, at first, to disagree:

Kivy is wrong to suppose that expressiveness in music is just a matter of contour and convention, even if some expressive passages in music can be explained in such terms. (p. 21)

Two important clarifying terms and phrases occur in that statement. The word "just" illustrates that her problem is with Kivy's limitation of effect, rather than with the phenomenon itself. The second phrase actually indicates her agreement with the basic vocalic (language intonation) concept. We are thus defining vocalics - describing a theorized relationship between vocalic understandings and musical meaning.

Sparshott (Alperson, 1987) also adds to this discourse:

Melody relates to speech somewhat as rhythm relates to work....[evidenced by]... its markings of significant endings by rises and falls to mark different emphases and phases of completion - in a word, its use of cadences. Such sound patterns, by-products of necessary communication, become melodic when isolated and deliberately reproduced, and the transition from the speaking voice to this or that sort of singing

voice only clarifies and extends pitch relations such as were already present. (p. 54)

With these understandings, it should be easier to grasp the concern that conservative Christians hold for any mismatch between music, and sacred text and context. These comments by Fisher help to clarify the rationale:

The tragic truth is that most Christians judge the effectiveness of music based upon the yardstick of the flesh, rather than the yardstick of the Spirit. If a song thrills us, we like it. If it doesn't excite us, we don't like it. Too often our opinion of a song is not based on the musical, textual, or even Biblical worth of it - but rather on how it makes us feel. As in so many other areas of life, we take a sensual approach to music. (op. cit., p. 104)

When we compare these comments with other cited comments by Elliott (1995) we recognize similarity of thinking, but without religious applications.

Thus, and if we take account of (1) the several strata of information that musical works can evince, and (2) the ontology of musical works, and (3) the contextual nature of music listening, then it seems right to conclude that (in the presence of a knowledgeable

listener) musical works can and do communicate in several ways, including the following: by being expressive of artistic-cultural traditions and values; by being expressive of emotions; by conveying musical representations and characterizations of people, places and things. (p. 202)

Sparshott goes on to warn of potential dangers of overemphasizing such perspectives of musical expression. Referring to Schoenberg (1967), Sparshott concurs with the following sentiment:

(A)s a matter of psychological fact, music can become irresistibly associated with anything. (p. 72)

He continues by describing this associative position as one of two unacceptable extremes - with the strictest types of musical formalism representing the other extreme.

A point seldom discussed is the fact that extra-musical association as described in this study is not necessarily a universally experienced phenomenon. The lone skeptic in this study is Kivy (1989):

Avison seems to assume, however, that the image will have pretty much the same effect on everyone - an assumption which his theory needs, but which is completely unjustified, ... (p. 29)

I have established, then, that extra-musical association is a topic recognized by musicians in widely varying contexts, including music research, music education, music philosophy, and church music. For such a topic to be so broadly acknowledged, but still to have received almost no attention in research was of enormous interest to me as I formed this study.

#### Foundations of Phenomenological Philosophy in Music

Put simply and directly, phenomenological inquiry asks the following question: "What is the structure and essence of experience of this phenomenon for these people?"

...Phenomenology as a philosophical tradition was first used in the development of a rigorous science by the German philosopher Edmond H. Husserl (1859-1938). Alfred Schultz's work (1899-1959) was an important influence in extending and firmly establishing phenomenology as a major philosophical and social science perspective. (Patton, 1990, p. 69)

Music lives in the consciousness, so if musical meaning is to be understood holistically it would seem that an observational method specifically designed to address



holistic meanings would be appropriate to music research and philosophy.

(P)henomenology is precisely the discipline that tries to discover and account for the presence of meanings in the stream of consciousness. It is the discipline that tries to sort out and systematize meanings and if a way could be found to do qualitative research perhaps it would be by exploring the phenomenological approach. (Giorgi, 1985, p. 6)

Husserl, phenomenology's progenitor, "sought to explore without presuppositions the entire range and content of consciousness" (Bowman, 1998, p. 257). According to Moustakas (1994) the following five presuppositions formed the basis for Husserl's phenomenological model:

1. The first and perhaps most significant presupposition is that there can be a pure and absolute transcendental ego, a completely unbiased and presuppositionless state. ...

2. That self-evidence is apodictic. This assertion presupposes that the perceiving self is an authentic self, that the self is actually present. ...

3. That apodictic knowledge exists is a supposition. ...

4. That what appears to be appearing is actually appearing. ...

5. That the appearing person is actually appearing. (pp. 60-61)

These positions separate Husserl from the most conservative constructivists, who maintain that meaning does not exist until constructed in a perceptual context. The music philosopher Merleau-Ponty (Bowman, 1998) is one such theorist.

Merleau-Ponty (1968) represents the most extreme constructivist point of view. He postulates that things only take on reality as they are in the process of being perceived. His theories are not specifically designed for application to questions of music, but Bowman states that Merleau-Ponty's assertions require that "musical understanding cannot be separated from musical perception" (ibid., p. 263). Thus, musical meanings must be embodied in musical perceptions. Phenomenology, for Merleau-Ponty, is not "an" approach to philosophy. Rather, it represents the only possible approach.

The following discussions of Dufrenne, Clifton, and Burrows; each of whom have built upon Merleau-Ponty's theories, represent a broadening of the concept of

phenomenology to include a given reality, preexistent, which is validated through experience.

Dufrenne (1973) separates himself from Merleau-Ponty by rejecting perception as an underpinning for expression and meaning. "The expressive domain... is mind's contribution" (ibid. p. 264). While Merleau-Ponty depends entirely on presence, Dufrenne adds the critical elements of imagination and feeling.

Dufrenne's ideas seem to resonate in Sparshott with his idea of aesthetic objects as possessing a degree of corporeality - as possessing their own world to be experienced within their own frames of reference.

I do, however, have some concern for his ideas as presented by Bowman because there seems to be no room for arrhythmic or serialistic music.

Although both harmony and rhythm "dissolve" in melody, melody cannot be reduced to either. Therefore, reasons Dufrenne, although harmony and rhythm are properties of music, "melody alone is music." Harmony and rhythm may account for the singularity of a work, but never its musicality. Since melody is that within which "all music fulfills itself, unmelodic music simply cannot

be: melody is the essential aspect of music's being.

(ibid., p. 267)

Dufrenne may be presenting a theory of music to combat what he considers non-musical directions of the 20<sup>th</sup> century. Whatever his purpose, this distracts from an overall compelling theory.

His view that rhythm can serve to "distance and alienate people" when misused, "addressing only the 'brute senses' of the body" (ibid., p. 266), seems like the sentiments of a man who prefers a return to *the good ol' days before rock and roll*. He fails to recognize that the alienation of a certain population (older generation) was, and still is, part of the allure of the genre.

Clifton (Bowman, 1998) echoes Husserl's desire to separate the philosophical process from presupposition - a noble, yet questionable goal in any philosophical venture. Clifton distinguishes between sound and music in his explanation that the elements of sound must become transparent in the context of music. (ibid., p. 268) An architectural parallel would be 'the degree to which the focus is on the materials or processes involved in creating a building is the degree to which understanding and appreciation of the building's architecture is diminished.'

I wonder if his view would transfer to 'brushstroke' in painting, surface texture in a sculpture, posture in dance, etc. He also describes harmony as an "experiential field that attracts consonant tones and repels dissonant ones" (ibid. p. 269).

His ideas resemble those of Langer with his list of music's relationship to prior understandings in "'toward' and 'away from,' rest and tension, beginning and ending, anticipation and fulfillment" (ibid. p. 270); although Bowman tries to distinguish between the two philosophies. I am skeptical of Bowman's efforts, here, (or perhaps of Clifton's own ideas - I cannot tell the difference in this section). It seems to me that Clifton's 'prior understandings' easily parallel Langer's 'forms of human feeling.' I agree with Clifton's viewpoint that "vigor, or elegance, or liveliness are not what music depicts, but what it is" (ibid.).

Burrows (1990) speaks of the "reductive" difficulty of linguistic representations of music. This perspective led me to avoid the temptation to seek single-sentence definitions or descriptions of music.

(B)ecause of the distinctive kind of 'thing' it is, music cannot accommodate definitive representation.

Its radically temporal character, its polyvalence, and its corporeality mean that efforts to explain, interpret, describe, analyze, or represent it must be inherently reductive. (Bowman, 1998, p. 292)

It was helpful to think of this issue in light of parallel difficulties with other modes of expression. It is "reductive" to attempt to describe music through painting or dancing. It also seems that musicians should distinguish between various modes of language descriptions.

Philosophical, allegorical, mathematical, empirical, or other modes of descriptive processes may all add their unique perspectives to understanding music, but none could represent music adequately. Similarly, and more pertinent to the topic of this paper, even such descriptions of extra-musical association, its context and effects, can only be reductive in nature.

Finally, phenomenology requires a strong sense of 'self' and 'other.' Bowman's statement that voice is located at the threshold of 'self' and 'other' is foundational to his viewpoint of a metaphorical relationship between human verbal interactions and the interpretation of musical 'discourse.' Although his discussion of this issue is restrained, it seems that these

concepts can be extended to a metaphorical relationship between social interactions on the one hand, and musical texture (counterpoint, homophony, monody) and genera (choir, duet, trio, quartet) on the other.

These descriptions of the nature of thinking about music served as a framework for my own thinking as I developed interview questions, and as I responded during interviews with contingent follow-up questions. For example, the "self/other" designation formed the basis for my ability to distinguish between the unique intrinsic nature (selfness) of extra-musical association and the objectivity (otherness) of mere memories about past music experience. Ironically, I was forced to reconsider this distinction midway through the study.

This distinction supports the position that extra-musical association does constitute a truly musical experience - referential or not. The disdain that philosophers hold for this (and other referential) phenomenon is for the degree to which "extra" is part of the overall formula. However, as hard as music educators may attempt to develop a "purely-musical" set of foundations for music's expressiveness, those educators will always be required to consider "extra-musical"

contexts because music is an inescapably contextual phenomenon.

It intrigued me then, to examine a phenomenon that may be closely aligned to musical expression, but which has received little attention in research.



## CHAPTER THREE

### CONCEPTUAL FRAMEWORK

#### Presuppositional Parameters

After a review of qualitative research methods (Bogdan & Biklin, 1998; Glesne & Peshkin, 1992; Lincoln & Guba, 1985; Meloy, 1994; Seidman, 1998) I determined that the initial consideration of issues affecting extra-musical association's functioning could be studied most effectively within a qualitative paradigm. Lincoln and Guba (Bogdan & Biklin, 1998, p. 68) discuss several advantages of a qualitative design for social research. The following four items apply most appropriately to this study:

1. Qualitative research is contextual. Good qualitative research views a developing theory through the filter of its context, rather than viewing contexts in light of predetermined theories, values, or facts (which can result in a circularity of theory conception).

2. Qualitative research is more likely to be connected to actual meanings and purposes.

3. It resolves the etic/emic dilemma, requiring that outsider theories ground themselves in "real world" observations.

4. It can be constructed to recognize inappropriate generalizations to individual situations.

Just as it is important to describe instruments and measures for optimum understanding of quantitative data, so also it is important to describe instruments and measures for optimum understanding of qualitative information.

The credibility of qualitative inquiry is especially dependent on the credibility of the researcher because the researcher is the instrument of data collection and the center of the analytic process. (Patton, 1990, p. 461)

### Theoretical Sensitivity

I share many similar experiences and characteristics with the group that I selected as participants for this study. I believe that my situated familiarity with the cultural lives of the study's participants enhanced the entire study, from simplifying access issues, to enlightening interpretation of responses and decisions about appropriate contingent follow-up questions.

I was born into a conservative Christian farm family and attended a public school in a farming community in southern Michigan. Since childhood, I have always attended Sunday morning and evening church services at baptistic churches.

I received formal vocal and instrumental music training from childhood, through high school, and into college. As a music major, I played trumpet, tuba, percussion, and piano throughout college. I graduated with a Bachelor of Arts in music, with an education emphasis. I later completed a Masters degree in music education, and am currently completing a Ph.D. in music education.

Following graduation from college I directed a public school instrumental program in northern Michigan for six years, after which I established a residential construction company and served as an itinerant music consultant for Christian schools.

Three years after leaving the public school, Freedom Farm Bible Church and Christian School became my base of operations. Freedom Farm was, and still is, a Christian school of national renown, using an individualized curriculum for its K-12 program.

My wife, Linda, taught elementary music and piano, and I taught elementary music and instrumental music to the 150 students at Freedom Farm Christian School. Our family remained at Freedom Farm from 1981 to 1996 (with a two-year interlude during which we taught at a suburban Washington D.C. Christian school).

In 1996 I accepted my current position at Maranatha Baptist Bible College in Watertown, Wisconsin. I direct instrumental ensembles and bands, direct the Music Education program, teach MIDI Fundamentals, and teach Sight-singing and Ear Training.

#### Personal philosophical search.

When I moved from public school teaching to Christian school teaching, I began to search for philosophical foundations for my new work. While there was much similarity to public school needs, the purposes for Christian school music differed in a few significant ways from the public school purposes. New concerns dictated program content and methodologies - concerns that I had never before been required to consider: a) Is the text of a piece consistent with Biblical truth? b) Do the sounds of the music itself produce an environment within which young Christians can mature spiritually? c) Does the combination

of text and music demonstrate contextual integrity? d) Do our programs produce young people who are appropriately prepared to serve their profession as well as their local churches for a lifetime?

In attempting to answer questions *b* and *c*, I entered a 20-year consideration of the nature of music itself. In the 1980s, to support the influx of pop music styles in the church, some church musicians proposed a philosophical position claiming that style selection is a neutral issue for church music. They defended a position stating that music has little effect on the environment in which it is used or the text to which it is connected.

In contrast, many leading conservative Christian musicians, in decrying the use of such popular musical styles, developed a peculiar philosophical stance based on fragmented music theory issues, reducing music philosophy to discussions about music's component parts. In so doing, they ignored the holistic nature of the art, rendering serious philosophical considerations futile.

It seemed that church music, in general, was entering another unique period of change. The upcoming changes, I thought, could easily have an impact similar to that of the 18<sup>th</sup> century conflict caused by Isaac Watts' inclusion of

Christ-centered texts (hymns) alongside the Psalter, or of the 19<sup>th</sup> century camp-meeting-inspired gospel music movement.

Watts's *The Psalms of David Imitated* was first reprinted in America by Benjamin Franklin's press at Philadelphia in 1729. The revival fervor of the Great Awakening shortly thereafter influenced many congregations to adopt Watts's *Psalms* and *Hymns*.

...While some denominations changed with little difficulty from the older psalters to updated versions or to hymns, others (notably the Presbyterians) experienced major controversies. (Eskew & McElrath, 1980, p. 112)

I decided to study the issues and to monitor the vectors of change. That resulted in my search to develop a sound approach to the development of music philosophy, especially as it relates to the Christian life.

Gaebelein (1985), long-time headmaster of the Stony Brook School in New York, permanently influenced the direction of my thinking on these issues. In discussing what he called "the aesthetic problem" in Christian music, he stated:

Let us consider, therefore, three proposals toward evangelical answers to the aesthetic problem: (1) the formulation of a Christian theory of aesthetics based first of all upon the insights of the Bible rather than upon extraBiblical sources; (2) the cultivation of good taste and the development of the critical faculty; and (3) the revision of educational programs to give a more adequate place to the arts. (p. 55)

Throughout those 20 years I studied the issue within several disciplines. I studied linguistic universals, including transformational grammar (Bernstein, 1976; Jackendoff, 1994; Lerdahl & Jackendoff, 1983). I studied nonverbal communication, comparing and contrasting vocalic and melodic contours (Burgoon, Buller, & Woodall, 1989). I studied dozens of journal reports from within the disciplines of music therapy and music psychology (Gregory & Varney, 1996; Hanser, 1985; Hunter, 1974; Iwamiya, 1994; Madsen, Byrnes, Capperella-Sheldon, & Brittin, 1993; Sloboda, 1985; Waterman, 1996) seeking conclusions about music's effect on the listener. I further considered the writings of secular philosophers and aestheticians (Adorno, 1997; Alperson, 1987; Bowman, 1998; Hanslick, 1986; Kivy,

1990; Langer, 1957; Ross, 1994; Sparshott, 1987; Wolterstorff, 1987).

Through this process, I concluded that the selection of music, itself, could not be a neutral issue in light of music's innate ability to produce feelingful environmental influences, because scriptural principles instruct and guide resultant emotional responses to feelings.

One further philosophical issue remained as I sought guiding principles for church music decisions – the issue of extra-musical association.

Conservative church musicians identify pieces and styles of music that would be acceptable for church use, but which have negative extra-musical associations. It is possible that an intrinsically good piece could be suspect because it originated within, or is currently associated with, an event, emotion, condition and/or environment that is contrary to conservative Christian teachings. In such a case, the extra-musical association alone is sufficient cause for the piece's disqualification.

For example, a good piece of music may be closely associated with the drug culture, or a style may elicit sensations or thoughts of barroom or nightclub settings. As such, that piece or style is normally disapproved for



church use within conservative Christian ministries. While I consider the philosophy behind this practice to be consistent with conservative Christian beliefs, I desired to understand the process by which extra-musical associations develop, so that I could more appropriately integrate the phenomenon into my own music philosophy. I also desired to discover how pieces that possess negative associations sometimes lose their intensity as associative triggers. Those philosophical debates framed the conceptual setting for this study.

Denzin and Lincoln (1994) suggest that a qualitative researcher first consider two issues: a) What epistemological, ontological and methodological perspectives will influence my research? b) Which trustworthy research paradigm(s) and perspective(s) would most appropriately serve this topic? Merriam (1988) agrees:

How the investigator views the world affects the entire research process - from conceptualizing a problem, to collecting and analyzing data, to interpreting the findings. (p. 53)

Thus, I offer the following description of my own epistemological positions, ontological perspectives, and methodological parameters for this study.

## Epistemological Positions

Epistemology refers to a person's beliefs about the nature of reality. Suppose there is a basketball on the floor. Appropriate epistemological questions would be: a) Am I dreaming that the ball is there? b) If I am not dreaming, is there some other mechanism by which I am imagining that I actually see the ball, or am I truly experiencing physical actions and responses to those actions? c) Are the actions and responses "only" physical, or is there some sort of spiritual interaction with physical forces that causes me to think that the ball actually exists?

Bowman (1998) professes the most extreme constructivist form of epistemology, proposing that reality is "constructed" through individual perceptions and that, conversely, reality exists only within perception. "Meanings are things people construct, not find." (p. 295)

At the other end of the continuum, preexistent truth represents something discovered as though a curtain could be opened to reveal it. That is the view that I bring to this study.

I believe that truth does not depend on my own perception of it. It exists in pre-established observable

and, thus, describable realities. I bring a type of interpretivist viewpoint to this issue, separating myself from the strictest forms of constructivist ontology and transactional epistemology. Thus, I did not attempt to observe behaviors in order to construct any reality as Merleau-Ponty (1968) prefers, but rather, through my research, observed responses and interpreted explanations of a pre-existing phenomenon - extra-musical association.

### Ontological Perspectives

Ontology refers to a person's beliefs concerning the validation of observed realities. Returning to the earlier basketball analogy, the following questions are ontological questions: a) If I touch that ball, will the sensation of feeling be ample evidence of its existence? b) Would it exist had I not touched it? c) Is thinking about it necessary to verify its existence? d) Are there other ways to verify its existence?

If we apply those questions to the current study, they would be: a) If I experience (reflectively), or observe others' experiences of extra-musical association (through conversations), will such experiences with the phenomenon be ample evidence of its existence? b) Could it exist even

if I did not observe it? c) Is thinking about it necessary to verify its existence? d) Are there other ways (besides personal reflection and interviews) to verify its existence?

I consider reality to be experientially observable, trustworthy in application if properly recognized through quality research methodology, and understandable when appropriately demonstrated to the human community. I bring that perspective to the present study, assuming that interviews are an appropriate means to study the topic at hand. This denotes a personal respect for individual points of view about the authenticity of objects and ideas.

According to Patton (1990), this ontological viewpoint is a necessary perspective for a phenomenological study:

There is one final dimension that differentiates a phenomenological approach: the assumption that there is an essence or essences to shared experience. ...The assumption of essence, like the ethnographers assumption that culture exists and is important, becomes the defining characteristic of a purely phenomenological study.

...A phenomenological study (as opposed to a phenomenological perspective), is one that focuses on

descriptions of what people experience and how it is that they experience what they experience. (pp. 70-71)

Phenomenological ontology.

Plato and Aristotle represent two opposing ontological perspectives: a) pure reason and b) scientific method.

Both sides make valid points, but the root of their disagreement probably has less to do with who is the better philosopher than with what philosophy should be. Aristotle and Plato represent two strikingly different temperaments, so different that it is sometimes said that everyone is born either a Platonist or an Aristotelian.... Plato's ideals for knowledge and reality were the abstractions of mathematics; Aristotle was more inclined to careful description and organization, more the biologist than the mathematician. (Bowman, 1998, p. 48)

Up until, and including, most of the 19<sup>th</sup> century, those two paradigms represented the only choice for formal consideration of phenomena. However, the recent inclusion of phenomenology adds a third dimension. Pure reason alone, as practiced by Socrates and Plato, lacks reality-based validation methods. On the other hand, I believe that Aristotlean scientific method 1) relies too heavily on

preconception - perhaps because of its reliance on a predetermined, detailed methodology - and 2) is inclined to point toward atomistic detail rather than holistic description.

Music is especially resistant to particulate viewpoints. Particulate approaches to music research tend to distort musical meaning, because any meaning that is in music requires the simultaneous interplay of a host of obvious as well as translucent interactions, greatly diminishing the value of particulate ontological orientations.

Just as it would be too limiting to assess the value and meaning of a film by studying individual frames, so also it is too limiting to view music philosophy and meaning through too fine a filter. The holistic nature of musical expression warrants some type of phenomenological strategy for the development of meaningful philosophical perspectives.

### Philosophical Perspective

Constructivist ties to the phenomenological perspective make it difficult to avoid anti-Biblical ideals in philosophy making. As a conservative Christian, I

consider the ramifications of these various viewpoints as they relate to Biblical principles - especially as the viewpoints relate to ideas about God as creator of Truth. Merleau-Ponty's (1968) and Bowman's (1998) extreme constructivist viewpoints stand in diametric opposition to a conservative Christian position of pre-established Truth.

Still, phenomenological methodology does not require as its basis Merleau-Ponty's, Bowman's, or even Denzin's (1994) perspectives of constructivism, and anything less than that extreme is entirely compatible with "God as creator of Truth." All that is required for such compatibility is room, within any theory, for the preexistent nature of Truth - a perspective that the phenomenologies of Dufrenne (1973), Clifton (Bowman, 1998), and Burrows (1990) all allow.

#### Interactionism in Phenomenology: The Selected Paradigm

The basic paradox of human phenomenological research is "how to develop an objective interpretive science of subjective human experience" (Schwandt, 1994). Schwandt proceeds to describe three extant approaches to solving this paradox:

Hammersley (1992a, 1992b) is representative of interpretivists who pursue a synthesis between social realism and constructivism. LeCompte and Preissle (1993) and Kirk and Miller (1986) seek refuge in methods as error-elimination strategies....

A third response is to deny the opposition of subjectivity and objectivity and overcome it by fully accepting the hermeneutical character of existence.... (These theorists) claim that the activity of interpretation is not simply a methodological option open to the social scientist, but rather the very condition of human inquiry itself....

The fact that language and history are both the condition and the limit of understanding is what makes the process of meaning construction hermeneutical.

(pp. 119-120)

I prefer the third response category, but viewing this discussion through a conservative Christian filter makes it imperative to interpret "the hermeneutical character of existence" as an issue of discovery rather than an issue of construction. Thus interpreted, it then satisfies conservative Christian positions up to the point of the phrase "meaning construction." To the extent that such



"meaning construction" describes a process by which an individual constructs personal *understandings* of life's meanings rather than constructs (*ex nihilo* creation of) the actual *meanings*, I was able to work within an interpretivist paradigm. As I explained earlier, I was seeking to *discover* rather than to *construct*. Denzin (1994) reminds us that qualitative theoretical models do not represent inflexible rules systems.

*Constructivist, constructivism, interpretivist, and interpretivism* are terms that routinely appear in the lexicon of social science methodologists and philosophers. Yet, their particular meanings are shaped by the intent of their users. As general descriptors for a loosely coupled family of methodological and philosophical persuasions, these terms are best regarded as sensitizing concepts (Blumer, 1954). They steer the interested reader in the general direction of where instances of a particular kind of inquiry can be found. However, they "merely suggest directions along which to look" rather than "provide descriptions of what to see" (p. 7).

Proponents of these persuasions share the goal of understanding the complex world of lived experience

from the point of view of those who live it. This goal is variously spoken of as an abiding concern for the life world, for the emic point of view, for understanding meaning, for grasping the actor's definition of a situation, for *Verstehen* (ibid., p. 118).

Interpretivism suited both a) my personal phenomenological ontology, and b) my desire to study the extra-musical association phenomenon through the eyes of others. The interpretive model served as a framework within which to apply my own experiences and instincts to the development of a broad-based description of extra-musical association.

Denzin goes on to describe three categories of interpretist persuasion: a) interpretive anthropology, b) symbolic interactionism, and c) interpretive interactionism. However, theoretical models only represent models that have been used successfully in past studies. Every new study presents the possibility that an entirely new model will be developed to best suit the needs of the study.

No study conforms exactly to a standard methodology; each one calls for the researcher to bend the

methodology to the peculiarities of the setting.

(Miles & Huberman, 1994, p. 4)

The model that I applied to this study is an integration of the most appropriate characteristics of both symbolic interactionism and interpretive interactionism.

Symbolic interactionism.

...(R)equires that the inquirer actively enter the worlds of people being studied in order to "see the situation as it is seen by the actor, observing what the actor takes into account, observing how he interprets what is taken into account. (p. 56). The process of actors' interpretation is rendered intelligible not merely through the description of word and deed, but by taking that rich description as a point of departure for formulating an interpretation of what actors are up to.

As Denzin... explains, symbolic interactionists begin with a ...sensitizing image of the interaction process... built around such concepts as self, language social setting, social object, and joint act.... Symbolic interactionists seek explanations of that world, although, like Geertz, they view explanatory theories as interpretive, grounded, and

hovering low over the data (Denzin, 1989c). (ibid., p. 124)

Interpretive interactionism.

Interpretive interactionism matured as a methodology within feminist research paradigms.

(E)mpericist feminisms are aligned with a postpositivist language of validity, reliability, credibility, multimethod research strategies, and so on.... There is an emphasis on some version of realism, a modified objectivist epistemology, a concern for hypothesis testing, explanation, prediction, cause-effect linkages, and conventional benchmarks of rigor, including internal and external validity. Here the intent is to apply the full range of qualitative methodologies to feminist issues.

(Denzin & Lincoln, 1994, p. 101)

Schwandt (1994) distinguishes this process from symbolic interactionism in the following statement:

To become more self-consciously "interpretive," symbolic interactionism must, in Denzin's view, shed its pretensions to ethnographic realism and adopt insights from poststructural philosophy, principally work in cultural and feminist studies. The former

facilitates connecting the study of meaning making in social interaction to the communication process and the communication industry "that produce and shape the meanings that circulate in everyday life." (Denzin, 1992, p. 96)

Cultural studies directs the interpretive interactionist toward a critical appraisal of "how interacting individuals connect their lived experiences to the cultural representations of those experiences." (p. 74)

From feminist studies, the interactionist learns that the language and activity of both inquirer and respondent must be read in gendered, existential biographical, and classed ways. As a result, a "phenomenologically, existentially driven view of humans and society positions self, emotionality, power, ideology, violence, and sexuality at the center of the interactionist's interpretive problems. (p. 125)

However, the present study does not attempt (as the former quote describes) any "critical appraisal of 'how interacting individuals connect their lived experiences to the cultural representations of those experiences.'"

(ibid.) During this study I compared individual responses to musical expression and to one another's responses to music, but not to the overall culture of the Senior Saints - although that could also become an intriguing research question.

I have determined that symbolic interactionism does not go quite far enough for this study, while interpretive interactionism goes too far. Symbolic interactionism rests on three premises:

First, human beings act toward the physical objects and other beings in their environment on the basis of the meanings that these things have for them. Second, these meanings derive from the social interactions (communication, broadly understood) between and among individuals. ... Third, these meanings are established and modified through an interpretive process: "The actor selects, checks, suspends, regroups, and transforms the meanings in light of the situation in which he is placed and the direction of his action.... meanings are used and revised as instruments for the guidance and formation of action." (p. 5). (ibid. p. 124)

These premises all apply to the present study, but do not describe the overall environment of philosophical skepticism that I desired for this study. Such skepticism, I felt, was necessary because of what I perceive to be a general overconfidence with which researchers, philosophers, and church musicians approach the issue of extra-musical association. That necessary skepticism is in the interpretive interactionist's model.

Finally, in Denzin's (1992) reformulation, interpretive interactionism must explicitly engage in cultural criticism. He argues that this can be accomplished through the development of an "oppositional cultural aesthetic" (p. 151) crafted through a rereading of the pragmatic tradition and an appropriation of insights from critical theory. In true deconstructionist fashion, this approach a) "aims to always subvert the meaning of a text, to show how its dominant and negotiated meanings can be opposed; b) "expose(s) the ideological and political meanings that circulate within the text, particularly those which hide or displace racial, class, ethnic and gender biases"; and c) "analyze(s) how texts address the problems of presence, lived experience, the real

and its representations, and the issues of subjects, authors, and their intentionalities" (p. 151). (ibid. p. 125)

My model relates to the general interactionist perspective in the following manner.

1. I view the hermeneutical character of existence as an issue of discovery rather than of construction.

2. The concept "meaning construction," as applied to this study, refers to the construction of *understandings* of meanings, rather than construction of (*ex nihilo* creation of) meanings.

### Theoretical Model for This Study

#### Symbolic Interactionism's Contribution

I needed to "enter the worlds of people being studied, in order to see the situation as it is seen by the actor" (Denzin, 1994, p. 124). I used the resulting "rich description as a point of departure for formulating an interpretation of what actors are up to" (ibid.).

In truly interpretivist nomenclature, I viewed music as a rough form of "language social setting" as well as a "social object" while attempting to develop a "sensitizing image of the interaction process" (ibid.). This differs



with Denzin's explanation of symbolic interactionism's normal process as *beginning* with a preconception of that "sensitizing image of the interaction process." I determined that the lack of a preexisting concept of such interaction processes involved with extra-musical association represented a phenomenon deficiency that I would address within the context of the study itself. I viewed the fact that I could not begin with a preconception of that process as an issue that would not be limiting to the study.

#### Interpretive Interactionism's Contribution

As I stated earlier, this model matched my determination to subject the issues to a unique level of "realism, ...a concern for hypothesis testing, explanation, prediction, ...and conventional benchmarks of rigor" *ibid.*, p. 101).

I brought to this study a desire to "shape the meanings that circulate in everyday life," by clarifying issues involved with extra-musical association (*ibid.*).

I sought to place issues of "self, emotionality, power, ideology" at the center of the interpretive process. (*ibid.*)

### Points of Disassociation

The following, earlier cited quotation represents those areas of the model with which I separate, philosophically.

Denzin finds several faults with... symbolic interactionism: a naïve empirical realism, a romantic conception of the "other," and a conservative social philosophy....

To become more self-consciously "interpretive," symbolic interactionism must, in Denzin's view, shed its pretensions to ethnographic realism and adopt insights from poststructural philosophy.... (Denzin, 1994, p. 124-125)

I ascribe to the issues in that first cited paragraph with which Denzin finds fault, and I prefer the ethnographic realism the he decries, to any "insights from poststructural philosophy" applied as modifiers.

For those reasons, my methodology lies within the parameters of both symbolic and interpretive interactionism, adopting the more aggressive rigor of interpretivists while rejecting what I consider to be their extreme constructivist perspectives.

## CHAPTER FOUR

### METHODOLOGY

I studied the phenomenon "extra-musical association" through the experience of a group of senior citizens in an effort to better understand characteristics of that phenomenon. Participants were selected from a group called The Senior Saints of Freedom Farm.

Data was collected in connection with monthly meetings of the Senior Saints of Freedom Farm. I conducted approximately 40 hours of interviews among members of the group, seeking to collect descriptive information about extra-musical association. I directed eight of those interviews in a group forum setting, with approximately six participants per group. That allowed each individual to participate in two forum group discussions held the same day as a monthly gathering. All participants were regular monthly attendees.

I also conducted informal observations of participants during four of the monthly meetings. I did this to gain a stronger understanding of the individual participants and

to be in a position to hear whether there would be unsolicited comments referencing extra-musical association.

The purpose of observational data is to describe the setting that was observed, the activities that took place in that setting, the people who participated in those activities, and the meanings of what was observed from the perspective of those observed.

...The basic criterion to apply in judging a recorded observation is whether the observation permits the reader to enter into and understand the situation described. (Patton, 1990, p. 202)

I also conducted 38 individual interviews among those forum group participants, with each of 19 participants being interviewed twice, each. The entire interview and observation process took place between June and October, 1999.

At the end of the study I developed a questionnaire designed to confirm a characteristic of musical response that exhibited itself during the interviews. *Extra-musical association, as I defined it on page five, is not a universal mode of response to music among humans.* This discovery prompted the following question that I felt needed an answer in order to place extra-musical

association in a proper context. *Do people respond to music in fundamentally different ways (modes of musical response)?* (See Appendix A)

### The Setting

#### Freedom Farm

The ministry originated in 1974 as Freedom Farm Christian School. In the mid-1980<sup>s</sup> the ministry's founder, Richard Krage, became an ordained Baptist minister - establishing Freedom Farm Christian School. Soon afterward he started Freedom Farm Bible Church, Freedom Farm Bible College and a radio station (WPCJ, 91.1 FM) that is referred to by several participants in this study as "the Pittsford station," or "listening to Pittsford." Pastor Krage serves as the superintendent of Freedom Farm Christian School, the pastor of the church, and the chancellor of the college.

The Freedom Farm Senior Saints Ministry originated in 1984 when Pastor Krage began the ministry for individuals 55 years of age and over. The Senior Saints attend a once-a-month gathering at which they receive a meal prepared and served by Freedom Farm staff. They also listen to an inspirational sermon, play group games and hear music

provided by Christian school or church children, or adults from Freedom Farm. My wife, Linda, was responsible for many such musical programs for these Senior Saints during our days at Freedom Farm.

### Participants

#### Pastor Richard Krage

Before founding Freedom Farm, Richard Krage served as a music director and organist for a Lutheran church in East Detroit. He earned a Bachelor of Arts degree from Concordia College in Ann Arbor, and his Master's degree in Education from Eastern Michigan University.

He and his wife, Marilyn, converted to a conservative non-liturgical Christian faith in 1969, eventually inviting six "street kids" from the streets of Detroit to share their home. They decided to move from Detroit in an effort to more fully influence the lives of the six children from the Detroit streets.

They were able to move, with their eleven children (including five of their own) to a 160-acre farm in Hillsdale County, Michigan. Upon arriving at the farm, one of the "street kids" jumped from the van, ran across a field with his arms extended above his head, and yelled

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"freeeeeedooooommmmm." That was the inspiration for the name Freedom Farm.

As a trained musician, Pastor Krage was determined to have a good music program in his school and church. When my wife, Linda, and I met him in 1981, he was seeking an instrumental director and I was seeking a centralized home base for my Christian school music consulting circuit. Linda and I moved, with our three young children, to Hillsdale, Michigan - initiating the long-term friendship with Freedom Farm that we currently enjoy.

#### Pastor Krage as co-analyst.

During January of 1999 I began to prepare the formal proposal for this study. I considered issues of design that would affect the final trustworthiness of the study. Realizing that effective triangulation of perspectives during data collection and analysis can enhance content validity, I decided to investigate the possibility of a collaborative effort.

I needed an individual who was a) a musician b) able to participate in several facets of data collection and analysis, and c) experienced with the setting in which I was to carry out the study. I also felt that I needed someone with an academic background.



I determined to ask Pastor Krage to assist with key components of the study for several reasons. Having known him both personally and professionally for many years I had learned to trust his intellectual instincts. He is also a trained musician, and knows the Senior Saints as well as anyone knows them. The long-term success of the Senior Saints program indicates that they trust him, making his participation in forum groups a potentially comforting factor - thus increasing the overall trustworthiness of interview data.

He also has a reputation within his constituency as being a perceptive and insightful individual. I sensed that this study would require a reflective approach to analysis, so I determined to ask for his assistance.

His response to the request indicated a high level of enthusiasm both for the project and for the opportunity to encourage me in my efforts. He eventually participated on three separate levels: a) He provided information about, and access to appropriate interview participants from within the Senior Saints group. b) He participated in several of the forum group conversations. c) He discussed and assessed all facets of the analysis process with me, including the results and conclusions.

### The Senior Saints

Most of the Senior Saints are in their 60s or 70s, with a few in their 80s or 90s. Most attend conservative Baptist or Armenian churches, with many having attended these churches throughout their lives. The Senior Saints seem to enjoy the children's musical programs, the trips, singing and talking about grandchildren (and great-grandchildren).

They are Caucasian, and predominantly middle class economically but this varies considerably within the group. A few have ties to Freedom Farm, such as church attendance or grandchildren at the school. Most are ambulatory, although health conditions vary considerably as would be expected in any group of senior citizens. The areas of greatest commonality are a) their strong, conservative Christian faith, and b) the deep roots that they share in rural Michigan.

### Linda

Linda, my wife of 27 years, served as an elementary music and private piano teacher at Freedom Farm throughout our 15-year relationship with the ministry (1981-1996). She was a familiar face at Senior Saints meetings, having

brought elementary classes to sing for attendees at several of the meetings. Periodically she would provide piano music during the meals - a particularly popular occurrence at the meetings. Many of the current attendees indicated fond memories of her participation during those years.

Linda also participated in many of the administrative details of the study, including phone calls and mailings.

### Participant Selection

Five assumptions drove the participant selection process:

1. No specialized music training is required for this project.
2. The use of contingent follow-up questions requires participants who can apply reflective consideration to the topics.
3. An interview format requires an easily accessible group possessing a cooperative posture.
4. Mature participants will balance those three qualities with a willingness to disagree with false interviewer assumptions. I selected a senior citizen population, hoping that a strong sense of independent

thought among participants would be evident throughout the interviewing process.

5. I assumed that a group of senior citizens possesses a larger, more varied treasury of musical and personal life experiences than that of younger populations.

I needed a population that was highly accessible. Earlier experiences with the Senior Saints of Freedom Farm indicated that this group might provide willing participants. I asked Pastor Krage for permission to carry out this study within the Senior Saints group, and he agreed not only to allow contact with the people, but also to assist with access procedures.

#### Participant Access

Determining that I needed a large base of participants for the depth of information that I desired, I sought interviews with 20 individuals. I asked Pastor Krage to provide names and telephone numbers of individuals who he thought would be most accessible, keeping in mind that good health would also be a requirement for a six-month interview time frame. He provided a calling list of 25 potential participants, later adding a few additional names.

I had applied, earlier, to the University Committee on Research Involving Human Subjects (UCRIHS), for permission to use human subjects in this study. The UCRIHS application forms included extensive strategies to protect the safety and privacy of participants - strategies that I had to guarantee would be observed throughout the study. One of the requirements of this application process was to develop a consent form for the participants to read and sign, explaining various protection measures that UCRIHS provided. (See Appendix A)

I began to call the individuals on the list, using Pastor Krage and my past teaching responsibilities at Freedom Farm as references. I would have preferred to meet with these individuals face to face at one of the meetings before calling, but that was not possible. I had a strong sense throughout the telephone recruitment process that most of these potential participants were uneasy to receive a call "out of the blue" from me. I made a point to talk about Freedom Farm and Pastor Krage considerably during each conversation - especially during the first few moments of each call. This seemed to increase the sense of comfort during recruitment.

Most indicated that they were not trained musicians - a fact that I assured would only add value to the results. This response seemed to amuse them. My overall impression of the eventual participants is that they are, very simply, nice people who wanted to "help the young guy out with his studies." Several even voiced this rationale during initial phone conversations.

I explained, during each recruiting call, that the study would require participants to arrive two hours early for one monthly Senior Saints meeting, to stay two hours late for another meeting, and to meet with me (probably at their own home) for two additional 30- to 45-minute interviews. I was asking for a large amount of time, so was surprised that it took only 27 calls to gain the 20 participants. Among the few who refused to participate, the most common reasons were 1) transportation complications and 2) health concerns. Transportation was an issue because most people carpool to the meetings. In several cases I had to gain agreement with everyone in a carpool before any would commit to the study. Health concerns usually revolved around potential health difficulties that individuals were going to be facing in the near future.

Eventually, one participant had to withdraw due to family health problems, leaving 19 participants plus Pastor Krage - who only participated during group forums. The inclusion of four husband-wife participants simplified the process considerably, consolidating some of the transportation, contact, and time obstacles throughout the interview process.

#### Familiarity: Advantages and Disadvantages

I determined that a senior citizen population sharing many of my own values, beliefs and experiences, and with which I am already somewhat familiar, would provide a rich source for the type of information that I required for this project. I assumed that these participants would be reasonably comfortable with me as a researcher, because they had known both Linda and me in the Freedom Farm setting in the past. However, not everyone agrees that familiarity is an asset for qualitative research.

Seidman (1998) warns against the perils of easy access to participants, stating that uncomfortable situations can sometimes develop within an interview. He describes, for example, a problem that could arise if one were to interview a member of his/her own church. That interviewer,

he suggests, may ignore effective follow-up questions because of the personal nature of the topic, or because of the relationship that is required as a fellow church member.

This did not pose a serious problem for this study, because it was a general study, requiring little controversial or otherwise difficult information from the participants.

Seidman continues to explain another potential problem with participant/interviewer familiarity. An interviewer may assume that he/she already understands the rationale behind a participant's answer, while missing important subtleties in a participant's response. Awareness of this potential promoted caution as I listened to, interpreted, and analyzed information. I have spent most of my life in settings that parallel the cultural backgrounds of most Senior Saints. As such, I brought to this topic a situated knowledge of the culture.

#### The Senior Saints Meetings

Volunteers from the Freedom Farm ministry prepare the Senior Saint meal in homes, and bring most of the prepared food to the college building. The building is fairly small



for this type of activity. Senior Saints begin arriving about a half-hour early, indicating to me a desire to interact with each other. They usually go directly to a 30' by 40' room, decorated the evening before according to an appropriate monthly theme.

Tables had been set up in a large inverted U-shape following three of the walls, with four more double-table rows parallel to the legs of the "U," filling out the center of the room. The front of the room (the open end of the "U") always had two long self-serve tables, and as the people arrive, ministry volunteers bring various large utensils of food to the table. An old upright piano stood against the fourth wall behind the food table. People sat in metal folding chairs throughout the meeting.

At each meeting, Linda played popular songs dating from the 1920s through the 1970s, folk songs, and hymns; typically beginning at 11:45 while attendees talked with one another and selected their seats. She would play until the meal was finished - usually between 45 and 60 minutes. Meanwhile I participated in the dinners, sometimes standing and observing participants as they listened to the music, sometimes sitting next to participants, and often walking around the tables informally talking with folks. I wanted

to become associated with the scene so participants would feel more comfortable during interviews.

We selected Linda's repertoire in a way that she and I hoped would jog participant's memories of life experiences. I knew that the Senior Saints were between 55 and 90 years old, and I assumed that the music of adolescence and young adulthood would be filled with emotionally meaningful memories. Therefore, I asked Linda to play songs that were popular between 1920 and 1960, or which may have been part of grade school curricula during that period of time. I allowed Linda to decide when to play which pieces, believing that the specific order, or balance of styles would not affect the goals of this study.

After the meal, Pastor Krage held a drawing for door prizes, played a group game, and sang a couple of hymns with the group. Then, after he presented a 15- to 20-minute sermon, Linda would play again as the people talked with each other and eventually departed. The entire process lasted for about two hours. At this time, the post-meeting forum group moved into an adjacent room for their session.

## Procedures for Data Collection

### Triangulation

Patton discusses four kinds of triangulation - the first two, *methods triangulation* and *triangulation of sources*, refer to strategies that affect data collection decisions.

There are basically four kinds of triangulation that contribute to verification and validation of qualitative analysis: (1) checking out the consistency of findings generated by different data-collection methods, that is, *methods triangulation*; (2) checking out the consistency of different data sources within the same method, that is, *triangulation of sources*; (3) using multiple analysts to review findings, that is, *analyst triangulation*; and (4) using multiple perspectives or theories to interpret the data, that is, *theory/perspective triangulation*. (Patton, 1990, p. 464)

### Methods Triangulation.

According to Patton, this involves analyzing the information resulting from a mixture of qualitative and quantitative data collection processes. I determined to

incorporate three types of data collection: a) observation of Senior Saints meetings, b) individual interviews, and c) group forums (qualitative). I added a questionnaire at the end of the study, which I administered in both written and verbal forms (quantitative).

Though I did not design the present study with *methods triangulation* in mind, the late addition of the questionnaire changed this aspect of the study's design.

Through use of the questionnaire, I was able to evaluate the initial questions within the larger context of concepts that the questionnaire was designed to illuminate. For example, I was able to compare my interview-based impressions with the simplified responses of the verbal questionnaire. I was also able to compare inter-participant associative responses as a foundation for later analysis purposes.

#### Triangulation of sources.

Patton clarifies this for the reader:

It means (1) comparing observational data with interview data; (2) comparing what people say in public with what they say in private; (3) checking for the consistency of what people say about the same thing over time; and (4) comparing the perspectives of

people from different points of view - staff views, client views, funder views, and views expressed by people outside the program. (ibid., p. 467)

"Comparing observational data with interview data" was possible in the current study because of the observations of Senior Saints meetings. Logs of my impressions of those meetings enhanced the information that I collected through interviews.

"Comparing what people say in public with what they say in private" also applies to data collection. Viewing the meeting observations and group forums as "public" settings, logs of the meetings and forum group responses could then be compared with specific individual interview responses. The key in this is that I tended to ask the same questions several times and from several points of perspective. For example, I initially asked for a forum discussion of "favorite songs." I then asked for further discussion of those songs during individual interviews. The specific topic of extra-musical association also came up in both public and private settings.

"Checking for the consistency of what people say about the same thing over time" was applicable because the study was carried out over a four-month time period, often with

one or two months between conversations with individual participants. Also, member checks offered an opportunity for participants to revisit their statements five to seven months after making them.

According to Merriam (1988) "member checks" refers to "taking data and interpretations back to the people from whom they were derived and asking them if the results are plausible" (p. 169). This was a longitudinal process, because while Linda sent interview transcripts to participants for verification at the end of the study, my contingent follow-up questioning provided an opportunity to constantly "take interpretations back to the people" throughout the study.

"Comparing others' points of view," was a factor as I considered informal suggestions and comments from non-participatory individuals throughout the course of the study. For example, since Linda was present during the Senior Saints meetings, her informal comments and perspectives added to my logged impressions of those meetings.

In addition, the emphasis on homiletic search strategies to develop a philosophical basis for the study

and its findings brought over a century's points of view of into the study.

#### Logged Observations During Meetings

I tried to observe musical responses and behaviors of the attendees during the meetings, being as unobtrusive as possible. While Linda played, I wanted to see if there would be any unsolicited extra-musical association statements from attendees.

I did not initiate discussion about the topic, thinking that I would gain a better sense of the importance of extra-musical association in their lives by allowing it to come up naturally. I believe that Linda's playing represented adequate prompting because we selected her repertoire, as I said, with that in mind.

I varied my interaction posture from month to month, sometimes standing unobtrusively in a corner and watching, sometimes mingling with participants, and sometimes sitting and eating next to participants. I did not take notes during these observations, because that seemed too conspicuous for this setting.

I kept a personal log of interactions that I observed and of impressions that I developed throughout the course

of the study. My familiarity with the participants and their backgrounds saved much time in this process. I did not have to record as many details of each session as would have been necessary had this been an unfamiliar cultural setting.

### Interview Strategies

The monthly Senior Saints meetings take place on the third Thursday of every month. I established a four-month, one weekend per month schedule for interviews - corresponding with the regular monthly meetings. I divided the original twenty participants into four separate focus groups, labeled the groups "A" through "D," and kept them intact throughout the study. I did allow participants with scheduling difficulties to switch groups occasionally. This was not a problem because my purpose for the forum group structure was as a memory facilitator, rather than for inter-group analyses.

I established an alternating "pre-meeting/post-meeting" schedule for the forum groups, primarily to counterbalance for transportation convenience. Group A met before the first meeting. Group B met following the first meeting. Group C met before the second meeting. Group D met



following the second meeting. This two-month schedule was reversed for the final two months, with *Group D* meeting first and *Group A* meeting last.

I attempted to visit individuals during the same weekend as their corresponding forum groups although this plan was not always possible. I established this structure thinking that people who were available for the group forums were more likely to be in town during the following two days of individual appointments. This structure quickly broke down but did not seem to affect individual interview responses.

I offered participants the option of meeting with me at Freedom Farm, or meeting with me at their own homes. I ended up conducting all but two subsequent individual interviews in participant's homes. In all, they seemed to enjoy the company. Many participants offered coffee or snacks at their homes, and one insisted that I remain for lunch.

#### Before the meetings.

In an effort to maximize attendance, Linda and I called participants before each forum session. This was important, because few remembered the actual times of their forums, and each month several would have forgotten

altogether. Linda also called individual interview participants to develop an efficient schedule for the weekend.

The first forum group.

A pre-forum written inquiry provided a springboard for forum discussions. The first forum session for each group began by asking participants to complete the written inquiry. (See Appendix B)

The reason for written responses was to provide a comfortable (written) environment for the start of the interview process. After the forms were completed, I read the following statement to the participants.

Thank you for agreeing to participate in this study about music. My goal is simply to listen to your thoughts and reflections about music. We'll have the nicest discussion if you'll keep the following things in mind.

1) Some silence is okay. We tend to get uncomfortable when there is a silent time in a group, but I want to give you all plenty of time to reflect on your own ideas about music.

2) It is important for everyone to participate - and remember to "come up for a breath" once in awhile,

so that others will have an opportunity to speak.

Generally, two or three minutes is the longest that you should talk at one time in order for everyone to share in the discussion. But we're not keeping a time clock, and Pastor Krage won't give you any demerits if you go a little long with one of your thoughts.

This final comment always resulted in laughter, because Pastor Krage was present at the table for each of these discussions.

3) Every thought and reflection about music is valuable to me. We are not trying to "change the world" in this next hour. We're just trying to understand it a little better.

So, with those ideas in mind, let me begin with a question for you.

1. You have all listed some favorite pieces on your written inquiry. Would you tell us about the pieces that you listed?

I then directed the participant responses - usually moving clockwise around the table. I asked appropriate follow-up questions, but mostly wanted each participant to get used to talking within the group setting. Follow-up

questions usually had something to do with reasons for their preferences.

After every participant had had a chance to answer, I asked the following question.

2. What are your most memorable musical experiences?

These can be experiences as a performer, as a participant in a event, as an observer, or in any other setting where music was present.

Again, I allowed this question to springboard whenever appropriate. The greater purpose of this opening forum group was to provide a level of comfort, and to give participants an opportunity to hear memory generating statements from co-participants.

Finally, I asked the following question.

3. "Is there ever a time that you don't want to hear music?"

Another purpose for this first set of interviews (both group and individual) was to see how often examples of extra-musical association came up on their own. I hoped that many comments by the group would address this issue before I brought it up, officially, during the second set of interviews and forums.

The first forum group seemed to be extremely restrained. I had set up a table in the middle of the chapel, and wondered if the setting was too formal. As we moved around the table, the participants were extremely serious, and seemed to be straining to be helpful. I was unprepared for this, and tried to insert as much humor and sensitivity into the conversation as possible.

Following the forum session, I conducted my first individual interview with one of the forum group participants. This was a good strategy, which I continued throughout the four months, because it actually saved me considerable time in travel to homes. Each month thereafter, I attempted to hold one individual interview following the pre-meal forum group, and one following the post-meal forum group.

#### The first individual interviews.

As described earlier, this occurred at the homes of the participants if they preferred. Only three total interviews occurred outside of homes, and at least one of the two individual interviews took place at the participant's homes.

One primary purpose of the first set of individual interviews was to provide yet another natural environment

for musical memories to take place. It was my intent to give each individual participant one additional opportunity to naturally experience extra-musical association as they talked about their past musical experiences. My hope was that, after having heard Linda play older folk, pop, and sacred songs on the piano; and having experienced one group forum, many associative experiences would naturally work their way into the conversation.

Initial individual interview questions were as follows:

I'm going to ask a few questions about your experiences with music throughout your lifetime. I will be asking you, first, to discuss normal musical experiences, then later, to discuss unique music experiences.

1. Would you please describe a few of your own experiences with music - experiences that you consider to be typical for you?

I attempted to keep the focus on typical experiences for each individual at this point. "Follow-up questions" focused on various life contexts; including childhood home, childhood school, adolescent home and school, young adult, middle age, and senior years. I attempted, in each case, to

exhaust the possibilities of the question. However my main interest was to see how often the issue of extra-musical association would arise without prompting. When I felt that the first question had been satisfactorily addressed, I would ask the following question.

2. Have you had what you would call "unique" experiences with music?

This served as one final opportunity during this interview to prompt thinking that elicited extra-musical associations.

The second forum group.

Because the chapel had seemed too formal, and because it is used for music classes during the day, I had decided to hold subsequent forums in a room in the college building adjacent to the room where the program was held. This seemed to be a comfortable setting for participants, and avoided having to walk through a 50-yard ravine, or drive by campus road, to get to the chapel.

We usually displaced school children who had assisted in serving the meal or who had performed for the Senior Saints, and who were sitting at the tables in the adjacent room (usually eating spare desserts) during the meal and

sermon. Our arrival signaled that it was time for the children to help clean tables.

I attempted to keep the post-meal sessions brief, because participants had already been at Freedom Farm for two hours or more. Once the participants were present we would engage in small talk for a few minutes. Then I would start my miniature tape recorder (which was sitting in the middle of the table) and begin the interview. Following the forum group session, one participant would usually stay behind for an individual interview.

This session began with the following statement:

Today, we are going to discuss what we will call music's associative function - the fact that a certain piece or style of music often reminds us of a past event, or feeling, or emotion, or even a place or time. Can anyone tell me about such an experience in your own life?

By this time, each individual had experienced one group forum and one individual interview - neither of which had focused on extra-musical association. However, wanting to be sure that they brought optimum memories of the phenomenon to this interview, I prepared individuals for the topic ahead of time. At the end of their first



individual interview, I had instructed each person to try to think of any instances of extra-musical association's functioning in their experience. Several individuals actually made a list of particular songs and the memories that those songs prompt. Following several follow-up questions, I then asked:

What do you suppose causes the effect that we've been discussing?

I specifically asked if they thought that the effect of extra-musical association was similar to the effect of an odor as it promotes, in effect, "extra-odor associations." In each case, I described the effect of the smell of homemade bread in reminding people of their mother's kitchen. Finally, I would ask:

Have you ever experienced a change in the associations that a piece of music produced? For example, has a piece that reminded you of one thing, prompting certain feelings or emotions, stopped prompting those same feelings or emotions over time?

Following this session, I would schedule the final interview for each individual if it had not yet taken place.

The second individual interviews.

The final individual interview began with the following question.

During our group discussions we talked about memories, feelings, or emotions that were triggered by various pieces or styles of music. We called them musical associations. Today, I would like you to recall some more personal experiences that you have had with musical associations.

This question was followed by:

Have you ever experienced a change in any positive or negative feelings or emotions about a piece or a style of music? (If so), (P)lease describe this for me, and tell me what you think prompted the change? (If not), (D)o you think that such changes sometimes take place?

As described earlier, these interviews occurred at the homes of participants. Some took place before the second forum group, and some took place after the second forum group meetings. As described earlier, the purpose of the first set of interviews had been to provide a natural environment for musical memories to take place. I had

wanted to see how often extra-musical association surfaced without a prompting set of questions.

### Travelling to Interviews

This whole process took place every third Thursday of the month. The first three meetings that I attended were held during the summer of 1999. I was unable to attend the September meeting when my car broke down in Chicago on September 17<sup>th</sup>, en route to Freedom Farm from Wisconsin. I was still able to conduct several individual interviews on September 19<sup>th</sup> and 20<sup>th</sup>. I completed my final interviews on the weekend after the October 22<sup>nd</sup>, 1999 meeting.

After each post-meeting forum interview and the following individual interview, I spent the remainder of the weekends traveling to homes for individual interviews. I could usually complete two more interviews on Thursdays, just before and just after supper; and would complete four or five interviews during each of the following days. All participants lived in Hillsdale county so it was not difficult to conduct interviews on a two- or three-hour interval schedule.

### Recordings and Transcripts.

I recorded all interviews and forum group sessions on a Panasonic RN-109 micro-cassette recorder. After each interview, I hired a secretary at our college to type transcriptions of all interview dialogues. I personally listened to all recordings while reading her transcriptions to make appropriate corrections. As mentioned earlier, we carried out member checks to verify that the information was correct.

### Expanding the Interview: Individual Response Modes

About three-fourths of the way through the study, several of the responses during interviews suggested that I adjust my focus to include a broader picture - a picture that "included" the issue of extra-musical association instead of "being framed by" it (which was the original intent of the study). This change of perspective occurred because, rather than observing a universally experienced *re-experiencing of events, emotions, conditions and/or environments that were present during earlier hearings of a piece* (the phenomenon as defined in Chapter One), three participants reported no such experiencing of the phenomenon. Not only did these reports demonstrate that

individuals respond differently within the context of extra-musical association, but also, the reports suggested to me that people may differ altogether in basic *modalities of response* to music.

The following additional questions were suggested by the new information:

a) Is extra-musical association merely one of several legitimate, simultaneous (or separately occurring) modes by which people respond to music?

b) If so, then what are the categories of modal response?

c) Do people differ in their makeup of predominant modal response paradigms?

d) Do the modal response paradigms of individuals change within varying contextual settings?

e) Is this potential variation among people responsible for the widely varying (and often disagreeing) theories of music researchers, philosophers, and church musicians?

f) Could this perspective serve as a point of departure for an all-inclusive philosophy of music education and of church music?

One benefit of qualitative research is its inherent freedom to expand or contract the original scope of research based on ongoing results of a study. Recall the following quotation from the section "Theoretical Model for This Study" in Chapter Three.

No study conforms exactly to a standard methodology; each one calls for the researcher to bend the methodology to the peculiarities of the setting.  
(Miles & Huberman, 1994, p. 4)

When interview information indicated that I should expand the study beyond extra-musical association, I developed a new measurement instrument to accommodate that information. By considering the most respected ways that philosophers have described musical response and expressiveness through the centuries, and adding several ways that I had observed, I developed an expanded list of questions for the final weekend of interviews. I then applied information from that expanded list to produce a written questionnaire. (See Appendix C)

I will explain the rationale for the new interview questions and questionnaire. Then I will describe the verbally administered questionnaire and its effect on the

final form of the written questionnaire. Finally, I will discuss administration of the written questionnaire.

### The New Questionnaire: Rationale for Questions

During the interview process, I discovered that extra-musical association was not a universal mode of response to music among the study's participants. This finding surprised me. One of the assumptions that I had brought to this study was that "extra-musical association exist universally among the human population" (see page nine).

Since participant responses suggested a widely varying set of modal response dispositions among the study participants, I had to determine a process by which to categorize individuals' modes of response to music. I decided to include a) several theories of music philosophers and researchers, b) the written opinions of church musicians, and c) the responses of the study's participants; and to develop a single list of potential modes of response to music.

I realized that if I were not careful, the range of the current study about extra-musical association could expand far beyond its original conception. I decided to develop a questionnaire, then limit the initial application

of the questionnaire within this study to three primary questions:

a) Is extra-musical association merely one of several legitimate, simultaneous (or separately occurring) modes by which people respond to music?

b) If so, then what are the categories of modal response?

c) Do people differ in their makeup of predominant modal response paradigms?

#### Verbal Administration of the Questionnaire

I was developing the new questionnaire at the time that I was completing final group and individual interviews, so I decided to ask the participants who remained to answer and respond to the new questions.

This was not a complete list at this point, including only:

a) Music as a Language of Emotions;

b) Music as a Cerebral Game, Puzzle, and/or

Challenge;

c) Music as an Aesthetic Work of Art;

d) Music as Expressive Representation of Human

Feeling;



- e) Music as Action, Whose Value is Based in the Doing;
  - f) Music as a Personal, Phenomenologically Conceived Construct;
  - g) Music as a Representation of a Composer's Feelings/Emotions;
  - h) Music as an Act of Worship or Praise;
  - i) Music as Another (non-Worship) Type of Spiritual Experience;
  - j) Music as Prompter of Extra-Musical Associations;
- and
- k) Music Perceived in Multiple Simultaneous Modalities.

During the final interviews, participant responses indicated the need to include the other five modes:

- l) Music as a Teaching Tool;
- m) Music as a Social Phenomenon, Considering Other's Responses;
- n) Music as an escape from Life Pressures;
- o) Music as Entertainment; and
- p) Music as a Stimulus to Awaken the Senses.

In an effort to address the issue of content validity, I sent the proposed list to several members of the faculty at Maranatha Baptist Bible College (MBBC) in Watertown,

Wisconsin. The last mode of response, "as a stimulus" came to my attention when I emailed the list to a member of the (MBBC) music department. A department secretary who had been asked to forward the message responded with the suggestion that I include "as a stimulus" because of her own personal experiences with music.

This whole process resulted in the following list of 16 modal responses, which I then used to develop a final questionnaire. (See Appendix C)

### Rationale for Questionnaire Categories

#### 1) Music as a Language of Emotions

This mode is supported by philosophical writings. Although Langer (1957) is not noted for discussions of emotion and music, I begin with her thoughts.

From Wagner I take what may be the most explicit rendering of the principle.

"What music expresses, is eternal, infinite and ideal; it does not express the passion, love, or longing of such-and-such an individual on such-and-such an occasion, but passion, love or longing in itself, and this it presents in that unlimited variety of motivations, which is the exclusive and particular

characteristic of music, foreign and inexpressible to any other language." (pp. 221-222)

The actual opposition between the two emotive theories of musical meaning - that of self-expression and that of logical expression - is best summed up by contrasting the passage from C. Ph.E. Bach, already quoted on page 214, to the effect that "a musician cannot otherwise move people, but he be moved himself," and always "conveys his feelings to them, and thus most readily moves them to sympathetic emotion," with Busoni's statement. (p. 223)

Langer is noted for her discussions of music's *forms of feeling*, but I believe that the term "feeling" would be a misidentification in this context. Musicians often erroneously equate emotion with feeling. While feeling sometimes results in emotion, emotion is not necessarily an outcome of feeling. In discussing potentials for child compositions, Tait (1988) offers the following distinction.

Many children experience a feelingful response as well, depending on the characters they most easily identify with. These feelings may not be verbally identified; this, of course, is not unusual, because

we frequently experience feelingful states but do not consciously label them with terms so specific as anxious, invigorated, proud, and so on. In fact, it appears that there are many feelings that we often have and yet fail to recognize. (p. 160)

Robinson (1998) describes Kivy's perception of this issue in the following terms, providing a connection from feelingful experiences to emotional responses.

(A) musical element such as a melody, a rhythm or a chord expresses a feeling not because it arouses that feeling in anyone but for two quite different reasons.

(1) It has the same "contour" as expressive human behavior of some kind and thus is "heard as expressive of something or other because heard as appropriate to the expression of something or other" (for example, the "weeping" figure of grief in Arianna's lament from Monteverdi's Arianna).... (2) The musical element is expressive by virtue of some custom or convention, which originated in connection with some expressive contour. The minor triad, for example, is "sad" by convention, although it may have started life as part of some expressive contour. (p. 13)

By contrast, Kendall Walton posits that "one important way in which music is expressive is by virtue of the fact that in listening to music we imagine ourselves introspecting, being aware of, our own feelings" (ibid. p. 14).

Although Walton's theory does not identify musical expression with the straightforward arousal of feelings, he does try to explain expression in terms of the arousal of imaginary feelings. According to Walton, listeners are not actually feeling a stab of pain while listening to the stabbing music; rather, they are *imagining* experiencing a stab of pain, so it would seem that the pain is an imaginary feeling. In his paper "Music and Negative Emotions," Jerrold Levinson makes a similar point (ibid. p. 15).

Hanslick also speaks of this topic, "arguing that since only the dynamic qualities of anything (including emotional states) can be expressed by music, no particular emotions can be expressed by music, but only the felt quality of our emotional life and its dynamic development" (ibid.).

Thus, the issue of "music as a language of emotions" would be an exaggerated perception to most writers. Still,

the topic deserves its place among modes of response to music.

## 2) Music as a Cerebral Game, Puzzle, and/or Challenge

This concept is also rooted in the writings of music philosophers. Besides the well-documented number games of gifted composers from Macheaut to Stockhausen, a particular point by Sparshott (Alperson, 1987) so intrigued me that I have been pursuing it ever since reading it. In the process of discussing what he perceives to be universals in human response to music, he forms a list of four universal items. The first two items on his list affect this discussion:

First, one appeals to the "desire to know" that Aristotle invoked at the start of his *Metaphysics* as well as in his *Poetics* - a comfortable precedent. People are inquisitive about facts and desirous of explanations, are given to looking at and listening to anything and everything: an exploration of the limits of the listenable, and the generation of ever more refined and elaborate objects (and objects refined and elaborated in ever more refined and elaborate ways) to test those limits, are only what we would expect.

The second tendency is what we nowadays call the "game" principle in culture, that whereby we find value in activities originally adopted from necessity; human beings, having to feed, invent meals, which become ceremonies. Homo sapiens is the value-conferring animal, the kind of being that does things "for their own sake"; but, to do things for their own sake, one must have ideas for things to do, and these ideas are often provided by things we do anyway. Thus musical sounds may be developments of sounds we already find ourselves making. (pp. 53-54)

I used the term "game," for the questionnaire, expanding its meaning by adding "puzzle, and/or challenge." It would have served my purposes better had I framed the question in terms of "an unraveling of patterns," or "a mental organizational procedure." Meyer (1994) speaks of this effect:

Total quiescence - the absence of any stimulation whatever - is both unpleasant and valueless; and so is its opposite, the complete frustration of a strong tendency which can find no substitute outlet. In connection with the former, it seems that patterned

information is an important need of the human mind.

(p. 33)

He then references the following footnote:

The importance of the need for patterned novelty as a basic human requirement is implicit or explicit in a large number of recent studies of creativity, developmental psychology, and stimulus privation. To cite but a few:... (p. 50)

He then cites six different studies that describe research about this phenomenon. Meyer, echoing Sparshott, makes the application to music.

### 3) Music as an Aesthetic Work of Art

Another mode of response that is rich in philosophical support is that of "music as aesthetics."

Allen Britton of the University of Michigan, and Charles Leonhard, of the University of Illinois, were the foremost early leaders of the movement away from the utilitarian philosophy. Both Britton and Leonhard sought to develop a more principled rationale, one based on the inherent nature of music, to replace the old utilitarian justifications. (Mark, 1996, p. 57)



Throughout music education history, utilitarian (referential) purposes have taken front seat as a rationale for children's musical education. From King David's 149th Psalm "Sing unto the Lord a new song" (The Holy Bible, King James Version), a full millennium B.C., to Lowell Mason's public school rationale, through last week's school board meeting, people have recognized music's functional properties.

However, throughout the last half of the 20th century several philosophers have attempted to reform music education rationale by focusing on aesthetic issues. Reimer is the latest and most influential of these writers

The most compelling concern has been music's inability to be perceived as a core subject of merit within school curricula. Leonard and House, Britton, and many others within the philosophical community of the Music Educator's National Conference (MENC) have raised such concerns. So what can music educators possibly offer as evidence of the essential nature of music? They, and many others up to and including Reimer, have convinced the music education community of the necessity to convince administrators that music is a critical, humanizing essential to life, and as such, should be included within the core curriculum.

In order to achieve this humanizing potential, music educators must have aesthetic objects through which they can lead students through a purely aesthetic experience.

The aesthetic focus is on a piece to be "performed," "rehearsed," that is to say, studied. It is assumed that the aesthetic object (the piece of music) is educationally sound (playable, yet challenging) and of aesthetic value (of interest structurally and dramatically). (Schwadron, 1988, p. 93)

Schwadron further discusses the beginnings of aesthetic education in the United States.

The expression "music education as aesthetic education" emerged only gradually, following initial concerns raised in the now historically charged publication *Basic Concepts of Music Education* (Henry, 1958); in the report of the Yale Seminar on Music Education (1964); the Tanglewood Symposium (1967); and by a decade of concern over curricular reform. The expression is critically centered. It implied that music education has not met its aesthetic commitment and therefore needs to undergo revision; its nature and significance need to be reidentified and it must be rededicated to its educational purpose, namely, to

help others to realize their own aesthetic experiences at increasingly sophisticated and subtle (hence, more significant) levels of response. (ibid. p. 96)

Such a concept of music education requires an appropriate vocabulary, and one has emerged which parallels Langer's (1957) perception of music as symbolizing humanly-experienced "forms of feeling."

The question is not whether we should use language in music education, but rather, what language should we use and for what purposes.... In recent years, because of an increasing concern for aesthetic education, we have come to use words such as *line*, *shape*, and *design* - words that characterize aesthetic properties and qualities within a composition. (Tait, 1988, p 157)

An entire generation of music educators has refocused curricular efforts to include an emphasis on aesthetic valuing of music. It interested me to see if, among the questionnaire's respondents, there would be any indication of aesthetic competencies.

#### 4) Music as Expressive Representation of Human Feeling

Langer (1957) deserves most credit for this section because her writings form the basis for many current

"feeling/emotion" perspectives. The synthesized thoughts of philosophers for fully two millennia before her (those who share a common perception of forms of feeling), congeal in her writings. Likewise, all writers after her who discuss such concepts are required to view the subject in its most significant ways through her eyes.

Langer's search for a naturalistically-based explanation for all human behavior is at the root of her writings. She views symbolism as the key to understanding things that are human. As such, she is less interested in *The Philosophy of Music* as she is in *The Music of Philosophy* - considering music to be a unique type of symbolistic process. If one is to understand Langer, one must understand this.

Here, suddenly, it becomes apparent that the age of science has begotten a new philosophical issue, inestimably more profound than its original empiricism: for in all quietness, along purely rational lines, mathematics has developed just as brilliantly and vitally as any experimental technique, and, step by step, has kept abreast of discovery and observation; and all at once, the edifice of human knowledge stands before us, not as a vast collection

of sense reports, but as a structure of facts that are symbols and laws that are their meanings. A new philosophical theme has been set forth to a coming age: an epistemological theme, the comprehension of science. The power of symbolism is its cue, as the finality of sense-data was the cue of a former epoch.

In epistemology - really all that is left of a worn-out philosophical heritage - a new generative idea has dawned. "(W)ere we to take an inventory of articles, even on the symbolism of science alone, we would soon have a formidable bibliography." (Langer, 1957, pp. 21-22)

Her thoughts about music's symbolic representation of forms of human feeling have reverberated in many influential philosophies of the nature of music.

But if the content be the life of feeling, impulse, passion, then the symbols which reveal it will not be the sounds or actions that normally would express this life; not associated signs, but symbolic forms must convey it to our understanding. (ibid., pp. 223-224)

Note the following response during one of my interviews with a gentleman at Freedom Farm. His response

lends a unique, naturalistic twist to the topic of aesthetic musical responding.

K: It's always been a part of my life, and it's just natural for me to enjoy music as we find it today, except the aberrations that are, uh, trumpeted in TV and so on. They jump around and don't really make music.

It's just there for the entertainment of the audience. But to me it's always been a, uh, a filling of a need, I guess. I can enjoy the music of creatures, too, like a symphony of frogs, or a bird singing is great enjoyment to me. Crickets, uh, dating sounds, you know. Something to fill the void (indistinct). Music in the animal world, as well as music in the human world, seems to be a basic ingredient of human life.

#### 5) Music as Action, Whose Value is Based in the Doing

This issue, again by philosophers, is presented in contrast to the idea of "music as works," a perception of the art of music which has ruled for nearly three centuries. The idea here is that music, when viewed most musically, must be viewed in a situated fashion - from

within the practice of "musicing." Elliott (1995) goes so far as to assert that no musical style can be truly understood unless it is understood from the perspective of being a performer of that particular musical style.

Elliott, reflecting Sparshott, is the leading proponent of this philosophy among music educators.

Wolterstorff (1987) pursues this concept in the following passage from Alperson's book.

Notice to begin, that the presence of music in a society requires neither composition nor works. Before ever works of music were composed, there were works of music. Though people in traditional societies have works of music, mainly they do not have them by virtue of someone having composed them. The works just grew. And more basic even than this is the fact that before ever there were works of music, there was music. That is a historical claim and somewhat risky. The logical truth is that a society can have music and yet have no works of music.

What would a society of that sort be like? It would be a society in which music-making took place.

(p. 115)

...The main moral of the tale I have told concerning the origins of our practice of composing works of music is that the basic reality of music is not works nor the composition of works, but music-making, and that the composition of works is principally for the sake of enhancing a society's music-making (ibid., p. 121.)

Wolterstorff concludes with this implication, rather jaded but nonetheless compelling, of possible forces behind the making of musical works.

Could it be that we have wanted to see art as separate from society so that we could see it as above society? Could it be that we have wanted not to notice the social contamination of art? I think the answer to this question must definitely be Yes.

...And if, finally, we ask why we in the modern West have felt impelled to see in art as something transcending the bondage and particularity of society, imparting to us a glimpse of nonalienated existence, of humanity at home on earth and in society, then no doubt part of the answer will have to consist of taking note of the fact that as the Christian religion lost its grip on the minds and hearts of Western



humanity, some filled the gap with faith in the present and future wonders of science and technology, while others filled it with Art - art understood now as opera perfecta et absoluta (ibid., p. 128-129).

#### 6) Music as a Personal, Phenomenologically Conceived

##### Construct

This represents yet another modal response category based in philosophy. As discussed in the Ontology section of Chapter Four, Greek philosophical method was one of logic and reason until the time of Aristotle, who developed perspectives that have come to be known as scientific method. However, the recent inclusion of phenomenology as a third basis for philosophical theory building qualifies phenomenology for consideration as a discrete mode of responding to music.

Phenomenology's progenitor was Husserl, who "sought to explore without presuppositions the entire range and content of consciousness." According to Bowman (1998), "The key to getting behind conceptual distortions to pure appearances is an act of suspending, setting aside, or 'bracketing' all presuppositions" (p. 257).

We have also already discussed the contributions of Merleau-Ponty, Clifton, Burrows and Dufrenne to this topic.

#### 7) Music as a Representation of a Composer's Feelings or Emotions

Tolstoy (1994), a 19<sup>th</sup> century philosopher, leads the list of those who view art as a vehicle to reproduce, in others, an artist's emotions. Even Plato talked of a magnetic process through which the gods got their point across through the medium of artists. Cooke goes so far as to list specific emotions for certain intervallic relationships in music (Reimer, 1970, p. 16).

Referring to this as the expressionist tradition, Wolterstorff presents Collingwood as a representative. According to Collingwood, the artist governs his evaluations and selections by considering how the completed work will relate to his inner life. Specifically, the artist struggles to compose an 'objective correlative' to his emotions. If he succeeds, he has expressed his vision which sees authentic life as consisting in outwarding the inward. Where Collingwood becomes idiosyncratic is in his view as to the point of this. Success in such expression gives the artist the relief of finally actually knowing

what he feels. According to Collingwood, the artist's unease over not knowing this, and his consequent attempt to find out by expressing his feelings, is the little engine that drives the big wheels of art (Wolterstorff, 1987, p. 106).

Collingwood has gotten the attention of many people. Kivy (1994) decries his comment that "Every utterance and every gesture that each one of us makes is a work of art" (p. 64).

#### 8) Music as an act of worship or praise

This thought has been around for as long as mankind has tried to relate to God. Augustine (1982), b. 354 A.D., left a collection of his personal Confessions, some of which include his struggle between pure piety and the enjoyment of the music that carries the thoughts of piety.

(T)here are times when through too great a fear of this temptation, I err in the direction of over-severity - even to the point sometimes of wishing that the melody of all the lovely airs with which David's Psalter is commonly sung should be banished not only from my own ears, but from the Church's as well: and that seems to me a safer course, which I remember

often to have heard told of Athanasius, bishop of Alexandria, who had the reader of the psalm utter it with so little modulation of the voice that he seemed to be saying it rather than singing it. Yet when I remember the tears I shed, moved by the songs of the Church in the early days of my new faith: and again when I see that I am moved not by the singing but by the things that are sung - when they are sung with a clear voice and proper modulation - I recognize once more the usefulness of the practice. Thus I fluctuate between the peril of indulgence and the profit I have found (p. 62).

During the Middle Ages and beyond, musical issues became educational issues. Boethius, Charlemagne, Luther, Calvin, Mulcaster and Comenius are but a few of the many church leaders who discussed music as a part of their curriculum (Mark, 1982). To a man, their writings represent music as a great asset to development of character.

In contrast, current music philosophers within conservative Christianity are less interested in general educational principles than they are in worship issues, and

in the personal character issues that music is perceived to reinforce.

#### 9) Music as Another (non-Worship) Type of Spiritual Experience

I included this in an effort to recognize that the purpose for some religious music consists in things other than worship and praise of a deity. The writers of the Rg-Veda represent an extremely old tradition of this approach to music in religion. Music that is still sung by Dravidian priests in Southwest India is considered to be an accurate representation of 5000-year-old religious music from this group. Musicologists believe in this purity for many reasons, not the least of which will help us to understand the writings of Plato and Aristotle. We are asked to believe in it because of the priest's superstition that their music is part of the fabric of the universe - that by singing incorrectly at any time in the liturgy they can actually cause major natural and social catastrophes. This belief system holds huge significance for our current topic.

Gudea is the first Sumerian priest of whom we possess preserved records. This third millennium B.C. priest and

his predecessors actually preserved their sacred musical Hymns and Epics on dried clay tablets, written in a cuneiform symbol system decoded nearly a century ago.

In Plato's Pythagorean context, the foundational epistemological model was the relationship between string length and sounded pitch. This accounted for ancient perceptions of reality's basic nature - that mathematical principles are the basis for all reality.

In Plato's Greece the harmonical wisdom of India and Babylon was transformed into political theory. One can study ancient Eastern religions including Buddhism, Hindi, and Janaism; or their Western-based (geographically) equivalents in Egypt, Babylon, and Classical Greece and Rome. Either study will require traversing the common underlying mathematical epistemologies and ontologies that are still the basis for the belief systems.

I discuss these issues because educators acknowledge Plato as an early proponent of music education, and our perception of Plato's writings must reflect our understanding of this type of belief system, rather than of our own familiar systems of thought and action.

Timaeus is the venue for Plato's most detailed description of his perception of the interactions between

music and the cosmos. It is not an exaggeration to state that, according to Plato (and his culture), music attenuated all events and all events attenuated music in some way. That was the essence for his harmony of the spheres. In Ion he discussed the concept that an artistic performance was somehow a magnetic response to the workings of the gods.

This ancient perception of music's place in the cosmos continues today among millions of people who follow such religious customs. As such, I determined that it deserved a place in the current questionnaire.

#### 10) Music as Prompter of Extra-Musical Associations

Chapter Two presents the rationale for this mode of responding to music.

#### 11) Music as a Teaching Tool

The following five modal response categories resulted directly from the content of senior saint interviews.

"Music as a teaching tool" represents an interesting issue among conservative protestant theologians. It actually finds its roots in a Bible verse that I consider to be erroneously punctuated. The incorrect punctuation follows:

Let the word of Christ dwell in you richly in all wisdom: teaching and admonishing one another in psalms and hymns and spiritual songs: singing with grace in your hearts to the Lord. Colossians 3:16 (The Holy Bible, King James Version)

You will notice that the middle phrase, so punctuated, states that Christians are to be about the business of "teaching and admonishing one another in psalms and hymns and spiritual songs." This offers the impression that "music as a teaching tool" is a scriptural mandate.

However, several other sentences in that same chapter also begin with prepositional phrases. For example, verse 16:1 - If ye then be risen with Christ, seek those things which are above..., verse 16:14 - And above all these things put on charity..., verse 16:23 - And whatsoever ye do, do it heartily, as to the Lord.

Therefore, verse three could be re-punctuated similarly - resulting in a sentence structure that seems, to me, to be far more appropriate.

Let the word of Christ dwell in you richly. In all wisdom, teaching and admonishing one another. In psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord (ibid.).



This interpretation correctly connects "wisdom" with teaching, and "psalms, hymns and spiritual songs" with singing. Thusly viewed, this verse no longer represents a scriptural mandate for the use of music as a teaching tool.

On the other hand, there is a long history for this practice. Before there were transportable writing formats, history was (and still is in some cultures) taught through song. That has been the primary function of the sung Epic.

This mode of response was brought to my attention during one of the senior saints' interviews.

I: Do you still sing around the house?

S: Oh yeah.

I: How much?

S: I'm not aware of it. So oftentimes it just comes natural. Like, uh, the children are slow.

(sings)

*You keep me waitin' till it's gettin'  
aggravatin', you're a slow poke.*

*I wait and worry but you never seem to hurry,  
you're a slow poke, dear.*

*Time means nothing to you,*

*I wait, and then it's late, again,*

*8:00, 9:00, quarter to ten.*

*Why should I linger every time you snap your  
finger, little slow poke.*

*Why should I keep trying to please you, it's not  
the thing to do.*

*I guess I'll have to learn to be a slow poke too.*

And they get the idea; they get the message. You don't have to scold 'em for being a slow poke, or hurry up or get with it, ya know, you sing it, and we like to sing grace at the table too. *God is great; God is good.* Which is good sometimes, and then sometimes it gets to be rote, and you don't think about what you're singing. But you do take time to pray.

I: How many of those little songs . . . do you have a lot of little songs like that - character-building or teaching songs?

S: Oh yes. Lots of them.

I: You grew up with those?

S: Some of them. Some of them I learned with teaching Sunday School, and I picked them up here and there.

It was this conversation that reminded me of a common teaching among conservative Christians that this particular

mode of response represents one of the most important purposes for music in the church.

## 12) Music as Social Phenomenon, Considering Other's

### Responses

Nielzén (1981) states "As long as we use music in social, therapeutic, political and other circumstances it is an important task to study the processes which influence the perception of music" (p. 18).

I was interested to see if youthful populations would connect with a socially based mode of responding to music. Music teachers often suspect this group of selecting music based on perceived preferences of others in their peer group.

This topic is considered at length by music philosophers who, recognizing music's cultural foundations, discuss the relationship between cultures and their musics. Kaplan (1988) offers the following perspective.

Our task is to put the social roles of the arts - creator, distributor, public, educator - into some context so that we may proceed to see them in relation to those social factors that make up the total society.... In psychology, some call this the

gestalt approach. Sociologists prefer the term holistic. Information theorists like systems. Although there is disagreement on how best to construct and apply the resulting models, scenarios, or "holistic configurations," there is a growing consensus for the need to avoid bits-and-pieces analysis. (p. 6)

Jorgensen (1997) provides a broader perspective of cultural music contexts.

Philosophers of music have largely overlooked social aspects of musical form and function until recently, when various writers argued that music making is fundamentally a matter of practices motivated and constrained by, and understood within, particular social and cultural contexts. Many world musics are integrated arts that serve myth and rite or mark particular social and political calendars. Rather than being means to their own ends, these musics represent means to other ends, such as the maintenance of the societal structures and processes in which they are found.... We now recognize that Western norms do not apply to all musics universally, but that many rules govern particular musics. Each must be understood on its own terms, formally and functionally. (p. 35)

Jorgensen is here delineating a context for both a) understanding of unfamiliar musical practices, and b) approval of culturally-based functional musics. This perspective deviates from that of most late twentieth century music educators who prefer that functional musics be avoided in educational contexts.

My interest in including this as a response mode was to see if individuals are aware of the opinions of others within their cultural sphere while listening to music. I also wanted to see whether, or whether not, individuals recognize processes of cultural listening and are aware of attendant attitudes.

Jorgensen further describes the concept of cultural spheres of musical validity as they relate to the musical practices of a constituent group.

(A) sphere of musical validity exists about a given musical genre, style, or tradition when similar cognitive responses or meanings are evoked through a shared symbolism that it communicates.

...Thus, when people make music, they do so within a community of those who share attitudes, understandings, and practical traditions. This community acts as any social group, corporately and

individually, and assumes and maintains a life of its own. (p. 37)

Thus recognized, musicians are free to observe and study musical practices outside of their own sphere of validity, and to accept those musics for what they are - a social vignette of a resident culture.

### 13) Music as an Escape from Life Pressures

The following exchanges illustrate this mode best. The frequency of this type of response prompted me to list "music as an escape" as a discrete mode of response. First, during an interview with a participant:

I: Do you ever think of it as just a release from pressure?

P: Oh, yes. Yeah, I think it's very relaxing.

I: Sometimes do you listen to music for that purpose?

P: Yes, uh huh.

Next, during an interview with a man:

I: The orchestra that you talked about. What do you enjoy about that?

P: Umm, the sounds of all the people when they're playing their instruments, and the audience.

I: Okay. Do they tend to do a particular style of music?

P: Vienna waltzes.

I: You really like Vienna waltzes? Okay, what is it about the Vienna waltzes?

P: Well, they're relaxing I guess. You just feel like you're swaying.

Finally, during an interview with another man:

I: Now I'd like you to think about, especially about music without words, (and a couple of you have already mentioned some things that you like in the music, that it relaxes you and that kind of thing.) The music that doesn't have words - is there anything about music itself, or even the songs that have words, but if you can separate the words from the music - is there something about the music itself that you especially like or would appeal to you more? Anybody can answer.

P: Well, I think there's some music that's restful and soothing, and if you're tired you sit down and listen to the music, and . . . (pauses)

I: So, when you're tired you enjoy something that will just soothe you and relax you?

P: Um hum

Mursell (1982) provided a mid-20<sup>th</sup> Century rationale for music education's support for the recreational use of music.

Even the most detached observer of life as it has been lived in the United States would say that it supplied something that human creatures obviously want, that it gave them a sense of relaxation, renewal, and "re-creation." Here is something which everyone in the field of music education would do well to ponder. It indicates a tangible service which he can offer, and a very practical justification for his work. For clearly, if the right kind of educational direction can be put behind this natural human impulse to use music for release and enjoyment, it can be made far more effective. ...It is a great mistake, as the whole course of this argument has indicated, to think of the value of music as confined to leisure time. But it would be a still greater mistake not to give very serious and realistic heed to the leisure time uses of the art. (p. 215)

This pragmatic call for an overall inclusive attitude for music educators to bring to this topic places James



Mursell more in line with the thinking of Elliott than the thinking of Reimer.

#### 14) Music as Entertainment

Another common interview response illustrated the fact that many of these participants valued music when it provided nothing more than pure entertainment. First, a response from a man during a group forum:

P: Well, Mel T\_\_\_\_\_ does some beautiful gospel, and I was privileged to see him in Branson one time. He was on a wonderful clean, country entertainment show. I don't know if any of you have been to Branson, but there are several shows you can go to that are really good, clean fun.

Next, consider this response from a woman during an individual interview.

K: Um, I don't remember about that. Uh, I like the funny songs too. Naturally, for entertainment, but uh, there was ... we didn't have as many records. My folks were not well to do, so we didn't have a lot of records, so we continued to play them over again. But we liked to listen to them. And we didn't have a piano in the house until I started taking lessons. My

dad ... wasn't a piano then, the first wasn't, because he brought an organ, a pump organ, and that wasn't very easy to take lessons on, so he got a piano at a sale, so that we could have music. Then my mother really enjoyed that, because she could never play the piano herself, but she enjoyed hearing me play it.

The entertainment aspect of music seemed to be one of the most common, naturally occurring modal response categories throughout the interview process.

#### 15) Music as a Stimulus to Awaken the Senses

This category was the result of an email that I received from a department secretary at MBBC who saw a preliminary form of the questionnaire. Following, is the note that this individual emailed to me, and which I used as a rationale to test this mode of responding to music.

The second paragraph of this response also prompted me to expand my original individual category "Music as Entertainment or Escape" into two separate categories.

Mr. Townsend,

Your comments were very interesting on music. I thought of another usage of music from my own experience. I worked with developmentally disabled

children, and we often used music for stimulation (awakening/acknowledging the senses) and education (defining the senses awakened).

I'm not sure that I would put "escaping from pressures" as entertainment. I can relate to that response to music. When I am feeling overwhelmed, I will oftentimes take a drive to listen to music and let my mind go blank (just "zone out" as some would say)--AAHH! "Entertainment" seems to require more of an active response. Anyway, thank you for sharing your findings. I am interested to hear further updates.

Music therapists, and teachers of general music classes for the educably mentally impaired (EMI) population, may respond to music as a sensitizing stimulus.

Recall, also, the earlier comment "to fill the void" by a gentleman. Rather than purely "awakening" the senses, he seems to be indicating a deepening, or perhaps fulfilling of the human sensual capacity.

K: But to me it's always been a, uh, a filling of a need, I guess. I can enjoy the music of creatures, too, like a symphony of frogs, or a bird singing is great enjoyment to me. Crickets, uh, dating sounds, you know. Something to fill the void (indistinct).

Music in the animal world, as well as music in the human world, seems to be a basic ingredient of human life.

Still, I do not want to make too much of "music as stimulation" because, as Kivy (1990) states:

It would seem that the thesis of musical stimulation and the antithesis of musical representation present us now, and historically, with a clear-cut dilemma. We seem to be able to have an account of music alone, the stimulation model, that does justice to its purity - but at the unacceptable cost of making it a mindless titillation. (pp. 66-67)

#### 16) Music Perceived in Multiple Simultaneous Modalities

This question, meaning that a single piece of music can promote multiple simultaneous modal responses, represents a natural extension of the fifteen modal categories. I listed it as a category, though, because I did not want to assume its universality. It was interesting to me that many verbally interviewed participants required clarification of "in multiple simultaneous ways." However, once explained, the answers seemed to come easily.

### Administering the Questionnaire

I sought a larger population than the Senior Saints for the questionnaire in order to improve the statistical significance of findings. My purpose for using the questionnaire with this study was narrowly focused, having only one objective. I wanted to verify the presence of significant differences among people's modes of responding to music. Further applications of statistical measures to the data, such as factor analysis of the various modes of responding to music, was not necessary for this limited purpose. All that I wanted to demonstrate was that significant differences exist between and among individuals.

I decided to ask the MBBC administration for an opportunity to distribute the questionnaire to the college population during one of their daily chapel services. Since I was directing the college wind ensemble in a college chapel on November 23, 1999, I sought permission to hand it out at that performance. The administration reviewed the questionnaire, and granted the permission to distribute it at that chapel.

It was important to me that the entire college population of approximately 800 students, staff, faculty

and administration receive the questionnaire at the same time. I wanted to diminish the possibility, however unlikely, that any individuals would complete multiple questionnaires, thereby skewing the results.

The questionnaire (Appendix C) was prepared with the cooperation of the tests and measurements professor at the college. He was especially helpful in assessing the clarity of phrasings, and by suggesting additional categories of requested profile information that might be useful for later considerations beyond the boundaries of this study. He also recommended that I include a request for open-ended responses on the back of the questionnaire form.

I made 1000 copies of the questionnaire, and asked the ushers to help distribute and collect them. I was initially disappointed to discover that they did not distribute the forms, but only left them on an attendance table that most people pass on the way into chapel. My concern was that most students would not see the form, and that many response opportunities would be lost.

A college vice-president briefly discussed the questionnaire with the full chapel population before the performance. I asked the head usher to organize the collection of questionnaires after chapel, which he did.

Since distribution had been incomplete, I decided to expand the efforts to distribute and collect the forms. During that day, I distributed one questionnaire form to each faculty member, staff and administration by placing a form in each mailbox. I made the forms available at my wind ensemble rehearsal that afternoon, realizing that they had been occupied with the morning performance, thereby having no opportunity to complete the questionnaire. I decided to limit these expanded distribution efforts to the day of the initial distribution in chapel.

Desiring to maximize responses, I placed an announcement in the "Trumpeter," a daily announcement sheet posted at all cafeteria tables. The announcement indicated that questionnaires could be returned to me personally or left in my mail box. Finally, I emailed the faculty and staff with a similar announcement.

Through this process I received 262 completed questionnaires. I later administered the questionnaire to volunteers at the end of the February Senior Saints meeting. Fifteen people completed the questionnaire that day, including 10 of the study's original participants.

### Acknowledging the Senior Saint Participants

When the study ended, I wanted to acknowledge the Senior Saints participants for their important personal work on my behalf. Christmastime provided a good opportunity to thank the participants. Linda and I selected a gift ornament for each participant, and sent it, along with a Christmas card and thank you note. Linda and I received a couple of cards in return, and some of the participants thanked me personally when I attended a subsequent meeting in February.



## CHAPTER FIVE

### ANALYSIS

#### Triangulation

I discussed data triangulation earlier as a strategy that affects data collection decisions. Analysis triangulation, in contrast, refers to the use of more than one procedure for data analysis "using one part of the study simply to check the validity of the other part" (Bryman & Burgess, 1994, p. 104).

#### Analyst triangulation.

Patton (1990) defines analyst triangulation as "using multiple analysts to review findings" (p. 464). Analyst triangulation was built into the study during the proposal stage. Pastor Krage as co-analyst provided a fresh perspective when brought into the analysis process at the end. I had initially planned to bring Pastor Krage into the initial analysis process. Once I recognized the particulate and highly descriptive nature of this process, I opted for later introduction of his perspectives into the study. I

determined that his perspective would be most valuable for the relational concepts of theory conception. I anticipated such a change with the following comment in my proposal. "It is the nature of this type of study that analytical details remain indistinct until the attainment of further understanding of the phenomenon." (Townsend, 1999)

### Computer-based Analysis of Interview Information

#### NUD\*IST

An acronym for *Non-numerical Unstructured Data Indexing Searching and Theorizing*, NUD\*IST is a computer-based information processor for qualitative studies. Developed by Lyn and Tom Richards, two Australian ethnographers, the current program represents the result of many years of field research.

Based on the well-worn code and retrieve system of data analysis, the Richards wanted a more comprehensive way to code and retrieve. The old method requires the typing of notes as hard copy, then the duplication of each copy whenever coding requires it. The following passage describes the beginning of their efforts to develop computerized coding and retrieval tools.

This story begins in 1979, when the Green Views project, funded for five years, had completed one year. It had already amassed a vast quantity of very rich, very unstructured material: informal interviews, field notes and taped discussions. This material obviously exceeded the capacity and flexibility of manual systems for handling qualitative data. ...Bulk records defied sensitive interpretation, and multiple data sources defied co-ordinated analysis. The normal response to bulk records from multiple sources is to summarize, and summarized, these data surprised.

...The project design was not hostile to statistical reduction, indeed it relied on questionnaire data for many purposes. But it aimed at questions whose answers could not be quantitative. ...

...(T)he project met the methodological ceilings that confront much qualitative research. Most obvious of these are restrictions on the bulk of data and their complexity and on the size and complexity of the conceptual framework developed during analysis... . Mere bulk was the immediate problem. The data records of a year of unstructured interviewing and field notes from participant observation were formidably bulky,

and in various paper forms (typescript, field-note diaries, handwritten accounts). To control this increasing volume of records had become a high priority. Filing systems and methods of identifying different types of data seemed at times the major preoccupation of the project staff. (Bryman & Burgess, 1994, pp. 146-147)

The motivation for development of a computer-based code and retrieve system for qualitative studies was the computer's advantage as a multidimensional storage base. Rather than having to duplicate each hard copy of information from the field, Lyn and Tom Richards determined to develop a computer program within which they could store, code, retrieve, theorize, and test theories. The result, 21 years later, is NUD\*IST.

I decided to use NUD\*IST for two reasons: a) Although my study is small and is adequately controllable within a normal database or even within a small set of file folders, the information that I have collected is rich with information. b) This information can inform - even suggest - a variety of future studies. For example, I now have a NUD\*IST file with many descriptions about general music in Hillsdale County schools during the early part of the 20<sup>th</sup>

Century. Should I undertake a report on that topic, the presence of the transcripts in NUD\*IST will enrich, and perhaps advise, the study. It was during the initial coding process that I recognized the potential for that particular study.

NUD\*IST requires a plain text format, meaning that it cannot handle text formatted for any particular program. My transcriber originally typed the transcripts in Microsoft Word and sent each file to me as an email file attachment. It was a simple process, then, to save each file in an unformatted form - one of several "Save As" options within Microsoft Word.

### Coding

Once in plain text format, I developed a folder to hold all the plain text files of transcripts. NUD\*IST has an import procedure that converts plain text files into special files that support eventual codings. These special files are stored in a Rawfiles folder that NUD\*IST builds upon import of plain text files. Rawfiles are the files of transcripts from which all coding and data analysis flows.

My first challenge was to develop what NUD\*IST refers to as the "code tree structure" (see Figure 1) for this study. By this time, I had developed the written

questionnaire, and wanted to see how the various questionnaire categories held up when compared with the actual interview responses. I used the same abbreviations for the NUD\*IST categories that I planned to use for further statistical analysis.

It is common for research teams to code material simultaneously. When this takes place, the team has to decide several issues:

1) Will they decide on a beginning code structure, or start coding independently - planning to synthesize codings at a later time? When I decided to wait until after completing the coding myself to include Pastor Krage in analysis, it was because I had determined to test the questionnaire categories within NUD\*IST. Also, I was recognizing that most coding decisions happen within the context of the transcripts.

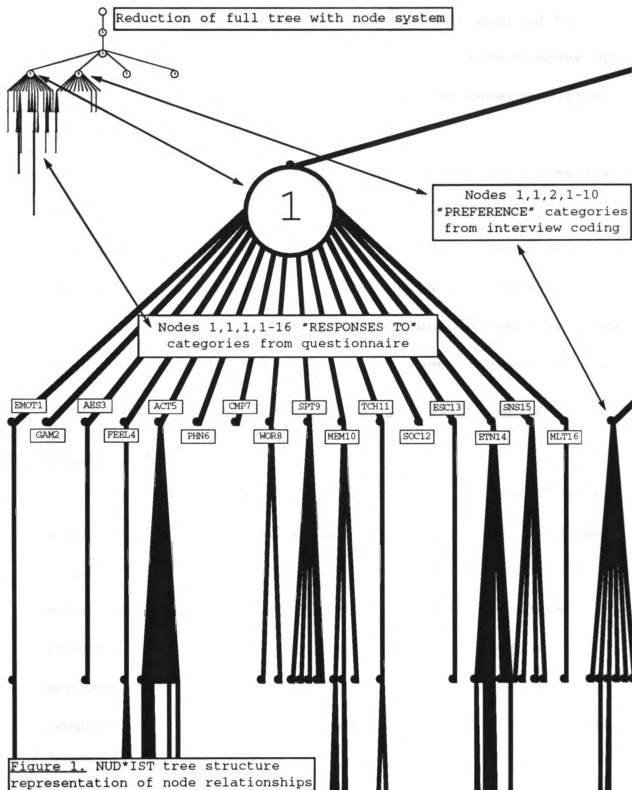
2) What coding decisions will help to determine reliability or trustworthiness of conclusions? I developed the questionnaire categories from readings and from feedback during interviews. I also had positivistic information from the questionnaire. Therefore, trustworthiness responsibilities were shared among several

data collection strategies. As such, the responsibility for trustworthiness was shared among data collection methods.

3) How will analysis take place? NUD\*IST offers many strategies for looking at data. The tree structure actually suggested some of the perspectives that I brought to analysis. I decided that I would do the preliminary analysis myself, then incorporate Pastor Krage toward the end.

After establishing the fundamental categories (labeled "Responses to" in Figure 1, p. 172), I had to decide whether to develop the tree structure entirely around my theories or to begin coding to see what categories naturally transpire. I began developing the code categories as the transcripts were brought into NUD\*IST.

Figure 1 shows the entire tree structure plus the magnified segment that contains coding from the questionnaire. The labels indicate the various branches. Some of the branches show numerous subcategories, while others have no subcategories. This took place naturally as I coded each sentence of transcripts. Through this process, a strong sense of the study begins to develop and grow.





I imported all interview transcript files into NUD\*IST, and began coding each comment that applied to music. This process produced nearly 150 different nodes of classification for coding - nodes that had developed from the transcripts themselves.

At the end of the study, I searched the 150 nodes for similarities, merging the nodes that seemed to be redundant. This process provided a tree structure that added grounded perspective to the analysis process, indicating areas where information loaded, as well as other areas that lacked informant support. (See Figure 1, p. 172)

### Computer-based Analysis of the Questionnaire

#### Filemaker Pro 5

I originally used Filemaker Pro to store data from the questionnaire. I am comfortable with the program, and can usually design appropriate functions for my needs. I especially like the flexibility of page layout and data formatting within Filemaker Pro 5. For this study I employed only one statistical procedure. I needed to compare intercorrelations of the various modes of response,

and assumed that it would be an easy process within Filemaker Pro 5.

I soon discovered that this would be more difficult than originally expected, and that I would be limited if I desired further utilizations of the data for extensions of this study. I decided to transfer the information to Microsoft Excel 98.

#### Microsoft Excel 98

I decided to transfer the information to Microsoft Excel 98, because Excel handles statistical data more naturally. Excel made it easy to calculate the needed intercorrelation data for this study. However, in consultation with advisors, I decided that I might eventually want to perform a factor analysis of the categories in order to gain a clearer picture of the various musical response modes as they interact and influence one another. I decided, finally, to submit the questionnaire data to SPSS.

#### Statistical Package for the Social Sciences (SPSS)

SPSS provided a software environment for the data that was more suitable for long-term study of the various phenomena. The disadvantage of SPSS is its lack of

attractive and easily understandable output. I analyzed descriptive data for each of the questionnaire's categories, primarily the means and the standard deviations. I then computed Pearson coefficients for each pair and ran a factor analysis of the 16 categories.

### Overarching Considerations for Trustworthiness

Miles and Huberman (1994) discuss 13 strategies for confirming the trustworthiness of findings. I prefer to talk about trustworthiness rather than to discuss validity. Content validity impacts a study such as this by asking whether the topics and conclusions relate correctly to one another. Other forms of validity, as discussed by qualitative researchers, actually relate to the trustworthiness of the information and to the researcher's treatment of information from the study.

For example, the longest index entry under "validity" in one qualitative research resource (Patton, 1990) actually references a chapter entitled "Enhancing the Quality and Credibility of Qualitative Analysis" (p. 460). A search of the chapter, however, yields no instances of the word "validity." The issue for qualitative research is always trustworthiness.

I applied the 13 strategies from Miles and Huberman to the findings in the study, not as a final series of litmus tests, but rather, throughout the course of the study. To wait until the end could have had a negative impact on a study such as this, because a wrongly held perception can quickly produce dozens of wrong concepts. Also, the application of strategies for confirming trustworthiness is the vehicle that can produce the types of surprising findings that make qualitative studies, in my opinion, most interesting. I actually entered this study hoping to be surprised about at least one important aspect of the phenomenon in question.

I will discuss each of the 13 strategies as Miles and Huberman describe them (ibid.) My personal understanding of these strategies served as a sensitizing agent throughout the process of interviews and observations, and during analysis of the questionnaire results.

### 1. Checking for Representativeness

This strategy asks whether a finding exemplifies a phenomenon that relates to the rest of the participants in the study, or whether it stands alone as an outlier. For example, if I had interviewed the individuals who reported no extra-musical association experiences first, I may have

determined that it is an uncommon phenomenon among this population. However, by interviewing all 20 participants I was able to view the phenomenon in contextual balance for this group.

## 2. Checking for Research Effects

The naturalistic researcher seeks to blend into the setting as much as possible. That is why I chose not to discuss extra-musical association with participants during my observation of meetings. As I described earlier, I varied my observation posture between sitting with participants, wandering and chatting with various attendees, and observing from a distance.

I also tried to remain sensitive to my effect on participants during interviews, asking a) whether participants may be modifying responses to please me, b) whether participants were more uncomfortable by my presence, c) whether the vocabulary of my comments matched their understandings, and d) whether the actual settings of the interviews enhanced participant confidence in their responses.

### 3. Triangulating

This has been discussed at length. My awareness of the importance of triangulation sensitized me to the types of opportunities throughout a study that can serve to heighten reliability of data.

The application of Heuristic practices throughout the study represented an additional analytical presence for the sake of trustworthiness.

The word heuristic is Greek in origin (heuriskein) and means to "discover." (It is)...defined heuriskein as "I find" and relates it to another word for "discovery," eureka. The reports of heuristic researchers are filled with the discoveries, personal insights, and reflections of the researchers. Discovery comes from "a kind of being wide open in surrender to the thing itself, a recognition that one must relinquish control and be tumbled about with the newness and drama of a searching focus that is taking over life." (Patton, 1990, pp. 71-72)

Finally, inclusion of Pastor Krage for further heuristic perspective during analysis further broadened the conditions for trustworthiness of findings and conclusions.

#### 4. Weighting the Evidence

Miles and Huberman describe six types of settings that strengthen or weaken the overall quality of data (op. cit., p. 268).

Strengthening settings include:

- a) Collected later, or after repeated contact;
- b) Seen or reported firsthand;
- c) Observed behavior, activities;
- d) Field-worker is trusted;
- e) Collected in informal setting; and
- f) Respondent is alone with fieldworker.

Weakening settings include:

- a) Collected early, during entry;
- b) Heard secondhand;
- c) Reports or statements;
- d) Field-worker is not trusted;
- e) Collected in official or formal setting; and
- f) Respondent is in presence of others, in group setting.

This awareness was important to me throughout the interview process as I was determined to apply a constantly reflective and critical listening posture to all responses.

## 5. Checking the Meaning of Outliers

Contingent questioning during interviews allows this. The possibility of extra-musical association's non-universality represented a distinct outlier for this study. I treated it as a mere possibility for several weeks until numerous probing questions during repeated contacts verified the phenomenon in the lives of three respondents.

## 6. Using Extreme Cases

Outliers symbolize more than merely isolated incidents. They must be factored into the theory and then, within the limitations of the current study, tested. Outliers may even suggest future studies. The opportunity for appropriate theory reconstruction is one of the strengths of the naturalistic paradigm.

## 7. Follow Up Surprises

In qualitative analysis, the party is less important than the follow-up reflection and sleuthing. What does this event tell me about my expectation, implicit theories, taken-for-granted assumptions? And where can I go in my data to help me rebuild my theory? (ibid., p. 270)



As it turned out, the outlier "non-universality" took a different form in each of the three "outlying" respondents. I will discuss this further in Chapter Six.

#### 8. Looking for Negative Evidence

This is accomplished by aggressively seeking contradictory evidence for important phenomena. Although it may seem at first to be counterproductive, if the researcher does not actively seek such evidence then researchers can expect readers and observers of the process to unearth any existing negative evidence if the questions are important. The context of the study is a most favorable environment for finding negative evidence as well as positive evidence. Negative findings, if introduced to a study and dealt with objectively by the researcher, can dramatically increase reader trust.

#### 9. Making If-Then Tests

This represents a strategy for testing theories during construction. Researcher creativity and reflective skills strengthen this process.

#### 10. Ruling Out Spurious Relations

This represents one of the most potentially dangerous traps to recognize and circumnavigate during theory

construction. It can be difficult to appropriately connect a result to its controlling factors in a naturalistic setting. Consider, for example, the following conclusion: "Headaches are caused by a lack of aspirin in the bloodstream." One can assume, but not correctly, that if an aspirin soothes the pain of a headache, then the lack of aspirin caused it - a spurious relation. Causal relationships must always be examined critically - by diverse methods and in a variety of environments.

#### 11. Replicating a Finding

A well-triangulated study seeks to replicate results within the natural context of the design. In the current study, the purpose for having 20 participants was to provide rich data that would produce redundancy of findings. This was also the reason for including Pastor Krage as co-analyst.

Outliers and surprises drive decisions to modify designs during naturalistic studies - a particularly appropriate strategy if carefully considered.

#### 12. Checking Out Rival Explanations

This can be a natural result of #8, *Looking for Negative Evidence*. Since I view truths to be preexistent,

rival explanations represent a collegial quest for those truths. Recognition of the fact that our own explanations and theories may be inconsistent in application (especially if they are newly-discovered) should drive this process whether during interviews, or during final conclusions.

### 13. Getting Feedback from Informants

This refers to the member check process that I described earlier. It takes place during interviews, but is also advantageous when it takes place at the end of a study. Linda sent transcripts to each participant, with instructions to check for accuracy and add any additional information that seemed appropriate. She then called each participant to gather potential information.

### Designing for Trustworthiness

Researchers in naturalistic settings recognize that qualitative research lacks respect in some circles because of its reliance on intuition, holistic strategies, lack of quantitative statistical descriptions of findings, and lack of assertiveness in generalizing to the whole population. It is imperative, then, for researchers in naturalistic settings to subject all findings to the most rigorous possible confirming strategies.

Criticism, itself, is a qualitative process. It is advantageous for the qualified researcher who is most familiar with a) the study, b) the theories and c) the context, to pre-design any study to incorporate appropriate concurrent critical strategies. Such pre-design can help to pre-answer the most compelling questions and criticisms that may obscure the study's results.

## CHAPTER SIX

### RESULTS

I will focus on the two sets of research questions. First, I will discuss the questions that I began the study with - the basis for the structure of the overall research model. Secondly, I will discuss the expanded set of questions addressed by questionnaire. I will discuss each question within the context of the three modes of inquiry for this study: a) Observations, b) Interviews, and c) Forum Discussions as transcribed and coded in NUD\*IST. I will also discuss Pastor Krage's impressions of research questions, methodological strategies and the meanings of results. Finally, I will list several additional observations.

Each of the numbered headings represents one of the research questions. Left-justified, alphabetical headings represent subcategories of findings from the writings of researchers, philosophers and church music directors.

## 1. What is the Perceived Nature of Extra-musical Association?

This was a pre-study consideration, with “perceived” referring to current perceptions among researchers, philosophers and church musicians. I considered this question from a homiletic perspective, searching written records for those perceptions.

In my homiletic search, I discovered nine characteristics that the various writers theorized concerning the nature of extra-musical association. I present each of the following (a through i) as being perceived components of extra-musical association as described by the philosophers and church musicians from Chapter Two. I will then readdress the theorized characteristics, examining transcript evidences for each characteristic within participant interviews.

### a) Extra-musical Association As an Assumed Category of Response

Researchers cited in Chapter Two assume that the phenomenon exists, sometimes describing details but never really studying the nature of the phenomenon.

Hargreaves (1981) and Neilzén (1981) categorize extra-musical association as being *extrageneric* and *denotative*, consecutively. This is only semantic, though. Those two terms actually mean *outwardly-referencing*. If Hargreaves were conducting this study, it might be entitled *Extrageneric Emotional Response in Music*. If Neilzén were conducting it, the study could be entitled something like *Emotive Denotations in Music*.

Sometimes, extra-musical categories are disparaged. Langer (1957) described similar categorizations, and her conception extended to Reimer (1970). His referential category of musical responses parallels Hargreaves and Neilzén's extrageneric and denotative responses. Both Langer and Reimer talk in disparaging terms about this classification of responses - as does Hustad (1981a; 1981b).

**b) Extra-musical Association As a Culturally-rooted Phenomenon**

Neilzén (1982) and Behrens (1993) agree that extra-musical association is a cultural construct, gaining both content and meaning from cultural phenomena. They consider it to be prevalent enough within a culture to be a

potential confounding influence in research (Davis & Thaut, 1989).

That type of perspective among researchers parallels the thinking of philosophers who regard extra-musical association as a culturally-rooted phenomenon. Elliot (1995) posits that "musical works can and do communicate in several ways, including... being expressive of artistic-cultural traditions and values" (p. 202).

Hustad (1981) states that extra-musical association constitutes an important part of musical understanding in a culture's musical practices.

Episcopalians "understand" the sound of psalm chant, because they hear it every time they attend Morning Prayer. (p. 26)

Wolterstorff (1987) speaks of the composer's use of cultural conventions in the critiquing process, he states:

Such an intention as this will also often function not just as a motivation but will double back to channel the invention and govern the evaluation. (p. 125)

### c) Extra-musical Association As A Natural Phenomenon

Hanslick (1986) disagreed with any purely cultural conception, stating that a cultural connotation starts with



the appropriateness of a musical style to fit a cultural context, then "doubles back" as an associative phenomenon. In other words, not just any style of music would fit just any cultural context.

It is not because it is dance music that it lifts the foot; rather, it is because it lifts the foot that it is dance music. (p. 54)

Garlock (1992) agrees with this "doubling back," stating both that music is stylistically predisposed to enhance certain environments, and that subsequent extra-musical associations re-influence those and other environments.

#### d) Extra-musical Association As a Changeable Phenomenon

Hanslick also discusses potential changes of our responses to music in general that, I believe, transfer to our extra-musical association perceptions.

Evidence for this is the extraordinary difference between the reactions of Mozart's, Beethoven's, and Weber's contemporaries to their compositions and our own reaction today. (ibid., p. 6)

e) Extra-musical Association As a Component of Musical Expression

Meyer (1994) conceptualizes music expression as being a function of the numerous natural processes of the musical listening experience, which then congeal into the expressive sense that listeners take from the musical experience. In his thinking, both the connotative (cogeneric) and denotative (extrageneric) functions are essential to the expressive musical experience.

f) Extra-musical Association As The Basis for Emotion in Music

Sparshott (1998), describing the emotive basis of musical response, connects felt emotions to extra-musical associations. Kivy (1989) concurs:

When the (associative) image is brought to mind..., it in turn arouses in us whatever feeling or emotion may be associated in our minds with that image: (p. 29)

g) Extra-musical Association Produced Through Repetition

Hustad talks of repetition as a building block for extra-musical associations. Johannson (1984) agrees with this perspective:

When entertaining music... produces good feelings year after year, a music-entertainment-pleasure syndrome is set up by association. (p. 70)

#### h) Extra-musical Association In Vocal Inflections Producing Expression

Fisher (1992) talks of the relationship between musical expression and tone of voice.

The words are given their context and meaning largely through the music just as our tone of voice affects our words. (p. 93)

Elliott (1995) expands this description by referencing Bolinger, a linguist.

Intonation, says D. L. Bolinger, is "the melodic line of speech, the rising and falling of the 'fundamental' of the singing pitch of the voice. "Vocal intonations affect the meaning of the words conveyed by spoken languages.... (p. 146)

Kivy (1990) also proposes this relationship.

I argued in *The Corded Shell* "that music is expressive in virtue of its resemblance to expressive human utterance and behavior." (p. 176)

i) Extra-musical Association Not a Universally Experienced Phenomenon

Kivy (1989) is the only writer considered herein who warns that extra-musical association may not be universally experienced among humans. The following quotation illustrates his disdain for Avison's assumption of musical imagery's universality. This applies to the current discussion of extra-musical associations because "extra-musical association" is an imagery-based phenomenon.

Avison seems to assume, however, that the image will have pretty much the same effect on everyone - an assumption which his theory needs, but which is completely unjustified,... (p. 29)

This past section considering "the perceived nature of extra-musical association" represents current, theorized but non-researched opinions about music. In the following section I will discuss research question number two as I consider whether, or whether not, participant narratives from interviews as analyzed within NUD\*IST reinforce the written opinions of researchers and philosophers.

## Perceived Nature As Compared With Participant Narratives

Several of the philosopher and church musician perceptions were reinforced by participant comments during interviews and forums. I will now consider, within the context of research question number two, each extra-musical association characteristic, as just discussed, from the point of view of this study's participants.

### 2. How do Those Perceptions Compare with Participant Narratives?

#### a) Extra-musical Association As An Assumed Category of Response

No individuals questioned the presence of the extra-musical associative phenomenon. This may have been because they perceived me to be a musical expert - that when I discussed the topic they assumed I knew what I was talking about. Still, I am surprised, in retrospect, that none of the individuals who reported "no personal experience with the phenomenon" originally questioned the concept. Perhaps they have observed it in others.

## b) Extra-musical Association As A Culturally-rooted

### Phenomenon

Every instance of reported experience connected the phenomenon to a specific event or environmental setting. Here are a few examples of characteristic discourse about the subject.

I: Is there any specific song that, when you hear a specific piece of music, it reminds you of a specific event?

P: You know that song "Please Release Me" or something like that?

I: Yes. (sings) "Please release me let me go."

P: Yeah. I had a friend who was going through a difficult time. She was broken up with her boyfriend, and I remember we went some place to eat that night and they were playing that song. And every time I hear that song, I do think of that because I felt sorry for her, you know.

I: So - - do you have to hear Engelbert Humperdink actually singing it, or if you just hear it with violins in the grocery...

P: No, no I have to hear the words.

I: So you actually have to actually hear him singing that song.

P: Yes. ...I don't know if I've told you this one before or not, but Here is My Happiness - - I was on vacation at Saugatuk when that was popular one year, and so, I very seldom hear it, but if I do, then I go right back there.

I: Okay, it takes you right back to an event, or just to that area?

P: To that area, cause they had a dock, and we used to sit and walk on there, and you could hear it, you know, cause everything was quite open around there. And then, when I was at Houghton Lake one year on vacation, that was back in 1950, um, Goodnight Irene... so if I ever should hear that - - I go there.

I: So it sounds like it is a moderately common event for you - - it happens periodically and you're not surprised when you hear a song and it sort of transports your memory back to an occasion or an area.

P: Uh huh.

This leads to another question. Can it be a learned response? For example, can people who do not experience the phenomenon be artificially sensitized to the phenomenon by

being told that a particular style is associatively inappropriate for a setting although it is stylistically appropriate? I will discuss this in Chapter Seven.

c) Extra-musical Association As A Natural Phenomenon

The following participant discusses the style issue as it applies to various cultural settings. This is one of the participants who reported experiencing no extra-musical associations. Notice that there is little hesitation in naming appropriate natural settings for certain styles.

He is able to offer no recommendation of an appropriate setting for big band music, instinctively establishing big band's breadth of style as a reason for this confusion. This whole process seems, to me, to indicate that this gentleman is attempting to audiate the big band style before making a contextual decision.

The question of "whether or not a style naturally relates to certain contexts" seems to be an assumption. This participant was not a musician:

I: ...some people will say that some styles of pop music are associated because they came from the bars or something - they were played in bars. Others say that, that - of course hymns would be associated



mostly with a church, or maybe camp meetings. Some rock music would be associated with - well, what would it be associated with?

P: More with parties, wouldn't it be?

I: How about, how about big band?

P: Well, I don't know. That would probably cover a lot of territory, I think, cause part of that is good music.

#### d) Extra-musical Association As A Changeable Phenomenon

I uncovered little evidence for the changing nature of extra-musical association, although most participants acknowledged the probability of its changing nature.

I: Have you had any experience where a song that used to have an association stopped having that association, or changed?

...I'm thinking... in terms of the fact that Elvis Presley when he was popular... some parents would not allow their children under any circumstances to see or hear Elvis Presley... . And now, when we hear Elvis,... they are not affected nearly the same as they were then.

P: And that's not good, in my opinion.

I: What's that?

P: Oh, the morals and everything are just terrible now, I think.

I: So you think that it's actually that people have gotten used to...

P: ...so used to it. Now I liked Elvis, don't get me wrong. I really liked to hear him sing. And I remember when Ed Sullivan first had him on, you know, they showed him maybe from here up...

I: Waist up.

P: But, um, it just seems like we've reached the point where everything goes.

This dialogue represents the type of discussion that the topic would generate. Extra-musical association's changing nature, though generally acknowledged, did not hold their attention. In each case, the topic resulted in a discussion about the moral climate of the nation.

#### e) Extra-musical Association As A Component of Musical Expression

As I explained earlier, Meyer (1952) conceptualizes music expression as being a function of the numerous natural processes of the musical listening experience,

which then congeal into the expressive sense that listeners take from the musical experience.

If Meyer is correct in this, then "extra-musical association" represents one of those "natural processes of the musical listening experience." However, within the context of this study's interviews, there was little discussion of deeper philosophical issues about music's expressive nature.

#### f) Extra-musical Association As A Basis for Emotion in Music

I did not seek specific information about emotion in music and any relationship to extra-musical association, but the following comments demonstrate the presence of its essentials - emotion, specific environments, events and pieces of music. Of course the co-presence of these essentials does not prove any relationship, but a good case can certainly be made for a model that would include extra-musical association and emotion in music. The participants in this study regularly referred to musical events in emotional terms.

P1: And then there's "The Sound of Music." That's a very, very favorite of mine. Because it's a *joyful musical*, pretty much all the way through it.

P2: I've loved all the old *hymns* all through my life. Of course, I've been in church all my life. And I learned to like certain gospel music. Then our son was playing the violin, so we got into *liking classical music* somewhat.

P3: I love the *classical*. I mean, I can sit and listen to it, and lose myself in it. And I wish my hands were big enough to play his music. And they aren't, so I'm *satisfied with listening*.

P4: I think we remember the words, because we love the music that goes with them. I think if we didn't like the music, we might not listen to the words. (Sings) "Without a song, the day will never end." And I think that's true. When you're down about something, if you can just turn on a good song or sing a song, your heart becomes lighter.

g) Extra-musical Association As Produced Through Repetition

The naturalistic character of this study did not yield information about this aspect of extra-musical

association's perceived nature. Such philosophical topics lie below the surface of musical experience, and most Senior Saints seemed, at times, to be disinclined to discuss music in these ways. The following discourses from a group discussion demonstrate a common response to analytical questioning.

I: So, you're thinking of it (music) technically, or actually, mechanically - you're thinking of how to do it mechanically...?

P: Well, I don't know, I wish now that I had been more interested in music when I was a kid....

I: I know it's hard to think of it this way (every one laughs).

...I: Ok. Next question, do you ever think of music as, and this is different from emotion, do you think of human feelings and sensations? ...Do you ever think of music as causing or maybe manipulating, or helping to generate underlying feelings that might end up resulting in emotions?

P: That's a philosophical question.

I: It sure is (Everyone laughs). That's why I'm explaining it as clearly as I can - a big

philosophical question. Now lets start backwards,  
here. Mrs. C?

P: Almost lost it. What'd you say?

#### h) Extra-musical Association In Vocal Inflections Producing Expression

Again, this study did not yield information about the relationship between vocal inflection (intonation) and musical expression. I would have had to ask specific questions about this topic - a fact that I realized after the interviews had been completed.

#### i) Extra-musical Association Not A Universally Experienced Phenomenon

Three out of the twenty participants reported that extra-musical association is not a mode of response to music for them. One, Mr. K, is in his 90s, and was a unique participant throughout the process. As a former music teacher and church musician, he was interested in talking about several topics of a more professional musical nature. As a result, I discussed several additional topics with him during the analysis process.

I sought an additional discussion with Mr. K, realizing that trustworthiness requires that I test the

meanings of outliers. I decided to probe his reported lack of extra-musical associative responses to music. The conversation was unrecorded, so the following dialogue represents a logged reconstruction of a conversation rather than the transcript of a tape recording.

I: You have told me, several times, that you do not think of music in associative ways - that it does not prompt you to recall earlier memories or feelings. Can you tell me any more about that.

K: Oh, you're going to talk about that again. I suppose that I just listen for the feeling that it gives. It's pretty simple. I just don't get into it that way.

I: When you think of emotional times in your life, maybe World War II, or when you were young, would music from those time periods bring back any of those memories.

K: No, not really. (seems to become impatient with the subject) You don't understand yet, but I don't think about complex topics like I used to.

I: Do you consider yourself to be pretty reserved?

K: I would say so. I guess it is my German background. Have you noticed a relationship between climate and emotion in music - that the further south you go the more emotional the people are? For example, we Germans tend to be very reserved, whereas the Italians are very emotional and those on the African continent seem to be even more emotional yet. I don't really know why that would be. Do you understand what I mean?

I: Actually, it seems to me that it would not be the climate, because some Irish folk songs are very emotional, and it seems that you could travel east or west from Germany and experience similar things.

K: You consider Irish folk songs to be emotional?

I: Yes. *Oh Danny Boy* is an extremely emotional song. Do you think that it is your reserved nature that makes you respond to music in a more matter-of-fact way?

K: It may be.

I: Are you formal in your approach to listening?

K: Well, I really don't consider it that way. I'm not formal. Wouldn't you say that formal thinking about music requires a great deal of training - that



the more training you have the more you could look at it that way?

I: I think you're right. Actually, in my questionnaire, formal responses to music were the least common. In fact, "as an emotional language" was one of the most common. Of course, since the questionnaire was done at a Christian organization (Freedom Farm) and a Bible college, the most common response category was "as worship or praise." In terms of your own response, though, is it your reserved nature that makes you listen to music more as an environmental thing?

K: I suppose you could say that. (end of subject)

Upon reviewing the transcripts of the three non-associating participants, I decided to talk with him once more, because I wanted to be sure that I was not interpreting his "unemotional" approach to music as being automatically non-associative. He talked of many musical memories - of his mother as a musician, of his wife as "the real professional musician in the house," of his wife making sure that the kids all had lessons; but insisted that past memories are not prompted by the music.

The following transcript from Mr. K's second individual interview gives the same impression.

I: Do you have the complete works of Bach?

P: I have the complete works of Bach. I have records. Now what to do with these old records I don't really know, and I've been storing them outside and who knows where ever, and I haven't had a chance really to play them. Course I play the most recent ones, the CDs that we got.

I: When you hear these pieces, are you basically hearing them in the moment for now, or do they bring back any memories?

P: Not really any memories, no. It's what they do for me now.

I: It sounds like, then, as far as musical associations and things reminding you of things, you're really not listening that way.

P: No. Not really.

Notice that I described the phenomenon as "bringing back memories" in this instance, rather than as "producing emotions." You will note that he denied such experiences. Later, when he participated in the verbal presentation of the questionnaire, he responded very distinctly "no" when

asked if he responded to music as a phenomenon that stimulates, and/or prompts other memories. Still, further review of his transcripts revealed some interesting phrases that I will italicize for clarity.

P: Well, my mother was a piano teacher and used to sing all day long, and ... I still remember her singing Laralee.

Whenever she sang that it kinda *reminded me of earlier times* when she sang it. But I learned many songs from my mother, and uh, the other day I heard the tune of a song over WPCJ that I had heard very many years ago, Gott Ist D\_\_\_\_\_.

I: How would you spell that?

P: "GOTT-ist D \_\_\_\_\_" God is love. (Mr. K sings the song to which he is referring.)

I: So you heard that on WPCJ?

P: I did.

I: Who was singing it?

P: Well it was just a - - it was sung by a lady, I think. I wouldn't know whom. But it was a soprano.

I: What went through your mind when you were hearing that?

P: Well, *back to my mother*, she had sung that song, and then, uh, "Lorelaileiloi." That's a different song.

I: Do you want to spell that one for our transcriber?

P: (Mr. K laughs, and then repeats the title of the song again.) You don't want the whole verse do you?

I: No, just the title.

P: Oh, the title "Lorelaileiloi."

P: Well, this deals - that song deals with the Rhine River in Germany, and I have traveled on that river and the old boat came to life at the turn of that - where the rivers meet is where the uh, mermaids were waiting in the harbor and uh, I remembered all the words and was very pleased and didn't expect to - being on that ship in Germany I would be able to sing that song that my mother taught me some forty to fifty years ago.

I: Now who was singing on the radio?

P: Well, I did not hear that on tape here.

I: But you're saying being on the ship forty-five years later - was everybody on the. . .

P: It was a band. Everybody came out. The band came out, played it, everyone sang.

I: If you were to hear that song today, what would be the most prominent memory? Would it be the ship experience or would it take you back home?

P: Well, of course *it would take me back to the ship*. That is the most recent in my mind, *and then of course back to where I learned it*.

This illustrates the importance of following up outliers. Mr. K clearly reported that he was non-associative in his music listening, but phrases such as those that I italicized clearly indicate differently.

So I returned once more to talk with him about this discrepancy. He explained that he is a non-emotional and non-confrontational person - that when he hears a song from the past, he does not respond emotionally. He also indicated that he had seldom witnessed an emotional response from his parents. My interpretation, with which Pastor Krage concurred, was that Mr. K's responses to music result from a stoic personality trait.

As such, his non-associative responses focused on the "emotion" phrase in my definition of extra-musical association, and emotion is an uncharacteristic response

for him. In my extra interview with Mr. K, he verified that this is actually the case, and that music does often prompt memories - but that those memories do not prompt emotions.

Another individual exhibited the same reserved, matter-of-fact demeanor as did Mr. K. Note the following dialogue with Mrs. M.

I: Some people will hear a certain piece of music and it will sort of transport them right back to the time and place that they heard it. Or they will feel some of the same feelings and emotions that they felt when they heard the song before. I just wondered if you have had any of those kinds of experiences with music - if you could, perhaps, remember any pieces that you respond to that way?

M: Well, I can't say that, but I do remember lots of times on TV on Lawrence Welk that they'll play the older songs. I remember them lots better than the new ones. You go to church now, you hear songs you never heard tell of before. And I thought out there, Thursday, it was good to sing the old songs. I enjoy them more than the new ones. Of course when you get used to them, well, they'll be good too, but the old ones are better.

This woman was responding in "memory of" terms, rather than "memory from" terms. She also re-framed the discussion in preference terms. I then asked the question in a more direct manner:

I: Have you had any experiences - and don't try to make it up just to please me or anything, but have you had any experiences before where you heard a song and it made you think about something in your past?

M: (thoughtful) No. (silence for 15 seconds)

I: So when you hear music, would it be more accurate to say that you just hear it as it is, you listen as it is?

M: (quickly) Yes. Yeah.

The parenthetic edits within those responses are included to assist readers in understanding that the responses seemed, to me, to be extremely thoughtful responses. Finally, when I was able to describe her normal mode of response she seemed enthusiastic to agree - even relieved.

A third participant, Mrs. S, also reported that she does not experience the phenomenon. Following, are pertinent sections of her transcripts in response to my

questions about her experience with extra-musical associations.

S: Uh, one thing ... not a specific song, but I don't think I mentioned this before - the church that I grew up in, we would always begin the services with 3 songs, and then the deacon or one of the ministers would get up, and he would have a meditation on the words of one of those songs, so he'd go through the meanings of it. And that was real meaningful. I think that's one reason why I think more on the words than some people do.

I: Okay, so you're actually saying that the associations that you have with songs really are the words taking on significant meaning.

S: Right.

I: So it's not a case where you'll hear a song, and you'll say, "Oh, this reminds me of my childhood" or something like that.

S: Another one would be 606 in the Mennonite hymnal. "Praise God from whom all blessings flow. Praise him all creatures here below." That's the Mennonite hallelujah chorus.



I: ...Does that remind you of anything other than its content?

S: Just the joyfulness of the song.

Realizing that there was a chance that she simply did not understand the phenomenon as I was describing it, I presented the following illustration and discussion, hoping to accurately focus her attention on the phenomenon.

I: Okay. One of the surprises to me in this research has been that while some people actually do respond to music, it seems almost constantly, as prompting memory, some other people don't. And it really surprised me. I personally hear a song and then continue back to the time and a place and an event, and I almost can smell the smells and sense the scene, but some people report your experience, where the song is the song, and that's what it means to you. ...I've learned basically through these interviews that if you don't associate, you just don't listen to music that way.

S: Right.

My impression of these last two individuals is that they are also reserved people - somewhat like Mr. K, but that they do not attempt to be stoic. Both possess a

"matter-of-factness" in their manner, but do not necessarily avoid emotional responses. Their mental processes simply do not include any re-experiencing of events. Mrs. S was the strongest advocate for the use of songs as moral teaching aids. She grew up in an extremely musical family, like Mr. K, having spent childhood and married years singing every day with parents and children. Singing was built into the fabric of the work day, and she described herself as someone who "had a song for every occasion."

She insisted, throughout the interviews, that "remembering past events" does not take place during personal musical experiences. However, I did uncover one instance where she remembered a particular fact, even reporting a sense of "fun" that was connected to German songs from her childhood when she heard a particular piece of music.

I: If you heard those songs again, what would you be thinking as you're hearing them?

Mrs. S: Fun. A good memory of something that's been passed on. Grandfather taught mother, and mother taught us.

I: Does it take you back to that experience, or is it just something that you remember as a fact.

S: Oh, I sort of remember I don't know that it necessarily . . . I would not have identified her with the song, other than I know that she's the one who taught it.

I: It's just a fact that you know that she taught the song....

I: Does the smell of baked bread, does that prompt memories of grandma's kitchen or anything like that? Are there any other things besides music that prompt memories?

S: Well, I remember radio. I grew up listening to those old programs. When I was 11 years old, my sister and I took turns staying with two elderly ladies who liked to listen to those radio programs, and I heard some names from it and so on, but.

I: Is there anything now that prompts a memory of that?

S: I think it's basically just a memory.

I: So you don't have flashbacks that a flower setting, or an odor, or a sight just transports you back to some event in the past.

S: I don't have that.

I: Well, that basically is what you've been telling me all along. I just wanted to hear it another time, I guess.

S: (Good natured response) I think you're being sort of sneaky, trying to see if I really mean what I say.

I do not interpret this as paralleling the restraint that Mr. K exhibited, but rather, as being the response of a matter-of-fact individual who places all the portions of the day into compartments. She remembers facts as a simpler form of extra-musical association - extra-musical memories.

The similarity with all three - Mr. K, Mrs. S, and Mrs. M is that they indicated listening to music in the moment - responding in a here-and-now fashion. However, I believe Mr. K was avoiding the "emotional" label that I employed in the definition. All three individuals attended the final forum that included the verbally administered questionnaire, and all three responded "no" to "music as a phenomenon that stimulates and/or prompts other memories."

I believe that Mr. K would have responded "yes" had I framed the question differently, as evidenced by his extra interview sessions.

Pastor Krage interprets these memories as being a weak form of extra-musical association. I do not disagree, but this study was structured around a different perspective of the phenomenon. I wanted to study the phenomenon as it affects those who experience it, not only as a simple memory process. Following is a restatement of the definition from Chapter One of this report.

(Extra-musical association) refers to music's ability to prompt a re-experiencing of events, emotions, conditions and/or environments that were present during earlier hearings of a piece. Additionally, extra-musical association seems to be style generalized, with unfamiliar pieces eliciting responses that resemble those of a familiar piece of a similar style.

This does not simply refer to memories of a piece or style, or memories of the original context of musical experiences. The difference is one of intent and product. "Musical memory" is an active mental decision that yields factual memories about events. "Extra-musical association" is involuntary, perhaps unavoidable – yielding feelings that parallel the

feelings experienced during original hearings of a particular piece or style of music. (pp. 5-6)

Mrs. S reported her experiences as simple memories, without any re-experiencing of events, emotions, conditions and/or environments that were present during earlier hearings. Mr. K's reports were similar. Mrs. M reported that she does not even experience simple memories from music.

I: Have you had the - have you had any experiences - and don't (feel that you have to) make it up, don't try to just please me or anything, but can you remember having any experiences before where you heard a song and it made you think about something in the past?

P: No.

#### Additional Category from Interviews: A Stylistically

#### Sensitive Phenomenon

According to the following dialogue, general styles and sounds can induce extra-musical associations.

P: (T)here was one place that I used to go to dances a long time ago where they played a lot of polkas and

really fast music. And so, once in awhile, when I hear a polka, I do think of that.

I: Okay, just the polka itself reminds you of those dances?

P: Right, uh huh.

I: Does it remind you just of the fact that you used to go to the dances, or were around there, or does it actually sort of transport your memory back into that scene, and the feelings of that come back to you?

P: Well, back then.

I: So it does sort of transport you back to that...

P: Right, because see that was probably fifty years ago, so, that's a long time. (laughs)

### 3. How Important Does Extra-musical Association Seem to be to Participants?

As could be expected of any subject, participants were varied in their apparent enthusiasm for this discussion. The least enthusiastic might seem to be Mrs. M and Mrs. S, the two who reported no such responses. Perhaps, below that of the two women was the response of Mr. K who seemed to

indicate some degree of disdain for the concept. This would parallel the thinking of musical formalist-leaning philosophers like Hanslick, or anti-referentialists like Langer (1957) and Reimer (1988).

At the other end of the spectrum were those who participated in the conversations about extra-musical association with enthusiasm. Some reported periodic experience with extra-musical association, like Mrs. O.

Mrs. O: Well, there's different times probably that I've had some stuff like that. Um, oh, I, there's the patriotic songs, and there's the "Star Spangled Banner," and I remember Kate Smith singing that.

I: When you hear the "Star Spangled Banner," does that sort of take you back to thinking of her sometimes?

O: Uh huh.

I: Or that time when she was singing it during the war?

O: Yeah, and then there's "My Country 'Tis of Thee" that reminds me of um, the country that God made and like that.

I: What kind of thoughts does that bring to you? Is it pride in America or Thanksgiving, or...?



O: Thanks for what the Lord has done in this country.

...Oh yeah, of my mom playin' and my dad playin' his violin.

I: Are there any special songs?

O: Yeah, um, "In the Garden." My mom used to play that a lot.

I: When you hear "In the Garden" do you hear it as it is today, or does it sort of transport you back to memories of her playing it?

O: Uh, sometimes, and then again I think of the garden of Eden or something like that.

I: Okay. So it really sounds like what you're saying, the content of the music, especially when there are words present, you really get thinking about the content of the words.

O: Uh huh.

I: It's not so much that you think of a song, and that takes you back to the time when you heard that song when you were little or anything like that. It's not that kind of a memory necessarily.

O: Well, this one song when I was in school, "Jesus Ransomed Me" and I always when I was a kid I

said, "Jesus Ransacked Me." And then I found out that was wrong.

I: And so then when you sing that, does it take you back to that time?

O: Yeah, 'cause I always think of that what I said "Jesus Ransacked Me."

I: ...So it sounds like you're saying once in a while that does happen. But it's not all that common. It just happens once in a while.

O: Uh huh.

Others, like Mrs. B, reported constant extra-musical associative memories.

Mrs. B: When Linda came in and started to play today, one of the first songs she started playing was "Skip to My Lou" and I can remember knowing that when I was about in probably the 2nd or 3rd grade. And you think, you know, you think of a school house where I went to a country school, and you can picture that school. You know, things like that, and then uh, some of the... once she got into some of the hymns, the ladies there were saying, you know, "I know that one" and so forth. It seemed like you could picture the church you went to in Sunday School class, and things

like that. To me, it brings back pictures in my mind of the places where I heard those songs.

I: Can you think of a particular song and a particular place just to give an illustration?

B: You know the song "Every Day With Jesus"? We sing that quite often at church, and when I was a teenager, that was the song that they played when they marched off to Sunday School. I mean we had our opening service, and then when they had the announcements and everything, then they'd start playing "Every Day With Jesus" and we got up and went to class. And I can see that class right now, I can picture it in my mind. And that's one instance.

I: Is it real common for you to have these kinds of memories or thoughts triggered by music?

B: Well, not every time I hear a song, but quite often, yep.

I: So it's a real normal way for you to respond to music?

B: Uh huh.

#### 4. What Events, Emotions, Conditions and Environments

##### Contribute to Extra-musical Association?

Many examples of extra-musical associations shared by participants were connected to early, repeated life experiences. Many reported childhood memories, such as the wrong lyrics sung repeatedly in childhood by Mrs. O, or the children marching to Sunday school class remembered by Mrs. B.

Many more came from highly emotional times, with the most common being World War II memories. Men, as well as women, reported memories from that time, perhaps indicating the intensity of emotion both at home and abroad. Notice, in this example from Mr. C, that the emotion of the war does not transfer - just the memory as a fact. Still it is the wartime song that prompts the memory.

I: If you were to hear "In the Mood" again ... hear a band playing that again, what do you think that would generate?

C: Probably nothing, really, but I'd probably listen to it, 'cause that was such an old song. There's a lot of other things you could associate with it.

I: Like what?

C: Like war times, and stuff like that. War time may have been bad, but there was a lot of good times then too. Of course, I had my wife home and a child, I didn't appreciate that.

I: So, if you were . . . what you were just saying, if you were to hear "In the Mood" again, that sort of sparks . . .

C: Memories way back then.

I: What kind of... is it just memories, do you feel any of the emotions of the times?

C: No, more like just sparking the memory, like Harry James. I remember I used to really like Harry James.

I: Okay, so even just mentioning "In the Mood" to you, and you start thinking about war memories and Harry James...

5. What are the Strengths of Effect of Varying Events, Emotions, Conditions and Environments on the Ultimate Strength of Extra-musical Association?

This was impossible for me to assess from these discussions. It seemed to me that this was one question too deep for this population - perhaps for most populations. I

sensed I should be satisfied that a participant was willing to address any question of causation at all, and that comparing causes was not realistic.

There was general consensus that extra-musical association works similarly to other sensation-induced memories. The topic of memory inducing odors came up often. The following discussion with Mrs. B illustrates one conversation about causes that flowed fairly well.

B: But if I hear a certain hymn or something like that, I don't think of ten years ago when I was going to Cambria. It seems like I always think about when I was young.

I: Was it a special time for you?

B: Probably a special time. That's when I was growing up, you know.

I: Did the associations form then, and stay the same?

B: I suppose so. I'm stubborn must be.

...The only difference may be if maybe I heard a song that really touched me for the first time after I lived here.

This is followed by a short discussion of the comparison of extra-musical associations and odor-induced

associations, such as bread baking reminding one of mother's kitchen. Charcoal reminds her of a fire at her grandparent's farm.

I: So what you're saying again is the emotional experience - the strength of the emotional experience attaches to the song, helps build the association, but that's also similar to the odor you might smell.

B: I've always thought that, this is a slight to music I guess, I've always thought that when you're little, and you're beginning just to learn different things, and now we've had experiences and we know a lot of things and remember things, but when you're first growing up, don't you think that certain things like that fire make such an impression on you because you probably never saw anything burn up before. And I think that's why your mind goes back to like country school when you were a kid. All the things that you did when you were a kid. Some thing will, maybe not just music, but certain things will trigger a memory, and you don't know why. All of a sudden it just flashes into your mind.

I: So you think that it is a natural function of memory associating one thing with another.

B: And I don't remember everything that went on when I was a kid. I'm sure there's lots of things that if you'd ask me, I'd say, "Well, I just don't remember," but there's certain things. But music, some certain music will trigger it. But other things do too.

6. Can Extra-musical Associations be Learned from Others as a Code of Conduct, or Must it be a Situated Knowledge?

This question was not addressed in the study. I will discuss the topic in the final chapters as heuristic observations.

7) Does Extra-musical Association Function in the Absence of the Sound of the Music? For Example, can Simply "Seeing a Particular Piece of Sheet Music" Prompt Associative Thoughts and Emotions?

Individuals agreed that music with strong associative strength for an individual could probably evoke memories from varying presentations of the music. However, there were no reported memories of this potential.



8) Does it Change with Time, or is it a Static Condition?

I discussed this in the section *Extra-musical Association as a Changeable Phenomenon* earlier in this chapter. This study did not adequately answer the question.

9) If it is a Changing Phenomenon, What is the Nature of the Conditions of Change?

This remains a good question, but without answering the primary question, this contingent question cannot be addressed.

10) Do Different People Experience it in Different Ways, or does it Seem to be a Universally Experienced Effect?

Explanations of the first nine research questions describe many ways in which people differ dramatically in their experiences to this phenomenon. Those differences include: a) varying levels of respect for the phenomenon, from little apparent respect (Mr. K) to high respect (Mrs. B and Ms. K); b) dramatically different cultural bases for extra-musical association's effects; c) widely varying personality characteristics as a basis for emotional interactions with extra-musical associations from highly emotive (Mrs. F) to non-emotive (Mr. K); and d) a broad range of intensity levels in the experience level, from

imperceptible levels of intensity (Mrs. S and Mrs. M) to reports of extremely high intensity (Mrs.B).

### Expanding the Interview: Individual Response Modes

The presence of three people who reported no extra-musical association experiences was the most interesting finding for my purposes, because one of my study assumptions was the universality of extra-musical association. Still, it took three weeks for me to "discover" this outlier condition after it was first reported during my second interview with Mrs. S. Later, when Mrs. M. and Mr. K reported similar responses to music, I had been sensitized to the possibility. This finding entirely redirected the study, suggesting several new questions:

a) Is extra-musical association merely one of several legitimate, simultaneous (or separately occurring) modes by which people respond to music?

b) If so, then what are the categories of modal response?

c) Do people differ in their makeup of predominant modal response paradigms?

d) Do the modal response paradigms of individuals change within varying contextual settings?

e) Is this potential variation among people responsible for the widely varying (and often disagreeing) theories of music researchers, philosophers, and church musicians?

f) Could this perspective serve as a point of departure for an all-inclusive philosophy of music education and of church music?

I discovered that several theorists have addressed this topic.

Kivy (1990) states:

I want simply to reply with what requires no argument at all. Some do, indeed, listen to pure music the way Helen does, heroes, shipwrecks, and all. But some, like Margaret, hear only music; and some, like Tibby, follow the score - no heroes or shipwrecks for them. They too get deep satisfaction from music, and, quite simply, it is my purpose here to talk about them. That is all. Forget about whether Margaret's or Tibby's way is the better way. It is a way, and it requires an accounting. (p. 62)

He goes a step further by accepting differing, even disagreeing explanations of the formalist process:

Kuhns tells us that tones represent other tones in that they refer to them, either backward or forward in musical time; that is, a certain chord, a dominant seventh (say), may lead me to expect the tonic and so "represents" what is to come:...Barzun tells us that a piece of music written in a certain musical form has a "program," namely, that form....Leonard Meyer, in his highly influential book *Emotion and Meaning in Music*, understands "meaning" in such a way (derived from information theory) that, to put it badly, music means itself....

Never mind that "represent," "program," and "mean" may not be being used in their standard senses. They are, let us say, revealing metaphors: they help to show us some of the pure musical properties that music alone possesses and that we take pleasure in when we listen to it. With that way of looking at these claims I have no quarrel at all and gladly accept such descriptions as Kuhns, Barzun, and Meyer offer, in that light, as true descriptions of the pure musical parameters. (p. 63)

Sparshott (1998) lends further support to multi-modal response paradigms.

(G)ranting the intimate relations between musical practice and the affective side of life, there seems no reason a priori to suppose that only one relationship should hold between musically formal structures and the active and affective lives they relate to, or that they should relate distinctively to any specific range of such phenomena, or that such relationships as obtain should be reducible to any system. Perhaps we need rather to consider a lot of diverse phenomena, only loosely interconnected. (p. 24)

By the time I discovered the need to expand the study, I was nearly three-fourths of the way through it. I determined that I could still test the first three questions within the remaining context of the study, but that d) the potential changing nature of response paradigms, required the larger perspective of a longitudinal study. I also decided that the final two questions were appropriate discussion topics for Chapter Eight. I adjusted the overall focus of the study to include a broader picture - a picture that *included* the phenomenon

of extra-musical association rather of *being framed by* the phenomenon (the original focus of this study).

I developed questionnaire categories for modes of musical response as described in Chapter Four. However, although the final questionnaire was presented as a 7 point strength-of-response Likert scale, I did not frame the original verbally administered questions as a strength of response scale. I simply asked for *yes* or *no* responses.

All three outlying individuals were present, so among the nine final forum participants only six responded affirmatively to the extra-musical associative category, although in all, 17 out of 20 reported having experienced extra-musical associations. Affirmative responses to all categories among the nine participants were as follows:

All nine responded as a language of emotions.

Only two responded as a cerebral game, puzzle, or challenge.

Six responded as an aesthetic work of art.

Six, plus one "rarely" responded as an expressive representation of basic human feelings (This sensitized me to the need for a Likert scale format.)

Seven responded as something you do, and whose value is based in the doing.

Seven responded as a phenomenon that is understood best at a purely personal level.

Six responded as a representation of the composer's feelings or emotions.

Nine responded as an act of worship or praise.

Nine responded as a different, personal level of spiritual experience.

Six responded as a phenomenon which prompts extra-musical memories or associations.

Seven, with one "not sure", responded for multiple simultaneous ways of responding.

It is clear that the verbally administered questionnaire affirmed the multiple intrapersonal nature of the musical experience. However, the yes/no format lacked the discriminative ability required to describe interpersonal differences as they were discussed in Chapter Four. I developed a written questionnaire, changing yes/no responses into a seven-point Likert scale measuring strength of each response. I then sought to administer it to the larger population at Maranatha Baptist Bible College.

As explained in the previous chapter I decided to develop a questionnaire, then limit the initial application

of the questionnaire within this study to three initial questions (a, b, and c):

The final three questions (d, e, and f) will be addressed in subsequent chapters.

a) Is Extra-musical Association Merely One of Several Legitimate, Simultaneous (or Separately Occurring) Modes by Which People Respond to Music?

The question clearly affirmed this potential. All 277 respondents selected multiple modes of musical responses on the questionnaire. (see Appendix C)

b) If so, Then What are the Categories of Modal Response?

The fifteen listed modes of response on the questionnaire seem to be realistic. I requested that respondents use the back of the form to register additional opinions about the survey. A few individuals indicated that they did not value the inclusion of one or two categories, but no respondents suggested additional categories.

c) Do People Differ in Their Makeup of Predominant Modal Response Paradigms?

Using SPSS I computed correlations, means, and standard deviations between and among the various categories on the questionnaire. The following matrix (See



Table 1, p. 238) lists the mean and standard deviation (SD) for each of the sixteen response categories on the questionnaire as completed by the 262 members of the Maranatha Baptist Bible College population.

#### Comparison of Means and Standard Deviations (SD)

A comparison of the inter-mode means indicates that "as worship and praise" is the most frequent mode of response for this population. Since the questionnaire is a series of Likert scales measuring frequency responses, this finding (WOR8: M=5.84, SD=1.11) reflects their participation in five chapel services and three church services each week, and the strongly regulated dormitory music. As a member of that community, I also interpret this to indicate a high valuing of worship and praise in general. This mode also yielded the lowest SD indicating both the strong agreement and the intense negative skew for this population.

Next highest were "as a language of emotions" (EMOT1: M=5.25, SD=1.48), and "as basic human feeling and/or sensations" with nearly identical scores (FEEL4: M=5.33, SD=1.48). The questionnaire was administered without instruction or explanation, and I suspect that these were

**Table 1**

**Descriptive Statistics From Maranatha Questionnaire**

Variable	Mean	SD	Min	Max	N
Emotion - EMOT1 .....	5.25	1.48	1.00	7.00	257
As a game - GAM2 .....	2.98	1.75	1.00	7.00	241
Aesthetic - AES3 .....	4.52	1.85	1.00	7.00	256
Feeling - FEEL4 .....	5.33	1.48	1.00	7.00	258
As an act - ACT5 .....	3.20	1.74	1.00	7.00	198
Phenomenon - PHN6 .....	4.00	1.69	1.00	7.00	220
Composer's emotion - CMPS7	4.82	1.75	1.00	7.00	255
Worship - WOR8 .....	5.84	1.11	2.00	7.00	262
Other spiritual - SPIRT9 ..	3.52	1.81	1.00	7.00	229
Associative - MEM10 .....	4.84	1.59	1.00	7.00	257
Teaching Tool - TCH11 .....	4.19	1.77	1.00	7.00	258
Sociological - SOC12 .....	3.74	1.74	1.00	7.00	234
As an escape - ESC13 .....	5.01	1.64	1.00	7.00	258
As entertainment - ENTN14	4.91	1.50	1.00	7.00	260
Awaken senses - SENS15 .....	4.38	1.76	1.00	7.00	255
Multiple modes - MLTP16 ...	5.26	1.50	1.00	7.00	248

interpreted by respondents as being equivalent categories. Later, when I administered the questionnaire to 15 Senior Saints, I was able to describe the differences between the two categories, and results showed difference (EMOT1:  $M=4.86$ ,  $SD=2.25$ ) (FEEL4:  $M=6.07$ ,  $SD=1.00$ ). It is interesting to note that the Senior Saint population registered the highest SDs for any categories in the study in "language of emotions, as a teaching tool, and representation of a composer's feelings and/or emotional state" (EMOT1:  $SD=2.25$ , TCH11:  $SD=2.25$ , AND CMPS7  $SD=2.23$ :).

I will not attempt to analyze reasons for the difference in scores because there were three dramatic differences between the two settings: a) forty-plus years of age difference, b) verbal explanation of the scores, and c) large ( $N=262$ ) verses small ( $N=15$ ) populations.

"In multiple ways simultaneously" yielded scores that were nearly identical to "as a language of emotions" (MLTP16:  $M=5.26$ ,  $SD=1.50$ ).

The lowest scores were reported for "as a cerebral game" and "as musical action, mainly to be done" (GAM2:  $M=2.98$ ,  $SD=1.75$ ) (ACT5:  $M=3.20$ ,  $SD=1.74$ ). I was not surprised that GAM2 received the lowest scores from both

groups. This category requires a high degree of musical understanding in order to think in manipulative or intellectual terms about musical content, and neither group represents highly trained musicians.

I was surprised that ACT5 scored so low, because nearly 25% of the college population participates either in music groups or private lessons. Perhaps the wording "whose value is based in the doing" was perceived to contradict a high valuing of worship and praise (WOR8), or perhaps, as theorized earlier, these respondents simply misunderstood. There was, however, a high SD, potentially reflecting extremely low valuing of the act of music by the non-participatory 75% - a possibility that must be seriously considered by a college stating that music is an important part of its mission.

On page 253 I will discuss section B of the questionnaire in which I asked respondents to select the three *most important* categories and the three *least important* categories (see Table 2, p 241). Meanwhile, note that there is a close relationship between highest and lowest means, and the corresponding *most important* and *least important* designations. This served as yet another form of analysis triangulation (see p. 165).

Table 2

Most Important/Least Important From Maranatha Questionnaire

Emotion - EMOT1 Most Imp	66	EMOT1 Least Imp	13
As a game - GAM2 Most Imp	7	GAM2 Least Imp	105
Aesthetic - AES3 Most Imp	37	AES3 Least Imp	44
Feeling - FEEL4 Most Imp	31	FEEL4 Least Imp	14
As an act - ACT5 Most Imp	4	ACT5 Least Imp	82
Phenomenon - PHN6 Most Imp	15	PHN6 Least Imp	44
Composer's Emotion - CMP7 Most Imp	26	CMP7 Least Imp	28
Worship - WOR8 Most Imp	176	WOR8 Least Imp	1
Other spiritual - SPT9 Most Imp	19	SPT9 Least Imp	42
Associative - MEM10 Most Imp	29	MEM10 Least Imp	24
Teaching tool - TCH11 Most Imp	42	TCH11 Least Imp	31
Sociological - SOC12 Most Imp	4	SOC12 Least Imp	60
As an escape - ESC13 Most Imp	52	ESC13 Least Imp	19
Entertainment - ETN14 Most Imp	69	ETN14 Least Imp	38
Awaken senses - SNS15 Most Imp	16	SNS15 Least Imp	42
Multiple modes - MLT16 Most Imp	38	MLT16 Least Imp	10

### Comparison of Pearson Correlations

The correlation matrix (See Table 3, p. 240) indicates several relationships that interested me. I originally highlighted the highest (above .40 or below -.40) and lowest (1.0 and -1.0) correlations, and crossed out those correlations that were not statistically significant ( $\leq .05$ ). Every low correlation lacked statistical significance, and all highlighted high correlations were statistically significant among this population.

I interpret this to mean I have demonstrated, at least among this population, that individuals can and do identify many different personal modes of response to music. Further, if multi-modal responses exist among this population, then they become potentials for logical situational generalizability among other populations.

One striking finding from this questionnaire was that extra-musical association - "as a phenomenon that stimulates and/or prompts other memories (MEM10)" - was *the only mode resulting in statistical significance of all 15 correlations*. This category (MEM10) produced an average correlation of .302 across all modes of response. If extra-musical association correlates at these high levels with

Table 3

## Correlation Matrix From Maranatha Questionnaire

	<b>Emt1</b>	<b>Gam2</b>	<b>Aes3</b>	<b>Fel4</b>	<b>Act5</b>	<b>Phn6</b>	<b>Cmp7</b>	<b>Wor8</b>	<b>Spt9</b>	<b>Mem10</b>	<b>Tch11</b>	<b>Soc12</b>	<b>Esc13</b>	<b>Etn14</b>	<b>Sns15</b>	<b>Mlt16</b>
<b>Emt1</b>																
<b>r</b>	1.000	.340	.372	<b>.595</b>	.191	.296	.364	.179	.288	.285	.268	.261	.222	<del>.045</del>	.171	.312
<b>Gam2</b>																
<b>r</b>	.340	1.000	.343	.303	.243	.153	.271	<del>.018</del>	.188	.247	.309	.346	.140	.154	.170	.240
<b>Aes3</b>																
<b>r</b>	.372	.343	1.000	<b>.411</b>	<del>.020</del>	.278	<b>.424</b>	<del>.069</del>	<del>.078</del>	.238	.317	.185	<del>.036</del>	.212	<del>.024</del>	.237
<b>Fel4</b>																
<b>r</b>	.595	.303	.411	1.000	.232	<b>.410</b>	.235	<del>.040</del>	.262	.339	.298	.389	.169	<del>.028</del>	.186	.284
<b>Act5</b>																
<b>r</b>	.191	.243	<del>.020</del>	.232	1.000	.226	.218	<del>.132</del>	.372	.222	.169	.285	.148	.169	.263	.187
<b>Phn6</b>																
<b>r</b>	.296	.153	.278	.410	.226	1.000	.268	<del>.079</del>	.233	.316	.264	.368	.326	<del>.126</del>	.201	.245
<b>Cmp7</b>																
<b>r</b>	.364	.271	.424	.435	.218	.268	1.000	.230	.272	.300	<b>.440</b>	.389	.162	<del>.043</del>	.213	.229
<b>Wor8</b>																
<b>r</b>	.179	<del>.018</del>	<del>.069</del>	<del>.040</del>	<del>.132</del>	<del>.079</del>	.230	1.000	<del>.108</del>	.225	.246	<del>.079</del>	<del>.054</del>	<del>.048</del>	<del>.088</del>	<del>.120</del>
<b>Spt9</b>																
<b>r</b>	.288	.188	<del>.078</del>	.262	.372	.233	.272	<del>.108</del>	1.000	.331	.214	.372	.304	<del>.099</del>	.303	.228
<b>Mem10</b>																
<b>r</b>	.285	.247	.238	.339	.222	.316	.300	.225	.331	1.000	.323	<b>.440</b>	<b>.442</b>	.232	.341	.248
<b>Tch11</b>																
<b>r</b>	.268	.309	.317	.298	.169	.264	.440	.246	.214	.323	1.000	.356	<del>.081</del>	<del>.092</del>	.177	.207
<b>Soc12</b>																
<b>r</b>	.261	.346	.185	.389	.285	.368	.389	<del>.079</del>	.372	.440	.356	1.000	<b>.450</b>	<del>.092</del>	.388	.277
<b>Esc13</b>																
<b>r</b>	.222	.140	<del>.036</del>	.169	.148	.326	.162	<del>.054</del>	.304	.442	<del>.081</del>	.450	1.000	<b>.425</b>	<b>.474</b>	.142
<b>Etn14</b>																
<b>r</b>	<del>.045</del>	.154	.212	<del>.028</del>	.169	<del>.126</del>	<del>.043</del>	<del>.048</del>	<del>.099</del>	.232	<del>.092</del>	<del>.092</del>	.425	1.000	<b>.414</b>	<del>.116</del>
<b>Sns15</b>																
<b>r</b>	.171	.170	<del>.024</del>	.186	.263	.201	.213	<del>.088</del>	.303	.341	.177	.388	.474	.414	1.000	.288
<b>Mlt16</b>																
<b>r</b>	.312	.240	.237	.284	.187	.245	.229	<del>.120</del>	.228	.248	.207	.277	.142	<del>.116</del>	.288	1.000

**Emot1** = Emotion; **Gam2** = As a game; **Aes3** = Aesthetic; **Fel4** = Feeling; **Act5** = As an act; **Phn6** = Phenomenon; **Cmp7** = Composer's emotion; **Wor8** = Worship; **Spt9** = Other spiritual; **Mem10** = Associative; **Tch11** = Teaching tool; **Soc12** = Sociological; **Esc13** = As an escape; **Etn14** = Entertainment; **Sns15** = Awaken senses; **Mlt16** = Multiple modes.

all categories then, at least among this population, I have demonstrated extra-musical association to be a somewhat non-discrete category - interacting constantly with all modes of response to music. This seems, to me, to lend support for category e) *Extra-musical Association as a Component of Musical Expression*. As such, it reinforces theories proposed by Meyer (1952), Sparshott (1998), Wolterstorff (1987) and Kivy (1989) of a prevalent role for the function of extra-musical association in musical expression. (See pp. 27-31 of this report)

Other correlations may provide more information about improvements needed in the questionnaire than about actual relationships between response modes. For example, the high correlation between *Emotion* and *Feeling* ( $r=.595$ ) indicates to me that future presentations of the survey should probably be verbally administered with expanded explanations of each category, due to the highly technical definition of the categories. This is also indicated by the high correlation ( $r=.411$ ) between *Aesthetic* and *Feeling*. I would not have expected these to be so closely related unless respondents were familiar with Langer's writings.



Also, the high correlation between *Composer's Emotions* and *As Teaching Tool* indicates to me that these respondents tend to equate music teaching with facts about composers. I conclude this for the Maranatha population because each student is required to take a music appreciation class that is often more cognitive than musical in focus. Also, it is common among this constituency to focus on the close relationship between service hymns and gospel songs, and supportive or illustrative doctrinal and historical facts.

I expected a correlation between *Escape* and *Entertainment*, and that was the result ( $r=.425$ ). I did not expect high correlations between SNS15 "music as a stimulus to awaken the senses" and *Escape* or *Entertainment*, but all three seemed to be grouped among this particular population (ESC13/SNS15:  $r=.474$  and ETN14/SNS15:  $r=.414$ ). There also seemed to be a misunderstanding of "music as a social phenomenon - special awareness of how others are responding" SOC12, because it correlated highly with ESC13 ( $r=.450$ ). Unless these students consider escape from pressures of life to be an important social function, then SOC12 was also misunderstood.

Therefore, I suggest three findings from the correlation matrix to be of particular use for this study.

Besides a) indications of extra-musical association's potential role in normal musical expression processes, another interesting outcome of the correlation results seems to be b) their indication of the need for this questionnaire to be administered verbally. Additionally, c) I observed interesting interactions within the correlations. It is possible that I have too many different modes - that I need to consider some of these modes as subcategories of a larger domain of response to music.

### Factor Analysis

I decided to run a factor analysis of these correlations (See Table 4, p. 248-249). I selected "All Variables," "Maximum Likelihood," "Varimax Rotation," with pairwise deletions due to the non-numerical "?" questionnaire option indicating "I don't know."

This was not a sophisticated attempt because I am only moderately familiar with subtleties of factor analysis. I was primarily interested in potential verification of my own instincts about the possibility of larger domains of response to music than those indicated on the questionnaire, resulting in an hierarchical view of response modes.

There were definite loadings in four domains of the rotated factor matrix. Those domains reinforced several of my own observations from the study. Statisticians consider factored categories useful with loadings above .500. Several categories of .500 or higher within a single domain reinforce a descriptive designation for that domain.

Recreational domain of musical response.

*Escape* (.784), *Entertainment* (.783) and *Awakening Senses* (.649) resulted in high, similar loadings, indicating that my earlier observations about their correlations may be true. I believe that they are part of a single domain that I will call the *Recreational Domain of Musical Response*, but that they are dissimilar enough to be viewed as separate response modes within that domain. Still, I will maintain a strong suspicion that many students interpreted *Escape* and *Entertainment* as meaning the same thing, until I have had further opportunity to run distinguishing tests of those two modes of response.

Personal-emotional domain of musical response.

High correlations between *Emotion* and *Feeling* reinforced my perception that these respondents simply did not know the difference between categories. However, they were not identical, and correlations of .400 only indicate

Table 4:  
Factor Analysis

Factor Matrix:

	Factor 1	Factor 2	Factor 3	Factor 4
EMOT1	.62694	-.28033	-.15381	.08490
GAM2	.50899	-.29220	-.22664	-.40616
AES3	.46640	-.57677	-.17854	.22569
FEEL4	.67322	-.25754	-.29576	.11478
ACT5	.45901	.18270	.17384	-.59524
PHN6	.57509	.03025	-.18102	.26333
CMPS7	.63364	-.28450	.18339	.08699
WOR8	.25768	-.08167	.81877	.22938
SPIRT9	.55228	.19215	.12948	-.39994
MEM10	.65504	.19703	.12110	.20391
TCH11	.55467	-.29668	.33218	.02777
SOC12	.69949	.14038	-.04243	-.10472
ESC13	.51303	.58296	-.11546	.19766
ENTN14	.17481	.75349	-.10175	.21585
SENS15	.52754	.51714	.00608	-.01793
MLTP16	.50512	-.01091	-.07978	-.01186

Final Statistics:

Variable	Communality	Factor	Eigenvalue	Pct of Var	Cum Pct
EMOT1	.50250	1	4.69044	29.3	29.3
GAM2	.56078	2	2.04346	12.8	42.1
AES3	.63300	3	1.13504	7.1	49.2
FEEL4	.62021	4	1.01952	6.4	55.6
ACT5	.62861				
PHN6	.43375				
CMPS7	.52363				
WOR8	.79607				
SPIRT9	.51865				
MEM10	.52414				
TCH11	.50680				
SOC12	.52176				
ESC13	.65544				
ENTN14	.65525				
SENS15	.54609				
MLTP16	.26177				

Table 4, cont.  
Factor Analysis

VARIMAX rotation 1 for extraction 1 in analysis 1 - Kaiser Normalization. VARIMAX converged in 6 iterations.

Rotated Factor Matrix:

	Factor 1	Factor 2	Factor 3	Factor 4
EMOT1	.67925	.08495	.16144	.08858
GAM2	.50269	-.13554	.51963	-.14036
AES3	.76475	-.17937	-.07682	.10046
FEEL4	.75999	.14911	.14077	-.02386
ACT5	.02121	.12890	.77586	.09790
PHN6	.53236	.38318	.01949	.05600
CMPS7	.56380	.04932	.20815	.40001
WOR8	-.01121	.03531	.02269	.89117
SPIRT9	.14920	.24838	.64562	.13370
MEM10	.37661	.50353	.17086	.31553
TCH11	.44390	-.03095	.24126	.50058
SOC12	.42039	.38814	.42882	.10245
ESC13	.15436	.78436	.12782	.00733
ENTN14	-.18085	.78366	-.02154	-.08921
SENS15	.10084	.64984	.32903	.07326
MLTP16	.39706	.21430	.23330	.06127

Factor Transformation Matrix:

	Factor 1	Factor 2	Factor 3	Factor 4
Factor 1	.72296	.43337	.46588	.26922
Factor 2	-.52944	.82758	.12942	-.13439
Factor 3	-.36486	-.10615	.13624	.91491
Factor 4	.25280	.34064	-.86466	.26909

a theoretical interactive effect of 16 percent ( $r^2$ ). Still, it may be that this suggests another domain that I will call the *Personal-Emotional Domain of Musical Response*. The actual loadings were *Emotion* (.679) and *Feeling* (.759), and *Aesthetic* (.764). The three did not load high in the *Recreational Domain* (.084, .149, and -.179 respectively). Similarly *Escape* (.154), *Entertainment* (-.180) and *Awakening Senses* (.101) did not load high in the *Personal-Emotional Domain*.

Biblically-oriented domain of musical response.

As might be expected of participants from a conservative Bible college, a third domain loaded in such a way that I will call it *Biblically-Oriented Domain of Musical Response*. This domain was dominated by *Worship* (.891), but also included moderate loading of *Teaching Tool* (.501) and *Composer's Emotion* (.400).

My initial perception of the *Teaching Tool* results is that most of these students have grown up in settings where music is used to teach Biblical disciplines and doctrines. "This Little Light of Mine" teaches little children to keep their testimony bright before others. "O God, Our Help in Ages Past" teaches adults of God's faithfulness and of His interactive nature with his creation. Church music

directors and pastors of conservative Christians regularly discuss the educative nature of the church's music repertoire.

My perception of the *Composer's Emotion* results is that these students learn of many personal circumstances surrounding the composition of the Psalms, Hymns and Spiritual Songs that they sing and hear on a daily basis. They learn that King David was running from Saul when he penned Psalm 140, or that the psalmist of Psalm 137 was in exile from his beloved land when he penned the following.

By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.

We hanged our harps upon the willows in the midst thereof. Psalm 137: 1 & 2 (King James Version)

It should be conceivable, then, for *Teaching Tool*, and *Composer's Emotion* to load with *Worship*.

Experientially unsupported domain of musical response.

Finally, *As a game* (.519) loaded highest in a fourth domain that I will interpret, at least for now, as an *Experientially Unsupported Domain of Musical Response*. This domain represents a category that I am interpreting for the moment as areas with which students do not personally identify or understand clearly. Other modes loading highest

in this domain were *As an act* (.559), *Other Spiritual* (.645) and *Sociological* (.429). Part of my evidence for this interpretation is in Table 2, with these categories receiving low numbers of "Most Important" responses, and high numbers of "Least Important" responses.

General observations.

This process is not unlike methods applied since the 1930<sup>s</sup> to emotional designations of music's meanings (Farnsworth, 1954 , as cited in Giomo, 1993; Hevner, 1935, as cited in Giomo, 1993), but it represents an entirely different focus. I was not interested only in emotional impressions, as were Hevner and Farnsworth. Rather, I was interested in a broad range of music response modes.

These observations demonstrate the value of being an informed observer of events in a study. Researchers who possess no situated understanding of this environment would have a more difficult task in interpreting such results as these.

The current study does resemble those earlier studies in the fact that I had initially selected only one mode of response for consideration. I believe that my study was compelled to leave its single-mode focus by its grounded



structure - yielding a more holistic perspective than is possible within most quantitative designs.

The questionnaire addresses one final topic. I asked each respondent to select, in unranked order, the three most important and the three least important modes of response (See table 2, p. 241). I hoped, by this, to be able to toss out any modes reported as being least important by everyone. No category fit this description. I combined both sets of responses (Maranatha and the Senior Saints) for this table (N=177).

Respondents reported "as worship and praise" to be most important. Out of 177 respondents, 176 listed this category among their top three. Next was "as entertainment" at 69, "as emotion" at 66 and "as an escape" at 52. In contrast, only one selected worship as being least important, with entertainment receiving 38, emotion receiving 13, and escape receiving 19 votes for least important mode of response. It is interesting to note the diversity of thinking among those final three categories - especially entertainment. Senior Saints did not account for the differences by, for example, selecting entertainment as a least important category with inordinate frequency.

By comparison, "as a cerebral game" received 105 votes for least important, followed by "as an act" at 82 and "as a social phenomenon" at 60. These results were more consistent when contrasted with "most important," with the three categories only being selected by 7, 4, and 4 respectively as most important.

Three questions about observed differences of music response modes remain to be answered, but must be considered heuristically in the final chapter, with suggestions for further research. Those questions are:

d) Do the modal response paradigms of individuals change within varying contextual settings?

e) Is this potential variation among people responsible for the widely varying (and often disagreeing) theories of music researchers, philosophers, and church musicians?

f) Could this perspective serve as a point of departure for all-inclusive philosophies of music education and of church music?

#### Pastor Krage's Contributions to Analysis

Toward the end of the study, I asked Pastor Krage to describe how he would go about finding information about

extra-musical association if he wanted to and had a full year to concentrate on the question. He was familiar with the study's design, so this did not represent a request for creativity as much as it represented his opinions about the processes. He had been involved from the beginning; helping to select participants, sitting in on the forum groups, and discussing the findings in analysis with me.

He named a) research - homiletic study of expert writers, b) interviews of people with credibility in the field, including those with degrees and extensive experience, and c) interviews within a non-professional population as ways that he would seek these answers.

His purposes for the interviews would have been; a) to seek new thoughts and discoveries about the topic, and b) to seek a few "gems," referring to uniquely interesting ideas. This set of strategies closely parallels the strategies that I employed for this study.

He has a reputation as a patient and perceptive listener. He explained his personal philosophy that he can learn something from everyone he meets. He further emphasized that he listens to people as a point of politeness, and as a sign of respect for others.

He additionally reported that his approach would have included several designed questions about preference, stating that he considers many music preferences to be rooted in associative memories. He later explained his belief that preference is also a component affecting the actual development of extra-musical association.

I asked him to imagine that he was developing a questionnaire about perceived modes of response to music, and to list the categories that he would have listed. He stated that he would have categorized the modes in three main categories: a) preference responses, b) associative reactions, and c) a broad list of purposes for music. His list of purposes would have included a) worship and other church uses, b) meeting aesthetic needs of individuals, c) entertainment, and d) feelingful, emotional experiences. He stated that he would have probably placed more emphasis on the issue of emotion in music.

I then asked Pastor Krage to predict findings he would expect to discover concerning each of the research questions, beginning with the nature of extra-musical association. He predicted the following responses to each question:

1) He stated the following: a) preferences not only result from associations, but also result in extra-musical associations; and b) context of musical experiences affect the development of extra-musical association. He explained his opinion that interviews would be an appropriate means of observing these conditions, because the conditions are present in people's experience.

2) This question considered the correlation between perceived characteristics by writers and the actual comments of participants during interviews. He stated that he would expect between a .20 to .30 correlation.

3) Concerning question three, the value placed on the phenomenon by participants, he expects that 70% to 80% value the phenomenon in their life. When asked what percentage of actual musical responses are associative in nature, he estimated 50% to 60%. This last number was considerably higher than my original perception had been. Judging from the actual interviews, it would be safe to say that the number of associative responses is well below 5%, but that a majority of responses are simple, non-emotional associative memories. Thus defined, his 50 to 60 percent estimate would seem to be reasonable.

He added that this type of study is good for senior citizens because it allows them an opportunity to be productive, contributing citizens again - a need that he observes in many people at this age.

4) When asked for specific types of events and emotions that produce the phenomenon, he stated a preference for viewing the development of extra-musical association to be a holistic experience. He added that he would expect a positive relationship between "valuing" of a musical experience and any elements that make up the phenomenon.

5) He stated that he would expect the strength of relationship between the various influencing elements to vary from person to person and from event to event. This is an insight that I had not considered, but which actually seems to fit the unpredictable nature of interview responses about this subject.

6) When asked if extra-musical association can be learned from others as a code of conduct, he agreed, stating that there are many types of context that can produce the phenomenon.

7) When asked if he felt that it can function without the actual sound of music (e.g., by seeing a song in a book), he indicated that he feels this is probable.

8/9) When asked if it changes with time, he stated his opinion that strong extra-musical associations would probably remain fairly static, but that weaker ones would be subject to change.

10) Finally, when asked whether different people experience it differently, he stated that the phenomenon is probably fairly universally experienced.

Many of his perceptions paralleled those that I entered the study with - especially the universality of the phenomenon. He was careful to define the phenomenon as including simple memories that do not carry emotional response. In so doing, he agreed with my opinion that the memory, itself, interacting with the personality traits and experience of individuals are all responsible for the phenomenon.

Finally, I asked him to re-categorize the 16 questionnaire categories into only three or four broader categories of response. He described four categories that he would expect to witness.

First, he considers aesthetic response to be a category unto itself - but with several subcategories. Those subcategories are a) emotional responses including worship and praise, b) awakening the senses, c) personal introspection, d) awareness of the composer's expressive intent, and e) entertainment and escape mechanisms.

Secondly, he lists challenges or games as a discrete category. The third general category is the act of performing. The final category is teaching through music.

Neither of us was surprised to see similarities between his opinions and my original opinions. I had served as music director at Freedom Farm for nearly fifteen years, and he has been aware of this study for a year. Still, a few of his observations do not match mine, making the co-analyst process beneficial as a sensitizing influence for me at this point in the study.

Pastor Krage was also helpful in efforts to observe informal responses at the meetings. The following discourse by Pastor Krage took place at the final forum session.

P: (Pastor Krage) There were two ladies, uh, over along the wall, there, H-- and H--, and I forget what she - what Linda was playing, but it took them way back to their grade school days. Then it



took them back to their times when they were in school, you know, and how they used these songs, you know, as a family, as a group...

### Additional Observations

#### Linda's Affect on the Study

I wondered whether there would be a higher "post-meeting" incidence of individual references to songs that my wife played on the piano during the meals. This did not prove to be the case, and I determined that the "pre-meeting/post-meeting" effect did not effect overall findings. Post-meeting forum participants did mention Linda periodically, but usually in a simple appreciative manner. Several more comments surfaced during individual interviews, however, indicating that Linda's participation was effective as a memory enhancer.

Mrs. B: Don't you ever hear songs, now like today when Linda was playing, I was kind of amused because those ladies around me, one was definitely older than I was, one of them was about my age, and two or three of them were probably younger. But they were sitting there, "Oh I know that, I know that, do you remember that

song"? And they were thoroughly enjoying that, because she was playing the oldies.

The following comment about Linda's playing was a response to "music as an act" during the verbal questionnaire at the final forum group.

P: Yeah, I had that experience today. I'd like to get up when Linda was playing all that rhythm. (Everyone laughs) In fact they were watching me a little bit. I was doing it before I realized it.

I: Ok.

P: If that's what you mean.

I: Sure, sure is.

P: (Everyone starts talking at once about the piano playing earlier in the day, and their enjoyment of it.)

#### Intrinsic Husband-Wife Reliability Check

Increased reliability of response resulted, unexpectedly, from the four husband-wife participants. I interviewed them separately at first, asking the same questions of both. Parallel responses verified each other's answers, while at other times I was able, from a spouse, to

gain clarification of information which one or the other could not initially recall.

### Independence in Senior Citizen Responses

I selected a senior citizen population, hoping that a strong sense of independent thought among participants would be evident throughout the interviewing process. String searches, a search of the entire set of texts stored in NUD\*IST, provided a clear picture of the negative responses to questions. There were over 300 such responses within the 40 hours of interviews. In my opinion, this demonstrated an independence of thinking and/or a willingness to disagree with the interviewer's direction of thought.

### Problem With Written Responses for Senior Population

The written responses were a problem for some participants who had arthritis or poor eyesight. Although the written forms served as conversation starters and, possibly, memory enhancers, I consider the potential for embarrassment to be too high for further written forms in any future studies with senior citizens.

### Sensitization to Affect of Researcher Familiarity

I nearly missed the most momentous insight produced by the interviews – the fact that the universality of extra-musical association seemed to disagree with findings. This near-error may have resulted from my own preconceptions of expected responses, resulting from my close familiarity with the participants. Still, I believe that the negative potential of the effect was more than offset by the advantage of the instinctive understandings that familiarity contributed to the study.

### Individual Interview vs. Forum Group Comfort Levels

I observed that the participants seemed comfortable during individual interviews, with a few seeming less comfortable at the forums. One particular participant never volunteered information in the group setting but was especially forthcoming at her home. She even prepared for the interview by writing down some of her own thoughts about the nature of music, which she gave to me at the start of the interview.

I realized after the fieldwork that the most unique finding – that extra-musical association is not a universal experience among individuals – did not surface during the

forum group discussions. It may be that participants were not entirely comfortable admitting that they were different, or could not remember, in the group setting.

#### Forum Group Setting as a Reliability Facilitator

This observation also increases my comfort with the overall reliability of data, because the two individuals who reported no personal extra-musical association experiences did so after hearing several personal examples of the phenomenon during group forums. This fact greatly lowers the likelihood that any individual simply did not understand the definitions.

#### The Value of Gathering Too Much Data

It seemed at times that I was conducting too many interviews, with much of the information being repeated continually. I realized, though, that the study was almost complete before the non-associative participants surfaced. It would have been easy to miss that characteristic of the phenomenon entirely in a smaller study. This actually makes me wonder what additional important characteristic would have been discovered in a group of 30; or 40; or 100.

I did not need all 40 transcripts, but when the searches of NUD\*IST commenced it was good to have a large

amount of data to search. Also, the data from this study is still in NUD\*IST, and is available for further studies of significance among that population; including *The History of Music Education in Rural Michigan*, *The Impact of the Senior Saints Ministry on \_\_\_\_\_* (fill in the blank), or *A Comparison of Men's and Women's Musical Memories*.

### Logistical Challenges and Their Solutions

The longitudinal nature of the study proved to be a simultaneous blessing and a challenge. Distance was a problem, as was my decision to interview the participants at their homes in hopes of offering the most comfortable environment possible for them.

The distance factor affected the study negatively when, during one of the 7-hour trips to Freedom Farm, our car broke down. This caused the study to go deeper into the fall. I was unable to conduct final interviews with a few participants because of this schedule change - they had left for their winter homes in the South.

Home interviews also presented great difficulty in organization. Linda and I spent many hours on the telephone organizing a workable route for each of the interview weekends.

This was somewhat counterbalanced by the extra ease of working with a formerly-familiar group in a familiar setting.

### Concluding the Study

It is possible for a study such as this to continue indefinitely. Richards (1998), co-developer of the NUD\*IST software lists three ways in which one knows that a qualitative study is finished:

- a) When you've "saturated" categories: nothing new is coming up;
- b) When you can be sure your explanation "fits;" or
- c) When the deadline is now! (frame 35)

Because I have addressed each of the study's questions from the perspective of the adopted analytical procedures, I consider that the current study is complete for now.

## CHAPTER SEVEN

### DISCUSSION

#### Theorist's Contributions

The primary subject for this study was extra-musical association. I began by asking what researchers, philosophers, music educators and church musicians have had to say about the subject. I discovered several characteristics about which there is general agreement:

1. Most writers assume that the phenomenon of extra-musical association represents a normal category of response to music, but it is not a prevalent topic for researchers. Writers classify music responses within one of two categories: a) connotative/cogeneric - culturally-based responses to the music itself; and b) denotative/extrageric - musically-induced references to things outside of the music.

While writers recognize the value of both categories of response, most view denotative/extrageric, which includes extra-musical association, as being a particularly



non-musical set of responses. The logic seems to be that if a response is secondary in nature, then it must be secondary in importance. Many writers (Adorno, 1997; Garlock, 1992; Hanslick, 1986; Jackendoff, 1994; Kivy, 1990; Langer, 1957; Leonhard & House, 1982; Lerdahl & Jackendoff, 1983; Reimer, 1970) have sought to develop theories of musical expression within connotative/cogeneric paradigms - preferring aesthetic awareness to emotional responses. Others (Alperson, 1998; Burrows, 1990; Dufrenne, 1973; Elliott, 1995; Fisher, 1992; Hustad, 1981b; Kivy, 1994; Merleau-Ponty, 1968; Neilzén & Cesarec, 1981; Sparshott, 1998; Wolterstorff, 1987) seem more willing to factor the influence of denotative/extrageric processes into models of musical expression.

2. Writers describe the development and operation of extra-musical association as a culturally driven phenomenon. Since it is *extra-musical* by definition, it is required to have its basis in something outside of the musical sounds. I believe that its basis is in the same basic mental processes that produce all other memories and associations - in other words, it is a normal mental process. When one observes those processes, one is also observing the roots of extra-musical associative processes.

3. Writers view extra-musical association as being a natural phenomenon of the human condition. However, there is not consensus as to the origin of the phenomenon. Many view it as a double phenomenon, originating both in normal mental associative processes and in music's natural expressiveness - with both doubling back and referencing the other in a reinforcing cycle.

4. Some writers assume that extra-musical associations change over the years, tied to changes in response to a) the musical sounds, and b) the specific events, which combine to produce the phenomenon.

5. Several writers have attempted to develop a model of musical expressiveness that includes the phenomenon of extra-musical association.

6. Others include it in their models of emotion and meaning in music. Sparshott and Kivy are two current writers whose models include associative processes.

7. Theorists have written little about the origins of extra-musical association, but several indicated that early, repeated events may be a contributing factor.

8. Many theorists include vocalics as a type of extra-musical association. These writers postulate that instinctive and culturally endowed responses to speech

inflections found in music constitute part of music's expressive function.

9. Only one theorist questioned the universality of the associative musical experience.

#### Participant's Contributions

My interviews with the study's participants supported each of the theoretical positions (a through I, pp. 184-190). Even those participants who reported no experience with extra-musical association as defined in this study, accepted the existence of the phenomenon.

The cultural basis of the phenomenon was the easiest to observe among participants. Nearly every participant description of the phenomenon was culturally induced and culturally interpreted.

Participants considered the natural basis of the phenomenon to be observable within musical styles and stylistic relationships to environments. This construct resembled the opinions of many theorists.

When conversations turned to underlying processes and philosophical bases, most participants hesitated to speculate. They were almost unanimous in their hesitance to discuss the topic, most indicating that they simply did not

want to think about music in deep philosophical terms. I sensed that, at least for some, they felt that such speculation would spoil the magic of the musical experience for them.

Much information surfaced concerning the perceived universality of extra-musical association. This surprised me. As one of the study's assumptions, I had concluded that extra-musical association, as defined herein, is a universally experienced phenomenon. I was particularly interested in the perspectives of those participants who reported no experience with extra-musical associations.

One participant reported the experience only as basic memories - memories which can also be prompted by odors or other sensual experiences. However, these are factual memories (i.e., names of songs, knowledge of who sang them) rather than my specific definition of the phenomenon as being memories of events, emotions, conditions and/or environments that were present during previous hearings of a piece.

#### Co-analyst's Contributions

I enlisted a co-analyst, Pastor Richard Krage, who theorized that even simple, musically prompted memories

constitute extra-musical associations, but at a lower intensity. For the sake of this discussion, I will designate his description as a *multi-intensity associative model*. Within his model, it could be theorized that all three non-associating participants in this study actually experienced the phenomenon, but that their experiences were at the lowest end of the intensity spectrum.

In order to accept this explanation, the one participant who reported no memories from music would a) have to be viewed as a person whose memories were at such a subtle level as to be imperceptible to her, or b) have to have experienced extra-musical associations so insignificant in strength that they have been forgotten.

The implication of the multilevel associative model for this study would be that I could again describe extra-musical association as a universal phenomenon based in normal associative memory processes. This explanation is attractive to me for the following four reasons:

1. A multilevel associative model could account for variations of emotional intensity, from virtually no intensity (Mrs. S, Mr. K,) to extremely intense re-experiencing (Mrs. B, Mrs. K). It would thus resemble other personality based emotional phenomena in which an event

experienced by numerous individuals is subject to numerous perspectives based on the personalities and backgrounds of those individuals. That would explain many characteristics that I have witnessed concerning extra-musical association.

2. The new explanation could potentially incorporate traditional cognitive mental-associative processes. If so, then any research pertaining to such processes can be reassessed with musical stimuli, perhaps yielding additional experimental information about the phenomenon.

3. A multilevel associative model could explain current divisions among conservative Christian musicians concerning the importance of the phenomenon's impact on musical choices. Many of these musicians agree about all other substantive issues of church music selection. Still, those determining that extra-musical association is not a serious issue might be perceiving the phenomenon within a low-intensity associative/emotional response paradigm. Those insisting on its importance might be viewing the question from a high-intensity associative/emotional paradigm - at times considering low-intensity experiencers as being less discerning of musical substance or, more seriously for conservative Christians, less discerning of scriptural principals.

4. A multilevel associative model connects with Langer's (1957; 1988) idea of music as forms of human feeling. Those forms can then be considered as part of my preferred *musical perception-to feeling-to intellect-to emotion* cycle of musical expressiveness - a process capable of cycling back to effect itself. Each position of that model, I would say, functions with varying levels of intensity, with intellect working as an intricate and varied filter for an almost limitless, sometimes intense and sometimes subtle set of feelingful events. Individuals who are less prone to emotional responses or those who have restrained their emotional responses, are those who had not experienced extra-musical association as I had originally defined it for this paper - their associative responses being intellectually restricted to the facts of the event.

Ultimately, it was clear to me that the inclusion of a co-analyst for purposes of triangulation was a benefit during final assessments.

Extra-musical associations were perceived by participants to also be stylistically based, requiring only general stylistic resemblances to produce an associative response. This actually reinforces both the cultural and the naturalistic explanations already discussed, including

the circling back of natural stylistic impressions to produce culturally based impressions, which, in turn, influence further stylistic impressions.

My report that participants were varied in their apparent enthusiasm for the topic reinforces the multilevel associative theory. If it can be assumed that the most enthusiastic are those who experience the phenomenon with greatest intensity, and the least enthusiastic are those who experience it with least intensity, then a normal distribution of response intensities should produce a normal distribution of levels of enthusiasm for the phenomenon.

Further, and perhaps more significantly, it could be argued that those who theorize musical expression through the most objective intellectual filters, *connotative/cogeneric* theorists, are prone to respond with the lowest levels of emotional intensity. In contrast, those who experience musical expression more emotionally may prefer the potential for enthusiasm in *associative/denotative/extrageric* perspectives. If there exists a personality-based predisposition to musical response modalities, behaving as type of *musical personality*, then many



seemingly disagreeing theories and disparaging points of view might find common ground.

Participant narratives agreed with theorists perceiving that early, repeated, or emotionally laden experiences were most likely to produce lasting extra-musical associations. Most common among the Senior Saints were memories from World War II days. These were reported both by men who had served overseas and women who had not, perhaps indicating the intensity of stateside emotion surrounding the war.

I could not assess comparisons of the relative strengths of various influencing factors. As I reported earlier, there was general consensus that extra-musical association works similarly to other sensation-induced memories.

Most participants agreed that extra-musical associations can change over time. An associative model based on normal mental-associative responses could account for this perceived changing nature of the phenomenon. Just as events assume differing meanings over time, so also the extra-musical associations based on changing meanings of events would modulate with those changes. I believe that the conditions of change should parallel the conditions of

changing meanings over time. Pastor Krage contributed the construct that the strongest extra-musical associations would be most resistant to change.

### Non-contextual Associations

There is speculation that extra-musical associations can be learned outside the context of music, but there was no apparent evidence in this study and I believe that the theory is untrue. If an extra-musical association is developed in such a non-contextual manner, I believe that the association can only become a non-contextual phenomenon - still extra-musical association, but connected only to the influencing factor, such as a lecturer, rather than to the theoretically implied influence.

One example would be of a parent teaching a child that a particular piece of music is associated with the drug culture. The parent may experience a true association with that culture, but, lacking personal experience with the culture, the child's association is to the parent's instruction with all its implications rather than being a true drug culture association. Thus, associations can be learned through second-hand methods, but are non-contextual

extra-musical associations - secondarily learned responses in the operant conditioning model.

A few participants agreed that music with strong associative strength for an individual could probably evoke memories from varying presentations of the music, such as seeing a song on a shelf. However, there were no reported memories of this potential, and I doubt that the intensity of response would match an aural presentation of the piece. This represents a reversal of the previous construct - non-contextual extra-musical associations - with the eliciting factors rather than the development factors being non-contextual.

#### Expanding the Study

The fact that different people experience extra-musical association differently suggested to me that there might be meaningfully different modes of response to music. To test this theory, I developed a new instrument, presented as a Likert scale questionnaire in verbal form to the Senior Saints and in written form to a Bible college community, in an effort to answer the first three of the following six new research questions:

1. Is extra-musical association merely one of several legitimate, simultaneous (or separately occurring) modes by which people respond to music?

The questionnaire confirmed this. Further, it gains the label "legitimate" because of the pervasiveness of its experience among the population.

2. If so, then what are the categories of modal response?

The sixteen categories on the questionnaire each received support, with "as a language of emotion" and "as worship" receiving the most support; and "as a cerebral game" receiving the least. No additional categories were suggested by respondents.

3. Do people differ in their makeup of predominant modal response paradigms?

This was also confirmed by the study.

4. Do the modal response paradigms of individuals change within varying contextual settings?

This was not examined. However, I believe that this is true to the degree that varying contextual settings affect the intellectual filter through which people respond to the feelingful experiences within that setting. Comfort levels, intoxication, purposes, intensity of conditions - these and

many additional conditions could affect the intellectual filter's functioning.

5. Is this potential variation among people responsible for the widely varying (and often disagreeing) theories of music researchers, philosophers, and church musicians?

If the model that I have described in this chapter is accurate, then these ideas could explain many of the differences among musicians and, thus, the disagreements.

6. Could this perspective serve as a point of departure for a comprehensive philosophy of music education and of church music?

Again, if the model that I have described in this chapter is accurate, then I believe this is a possibility.

#### Additional Observations

I observed several additional topics of interest to naturalistic research designs. The presence of husband-wife participants served the process well at many levels.

The senior population was reasonably willing to be forthcoming in responses, especially in cases where my theories did not ring true. Pastor Krage observed that this study gave participants an added sense of purpose.

I do not recommend written responses for senior citizens, because many have eyesight conditions and other physical challenges that affect their ability to respond freely.

Moderate familiarity with the participants aided the process at all levels, from recruitment through analysis and assessment.

Individual interviews in their homes seemed to be the most comfortable setting for most participants. However, forum group settings seemed to provide a consistency of understanding of the phenomenon being studied.

While it seemed that I was gathering too much data, I experienced a strong sense of perspective during analysis that I believe would have been missing without over-collecting of data.

This study was conducted in a setting that was seven hours from my home. This was reasonably difficult, but the selection of a central group, The Senior Saints, facilitated the study.

In all, I believe that I was able to gain a strong sense of the phenomenon through this multi-method approach to music philosophy, which concluded with many heuristic "Gestalt days" in seclusion as I prepared this document.

## Advantages of Phenomenological Process in Music Philosophy

The experiences of this study have led to this emerging discussion of the nature of music philosophy development. The process of music philosophy making has proven to be an elusive pursuit at every juncture. Those who know the most seem to be the least inclined to speak with certainty. With these thoughts in mind, and appreciating more than ever before the reductive nature of discourses about the nature(s) of music, I will now discuss the results of this study as they relate to the process of music philosophy, as indicated by the title of this report.

Many of my more important findings were not musical. Some were personal. None of the findings were offered as universals except within the narrowly-defined parameters described in this chapter.

I believe that I have demonstrated the value of a multi-method approach to questions of music philosophy. Naturalistic phenomenology formed the basis for the study, aided by an emphasis on homiletic processes, a positivistic questionnaire and heuristically developed conclusions. One surprising observation, the apparent multi-modal and multi-intensity nature of individual

musical responses, now seems in retrospect as though it should have been a starting assumption for the project.

Music is as strange as it is familiar, and questions about the elusive character of music are as old as philosophical inquiry itself. (Alperson, 1998, p. 1)

I believe that qualitative designs suit music philosophy research especially well for several reasons. First, the multifaceted and elusive nature of musical expression demands research designs that allow for both dramatic and subtle direction changes en route. Music philosophy can metamorphose from being clearly observable to barely observable to merely assumable to hardly imaginable and fluidly back to the clearly observable with little or no warning of impending changes. The flexible nature of qualitative designs allows the researcher to follow important new leads without submitting to methodological restraints that would allow an indistinct trail to completely disappear. The naturalistic nature of phenomenology provides constant feedback during research, allowing analysis to feed research in a continual life cycle.

While it is multifaceted and elusive, music also represents a complex, holistic entity (or entities). I



actually prefer Sparshott's (1987) description of music as a "prevalent mode of human behavior" (p. 43). The holistic nature of musical expression requires that philosophy take into account all of the various simultaneous means by which individuals make musical meaning. Musical response modes are actually innumerable, with each individual interacting based on personality sets and postures which are simultaneously affecting and being affected by nuances of musical expression.

### Limits of Phenomenological Process in Music

#### Generalizability

Generalizability, in the sense of quantifiable predictability, is not the desired outcome for qualitative research. Descriptions and conclusions apply to a study's participants only within the context of the initial study. However, findings from one study can be theoretically recontextualized, suggesting potentials for other contexts and, in the process, acquiring a logical situational generalizability when applied by discerning researchers and readers.

Following are two examples of the types of findings that can generalize to larger populations.

First, qualitative process can prove or disprove the existence of unfamiliar phenomena. Just as it only takes one sighting of a species to prove to the scientific community that further sightings are a legitimate potential, so also it only takes one sighting of a musical phenomenon to prove that descriptions of the phenomenon are warranted.

For example, in this study, I observed individuals who reported that extra-musical association was not a prevalent mode of response. I followed several trails of thought as I sought answers to this surprising finding. Eventually, the intensity of data with seemingly contradictory evidence forced me, because of the study's grounded nature, to form a compatible model - one which happens to conform to several other respected models in music philosophy. I call such contradictory evidences *catalytic truths*, because they effectively promote the most appropriate logical solutions while inhibiting inappropriate solutions.

Secondly, processes of information acquisition and models of research design are transferable commodities. Once demonstrated as being effective in one research practice, processes and designs become potential models for further research.

I believe that I have demonstrated, for example, the advantage a close alliance between qualitative and quantitative methodology within a single study. The fact that the questionnaire grew so naturally from questions produced by the study demonstrates such an alliance. This is not new to quantitative designs. Every assumption, discussion, conclusion and application - every insight during a study that has led to an analysis - incorporates some form of qualitative process. However, quantitative design structures tend to remain static because of the danger of the effects of contaminated variables.

While statistical generalizability is not a recognized outcome of qualitative processes, well-designed studies can provide a measure of trustworthy transferability to other studies and outcomes. This study has sensitized me to a view of research as a single modality whose means are varied. This study, alone, incorporated a multiplicity of methods. These methods flowed so comfortably from one to another that I was usually unaware of the presence of methodological diversity.

This study has also sensitized me to the lingering detrimental effects of proto-Platonic heuristic processes in music philosophy making. Music is varied in nature and

purpose, and is assimilated through multi-modal lenses and personality filters. Unfortunately, prevalent single-theorist, single-method philosophical paradigms within music education and church music - uni-modal in nature and outcome, a) promote division and polarization, b) confound both method and purpose and, c) by extension, erode administrative trust in, and respect for, music faculty and school music programs.

## CHAPTER EIGHT

### CONCLUSIONS AND RECOMMENDATIONS

This study explored a phenomenon called extra-musical association. Is the phenomenon, as a denotative function, appropriate to consider in music valuing and selecting processes? Babbitt and Leonhard (Mark, 1982), Meyer (Meyer, 1952, 1994) and Reimer (Reimer, 1970, 1988; Reimer & Wright, 1992) all seem to say no. The label "extra-musical" is not a trusted label among professional musicians these days. However, most practitioners within my professional constituencies, music education and church music, implicitly answer "yes, the phenomenon is appropriate as a consideration for music valuing and selection"; but they answer from distinctly different perspectives.

Music educators answer "yes" by saying "No, do not consider the denotative," - thereby relegating denotative perspectives in music to second-class status arguing that such perspectives do not represent "the truly musical." In other words, they would rid the music education community of denotative musical perspectives by defining them out of practice. Such attention thus constitutes, in effect, a

"yes" answer. "Yes, denotative perspectives are appropriately applied to valuing and selecting processes in music, and the conclusion is 'avoid extra-musical response modes.'"

Currently, in apparent contrast, conservative church musicians attach extra-musical association clauses to their music practicum statements, describing potential effects of extra-musical association on music outcomes. They select songs for worship that denote worshipful things, select songs for refreshment that connote freshness, and reject songs for any use that denote sinful environments.

Nearly every one of my associates and friends practices some form of associative musical decision making. Yet, I could find no research even to verify existence of the phenomenon, much less to define its validity for church music practicum statements.

### The Philosophical Process

Lacking grounded descriptions of extra-musical association in action, musicians have depended on opinion and instinct for those "yes" answers. So while this study was primarily a descriptive study, music philosophy was always the implied purpose.

I have sought, in Chapter Seven, to attend to those aspects of the phenomenon that apply most naturally to church music and to music education outcomes. I have also sought to demonstrate a methodological paradigm most beneficial to providing a clear portrayal of musical phenomena as those phenomena relate to philosophical models. Professionals do not have to rely only on instinct - that always debatable, scarcely defensible sympathizer - for their philosophy and practicum constructions. Instinct has always directed, and will always direct, the process, and the best instincts should carry the day; but instinct lives its entire life a step removed from certainty.

Professional musicians need appropriate methodologies for philosophy construction. Those methodologies should: a) begin with personally-held principles and instincts, b) compare and contrast with the principles and instincts of others, c) objectively observe phenomena, d) impartially challenge and criticize observations and conclusions, and e) synthesize all this into philosophical models that provide their own strategies for continual assessment.

This study demonstrated the value of applying such multi-method and triangulated strategies to the philosophical process. The most trustworthy philosophy is

one that is grounded at multiple levels; including connections to past experiences, present observations, and future outcomes and expectations. The four methodologies that I employed for this study all provided their own unique contributions to the study.

First, hermeneutics provided information about past instincts, experiences and perspectives. I grant that philosophy must remain a creative process, but creativity without such grounding will always be suspected of producing mongrel offspring. Good philosophy is trustworthy - connecting with and enhancing validated perspectives.

Secondly, grounded observations of a phenomenon in action should confirm and strengthen those homiletic findings. Unclear or questionable observations must be subjected to the most rigorous reliability measures possible, as described in Chapter Four.

This entire study turned, twice, on outlying observations from three of the participants. The first turn, suggested by observations during interviews, resulted in the questionnaire that verified multiple modes of response to music. As a result, I exit this study with a new perspective of human responses to music - one that was both suggested by and confirmed in grounded observations.



The second turn, suggested by my co-analyst, resulted in an adjusted definition of the extra-musical associative phenomenon as being a phenomenon experienced at varying levels of intensity, from imperceptible to undeniable.

Thirdly, quantification efforts, if beneficial, provide snapshots of targeted details of a phenomenon which, if interpreted appropriately, can illuminate characteristics of the phenomenon. In this study, the questionnaire provided an efficient, quantifiable means of verifying those multiple modes of musical response that were suggested by homiletic and naturalistic methods.

Finally, heuretic synthesis combined past with present, other's experience with my own, in a process that will continue beyond this report.

This is especially important to the philosophical process because, while determinations tend to be based on phenomenological processes, those determinations are usually developed through heuristic method.

Heuristics is a form of phenomenological inquiry that brings to the fore the personal experience and insights of the researcher. Heuristic inquiry asks:  
"What is my experience with this phenomenon and the

essential experience of others who also experience this phenomenon intensely?" (Patton, 1990, p. 71)

For example, a great debate persists in music education about the relative merits of Reimer's aesthetic education model as contrasted with Elliott's praxial model for music educators. Is it possible that both Reimer and Elliott are right? Perhaps a failure to factor the myriad social contexts of music education into the model constrains this option.

This particular discussion illustrates a heuristic process further supported by other's heuristics. Consider, for example, the following supporting passage by Jorgensen (1997) as she discusses social "spheres of musical validity."

Philosophers of music have largely overlooked social aspects of musical form and function until recently, when various writers argued that music making is fundamentally a matter of practices motivated and constrained by, and understood within, particular social and cultural contexts. (p. 35)

This idea is further supported by Scruton (1987).

The first thing to say is that every work of art aims to secure a certain response from its audience. This

response is not to the "information contained" in the work, but to the work itself. To put it slightly differently: the work of art is designed as the object of a certain response and is therefore composed on the assumption that the response in question is possible, that it lies within the available human repertoire. Responses depend upon prevailing psychological and social conditions. And if a response is to be significant to the person who feels it, it must bear some relation to his life as a whole: it must be part not only of his enjoyment, but also of his concern.

(p. 353)

Viewing the subject from this perspective, is it possible that Reimer's ideas are most appropriate for affluent, unicultural or small school districts while Elliott's are preferable for less affluent, multicultural or large districts, or visa-versa? What if both philosophical models fit every cultural setting, but with varying relative emphases. Perhaps group A should be 80/20 Reimer/Elliott, while group B should be the opposite - and perhaps music supervisors should reevaluate and adjust the relative emphases every year.

Within church music constituencies, increased use of folk and popular music styles in church settings at a time when, simultaneously, the use of hymns is decreasing - having virtually disappeared in many churches, has produced intense rhetoric on both sides of the issue.

On one side, sincerity of purpose is paramount. "Jesus musicians who plodded through the last eight years to spread the gospel were greatly upset at any ministry which would seek to destroy what they were convinced the Lord had wanted them to build" (Baker, 1979, p. 182).

On the other side, integrity of message dominates. "Methods that please God will doubtless be more effective than man's methods, regardless of man's sincerity" (Fisher, 1990, p. 12).

Then there are those who, like Liesch (1988), beg the entire question - preferring that musicians avoid taking a position, recommending that the issue be skirted because Biblical teaching on music is not style specific. He states:

The issue of style is difficult and complex.... I like the basic approach of Al Menconi to questions concerned parents ask him about rock music. Since the Bible does not say much about style he counsels

parents to sit down with their children and examine together (line by line) the philosophy behind the lyrics. Lyrics are easier to talk about. (p. 199)

Those two issues, the Reimer/Elliott debate, and the church music debate, represent issues that are currently being decided only through heuristic processes. Unfortunately, that philosophical process has, for many, scarcely progressed beyond Platonic practices.

In similar manner, many Biblically-oriented music philosophers include only textual homiletic references, heuristically applied, without considering the widely-varying contexts of historical practice, and the appropriate integration of such contextual information. One example would be those church musicians who avoid the use of instrumental music in services based only on early New Testament practices and a Biblical New Testament silence about their use. Such pronouncements ignore dangers that instruments in worship would have posed for the early, governmentally-prohibited church-in-hiding. A broader, contextually based philosophy considers Old Testament affirmations, plus the post-Constantine practices of a newly legalized church.

## Researcher Bias

I have read many descriptions of researcher bias, and of the methods of accounting for and managing that bias. I have stated that I believe it is impossible for a thinking person to possess no bias. Even individuals who determine to practice objectivity must admit that "valuing objectivity" is itself a bias. Moustakas (1994) offers the following perspective.

A suppositionless, pure ego state is in itself a supposition. Recognizing the limits of a transcendental phenomenology does not reduce the value of efforts to remove our prejudices, but recognizes and accepts the importance of the epoche process in all searches for and discoveries of knowledge. (p. 62)

Thus, it is not necessary to talk of no bias because that does not exist. The goal for philosophical inquiry is to manage bias. Evaluation of any philosophical idea requires, first, clear identification of personal biases that color both the evaluator and the evaluatee.

According to Moustakas, Husserl saw it a little differently.

The first and perhaps most significant presupposition is that one can achieve a pure and absolute

transcendental ego, a completely unbiased and presuppositionless state. (p. 60).

According to Bowman (1998), "The key to getting behind conceptual distortions to pure appearances is an act of suspending, setting aside, or 'bracketing' all presuppositions" (p. 257). I believe that this act of suspension, the managing of bias, is often missing from formal music philosophy building - and that the results are unfortunate for music constituencies.

Perhaps the most difficult challenge throughout this study was to develop and maintain the appropriate level of disinterestedness for the sake of objectivity. I discovered, at several junctures throughout the study, that I had become attached to personal opinions, both old and new. This certainly represents no new information.

However, during the final stages of this study I experienced a form of personal bias about which I had not read, and for which I was not prepared.

At more than one point in the study I seriously debated whether or not to ask hard questions required for truth finding within the epistemological definition of truth that I brought to this study. The potential biasing factor about which I had not read, in this case, was

"researcher self-preservation." A parallel to this would be "self-preservation within a constituency."

The first refers to a fear of what fellow researchers or readers might think about findings that disagree with commonly held beliefs. The second refers to a fear of what fellow constituents might think about findings that disagree with long-accepted practices or beliefs within a constituent sphere. In both cases, researchers must suspend fear in favor of observed truths, synthesizing a methodologically broad range of findings into the final model(s).

The potential for such researcher self-preservation occurred in the present study when, just days before the study's culmination, Pastor Krage recommended that I test my findings within an entirely different definition of extra-musical association - one that includes mere memories of events. My first inclination was to ignore the suggestion. (Actually, to respond in a patronizing manner. "That is *certainly* an *interesting* observation, Pastor Krage.") To consider his model at that time meant: a) searching for additional information, b) admitting that I may have been hasty in my analysis of outliers, and c)



admitting that I might have proposed an incorrect definition upon which the entire study stood.

On the other hand, to ignore (dismiss) his model would have meant that I cared less for truth than for reputation. I could have gotten away with it. This is the only study of its kind. All that I had to do was *not look*.

But that one final search uncovered one important nugget of additional information that matched his definition and interpretations, and brought my definition and interpretations into question. *Mrs. S said "Fun."* I had seen it before, but the word jumped out at me this time. (See page 212 of this report.)

When I reinterpreted her response, considering other outliers within Pastor Krage's perspective, I realized that the transcripts could actually fit both his and my models, but that the preponderance of information seemed to best fit his model.

The result of all this is that readers of this report will not have to discover that particular potential. It has already been revealed, and a better perspective has already taken its place - Pastor Krage's perspective.

How, then, do musicians rationalize findings that conflict with earlier held beliefs and, more importantly,

how have incorrect belief systems embedded themselves among current philosophies in the first place? Miles and Huberman (1994) describe one process, "moving from particulars to generalities," that can feed such error:

Tversky and Kahneman (1971) show how biased we are in moving from particulars to generalities. From one or two concrete, vivid instances, we assume dozens more are lurking in the bushes - but we do not verify whether or how many (usually fewer than we think).

People typically make a generalization, then illustrate it ("For example, my friend X ..."), but would be hard put to come up with several more instances of a supposedly widespread occurrence. To compound the problem, people as information seekers - and as processors - are far more likely to see confirming instances of original beliefs or perceptions than to see disconfirming instances, even when disconfirmations are more frequent... . (p. 263)

Similarly, constituent spheres tend to promote favored positions, thus artificially strengthening particulate viewpoints through repetition within a narrowly refereed domain. Such circular self-confirmation serves only to comfort where discomfort is required for growth and

maturing. This represents an intellectual correlate to the athlete who will not work out.

No single method would have been sufficient for this study, and I believe that no single method is appropriate for any philosophical process because methodological triangulations serve trustworthiness. In this study, each method played an integral role in fact finding. All methods were selected because of their potential for enhancing the coordinated effort of philosophy making. This is meta-philosophy - the philosophy of philosophy, and trustworthiness is the commodity of greatest value.

For researchers who seek other answers to other philosophical questions or who seek to refute findings from this study, keep in mind that the process of philosophy making requires every researcher or critic to keep one important thought in mind.

*Mrs. S said "Fun."*

### Participant Bias

I have discussed researcher bias at length, now, but little is mentioned about participant bias in qualitative methodological resources. Participants may come to a study with equal, or greater, self interests for a study than

even the self interests of a researcher. I have already expressed skepticism toward any researcher or theorist (even Husserl) who claims absolute open-mindedness concerning a question. One does not select a question without possessing a specialized interest in a topic, and, as I discussed before, even a position of open-mindedness toward a topic betrays its own set of enduring biases.

The researcher must also guard for the effects of participant bias. Mr. K represents an example of this. His bias was unintended. It was his personality. For him, emotional responses were not appropriate outcomes of feelings. Since part of the study was designed to sample and compare emotional outcomes of extra-musical associations, this personality characteristic actually served as a bias, confounding data collection and analysis for a period of time.

Special measures were required to find the actual meanings of the events, including two extra interviews with Mr. K. When I finally recognized his stoic postures, the discovery opened the door for me to factor his information into Pastor Krage's perspectives. Thus handled, Mr. K's information then became some of the most important defining information in the study. I realized that he had been

characterizing himself as being non-associative in this area, while simultaneously discussing extra-musical associations in his life. Assuming that his thinking processes were clear, I had to factor this apparent discrepancy into the perspectives that the study suggested. This illustrates the concept *catalytic truths* that I spoke of in Chapter Seven - supposedly-conflicting events that so effectively forge subtleties of meaning.

#### Potential Drawbacks to Phenomenological Inquiry in Music

The fact that no individuals initially questioned the presence of the extra-musical associative phenomenon was a concern for me, because three out of twenty ended up reporting "no experience" with the phenomenon. It seems to me that those three should have questioned the phenomenon from the start. Perhaps they did, but did not mention it until questioned. It is more likely that they simply do not think about music analytically.

This raises one concern for grounded modes of research. Readers and researchers alike must approach phenomenological studies with an equal healthy skepticism of results - especially those that seem to be outliers.

There are many places that accuracy can break down.

Consider the following possibilities:

a) Researcher phrasings may not clearly explain the true questions.

b) Participants may misinterpret good questions, lacking necessary understandings or experience for the task.

c) Researcher may be naïve in interpreting results.

d) Researcher may be dishonest in presenting results.

e) Participants may be unable to communicate appropriately.

f) Participants may not be forthcoming in answering questions.

### Implications for Music Education

When I began this study, a few music educator friends questioned its value for music education. It has been easy to validate the topic for church musicians, but the value for education is less obvious. I believe that its value is twofold.

First, the positions presented in Chapter Two include perceptions that extra-musical association may be at work at the most basic levels of musical expressiveness. Meyer

(1994) includes both connotative and denotative functions as being essential to musical expressiveness.

Sparshott (1998) and Kivy (1989) present rationale for similar thinking, and Langer's entire discussion of "forms of feeling" rests on a host of feelings that could be associatively interpreted. Finally, the entire discussion of vocalic parallels in music could be re-framed within the context of associative functioning.

To the degree, then, that music education philosophy relies on an understanding of the nature of music, this topic begins to take prominence. Even formalists use metaphors - "a soaring line," "gradually reaching a state of peacefulness" - and what is a metaphor if it does not denote? And what is denotation without an object or state of being acting as a reference? And how appropriately can musicians reference an object or state of being if it lies outside the listener's experience? Such references are, fundamentally, associative in nature, rendering our understanding of music itself as potentially associative.

Perhaps, then, denotative musics represent an appropriate *starting point* for musical understanding, and that our students would benefit from formal experiences that begin with strong denotations (The Moldau) and

associations ("that stumbling line") - eventually becoming sensitized to more subtle forms of feeling ("that phrase's pensive motion" or "that refreshing texture").

A second value to music educators resides in the innate relation of extra-musical associations to the things that they reference. This, alone, does not constitute a rationale, but it may come closest of any rationale in reaching the heart of a community. If music educators will embrace this notion, music could find a more resilient position in education. When educators program a favorite oldie at a concert, or sing a hymn, they are being more than tacit in their approval of the people and their culture.

I recognize the inherent dangers in an entirely referential focus for school music, and do not advocate the extremes usually implied from this discussion. However, I consider current reluctance to embrace all modes of responses, including denotative ones, as too narrowly focused for a healthy discipline.

Perhaps the reason music educators have to work so hard to sell a naturally valued commodity is because, within the many mandated hours and years of music instruction, music educator choices do not resonate with



appropriate community values. It is a double-sided coin. On the one side, educators must use leadership to influence what their constituents value, while simultaneously, constituent values should resonate in our curricular choices.

### Implications for Church Musicians

Since musical meaning is a function of perceptual adequacy and that in turn is a function of personal orientation or perspective, Clifton finds the idea of 'objective' aesthetic standards "pedantic" and "patronizing." "What right have I," he asks, "to demand that a person experience a piece of music exactly the way I do?" In short, to avoid reducing music to either an objective or subjective affair, Clifton grounds its nature and value in the lived experience of people who reside in a fundamentally human world. The result is a distinctly and laudably pluralistic account of music. (Bowman, 1998, p. 268)

How do we balance personal orientation or perspective with a need to avoid unbridled relativism of musical experience - a position that is untenable to every theorist cited in this document, sacred or secular?

Wolterstorff (1987) talked of proper compositional posture, which included awareness of the workings of extra-musical association in a broader cultural relationship of composer/consumer-as-critic (see page 31).

Still, he acknowledged the grounded nature of the musical experience as an ultimate confirmation of ongoing acculturation processes.

Social practices are embodied in their works, at some points even to the extent of being constitutive of the identity of those works. They contribute to the 'why' of those works, to their rationale. The rationality of a work of art is neither purely interior to the work nor purely interior to the artist; not even its identity is. (p. 125)

Even Hanslick (1986) succeeded in circumventing relativistic postures in the broader musical experience; stating that a cultural connotation starts with the appropriateness of a musical style to fit a cultural context, then "doubles back" as an associative phenomenon.

It is not because it is dance music that it lifts the foot; rather, it is because it lifts the foot that it is dance music. (p. 54)

Garlock (1992) also subscribed to this "doubling back," stating both that music is stylistically predisposed to enhance certain environments, and that subsequent extra-musical associations re-influence those and other environments.

So the challenge is to adopt a position allowing for both sides of that "doubling back" process without breaking the cycle by overemphasizing either a universal stylistic predisposition, or by overemphasizing culturally- and experientially-based musical meaning. Further complicating the process, I have demonstrated that individuals bring to the whole process a predisposed musical personality within which they seem to operate. But how does this relate cultural practice to musical choices in a non-relativistic manner? Sparshott (1987) notes:

We must be prepared at some point to rest in a given, and are entitled to appeal to generally observable facts. The most we can hope for is that the given interests to which we appeal should be such that it seems readily comprehensible that human beings should have them - that they should match the image of humanity that we best like to envisage.... It is of the utmost importance that we should be prepared to

find that different musical practices, or different aspects of one practice, answer to different kinds of interest,... (p. 52)

For the conservative Christian, the "given interests to which we appeal" - the "image of humanity that we best like to envisage" to which "different musical practices" answer, begins and ends in the following quotation - a passage that defines Christian purpose.

And he gave some, apostles; and some, prophets; and some, evangelists; and some, pastors and teachers;

For the perfecting of the saints for the work of the ministry, for the edifying of the body of Christ:

Till we all come in the unity of the faith, and of the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fullness of Christ:

That we henceforth be no more children, tossed to and fro, and carried about with every wind of doctrine...

But speaking the truth in love, may grow up into him in all things, which is the head, even Christ.

Ephesians 4: 11-16 (The Holy Bible, King James Version)

Thus, the Christian's best "image of humanity" can only be the image of Christ. That image supplies the spirit and content of music in the Christian life, which "doubles back" in a constant reinforcing process gradually bringing the Christian to the "measure of the stature of the fullness of Christ." It is a life-long process.

This image also becomes the standard for assessing musical practices among a diverse population and within diverse cultural spheres. Music philosophers recognize the existence of varying spheres of musical validity (Jorgensen, 1997). Christian musicians are required to know not only their own sphere(s) for purposes of local ministry, but also to understand purely scriptural criteria for assessing others' spheres. This requires accepting diversity within moral parameters delineated in scripture while understanding that we lack God's full perspective of ministry.

When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.

And now abideth faith, hope, charity, these  
three; but the greatest of these is charity.

I Corinthians 13:11-13 (ibid.)

The Christian life would be easiest if God clearly delineated all issues in stark contrasts - as is required for young children. The message of each of the three above-cited verses is easiest for the conservative Christian to digest when considered separately. However, within the context of chapters 12 and 13, and in juxtaposition with each other, these verses characterize a mature Christian posture of tolerance toward those whose ministries and gifts are difficult to understand. The message is clear. Christians lack God's perspective, but can exercise faith by trusting that their God possesses the full picture - a picture that He promises to provide at a more appropriate time (verse 12).

"Diverse individual musical response personalities within diverse cultural spheres of validity" represents the norm for the Christian church. This has been the case since the dispersion. It is not necessarily the responsibility of local church musicians to adopt practices from other cultural spheres for local use. However, it is the church musician's responsibility to accept legitimate musical

differences between cultures and among individuals within each culture - not only tolerating, but also loving those whose practices fall outside familiar cultural spheres - without being subsumed by practices contrary to Christian growth and maturity. This process generates, and will continue to generate, most of the tension within conservative Christian circles until the dark glass is removed.

#### Recommendations for Further Study

Many questions have been raised, questions that could not be considered in a timely manner. Several issues are in the process of being considered, and need to be developed more fully.

The questionnaire suggested more questions than it was designed to answer. The purpose for the questionnaire was only to verify that multi-modal responses to music take place, and that those modalities vary from person to person. I believe that the questionnaire established that much.

Still, other suggested questions include the following: 1) Do those modalities also change intrapersonally from context to context? If so, what is the

nature of those changes? My instincts say that they do, but within ranges that are stable. 2) What are the actual categories of modal responses? I discovered that my questionnaire was limited by the fact that it relied on simply-stated written descriptions of complex modalities. Differences between the responses of the Senior Saints and those of the Maranatha population could not be characterized because too many variables were active simultaneously.

Therefore, it would be good to administer a similar questionnaire verbally in an effort to factor various suggested domains and categories. Then it would be possible to develop a questionnaire, still to be administered verbally, but which could shed light on the effects of specific variables such as age, economic status, philosophical/religious persuasion, and personality characteristics on modal response sets. If I were to undertake such a study, I would design a set of questions, rather than a single question, for each suggested modality. I would also allow contingent follow-up questioning, encouraging appropriate adjustments to the model. This would provide a clearer picture not only of the nature of these people, but also, of the nature of music itself.



3) What is the nature of varying strengths of associative responses to music? If the model suggested by Pastor Krage and adopted as conclusions for this study is correct, then there exists, for each individual, a continuum of intensities within each modal response category. Also, if it is confirmed that intrapersonal contextual changes take place, 3b) are they changes of intensity only? 3c) What prompts changes, and 3d) how quickly can changes take place? 3e) Do individuals tend to return to a basic personal disequilibrium which, in effect, becomes a more gradually changing musical personality - or to an equilibrium which represents an unchanging musical personality? For example, if an individual is generally more technica-musically inclined (as a cerebral game GAM2), and less emotiona-musically inclined, could that musical personality permanently change? I believe that I have witnessed this process, but have never considered it from this perspective.

Most importantly, I see value for this type of study in its potential to produce an environment of greater respect - fewer turf battles among musicians. Just as individuals can learn to be tolerant of other social cultures - and thus of that culture's individual members, I

believe that individuals can learn to be tolerant of other musical perspectives - and thus of proponents of those perspectives.

I also believe that music educators will benefit from modality-based perspectives of their students. If it is wise to adopt visual teaching methods to help visual learners, it may also be wise to adopt technica-musical teaching methods to reach those who respond to music predominantly through more technical modalities.

Finally, 4) I would like to see additional research that explores the entire potential range of *musical associative responses* within the Krage model - from the subtleties of Langerian forms of feeling to the exuberance of Mrs. B's perceptions.

Notice that I have removed the *extra-* from the phrase *musical associative responses*.

#### EPILOGUE

Music always defies our feeble attempts at description. Just as efforts to compartmentalize and categorize an individual will always diminish that individual, so also attempts to describe and categorize music will always diminish music. Burrows states it well:

(B)ecause of the distinctive kind of 'thing' it is,  
music cannot accommodate definitive representation.

Its radically temporal character, its polyvalence, and  
its corporeality mean that efforts to explain,  
interpret, describe, analyze, or represent it must be  
inherently reductive. (p. 292)

Perhaps it is best to accept music as being the great  
mystery that it is. Perhaps, in the process of effectively  
categorizing and describing it, we will diminish its  
wonderful mystery. Could this be why so many Senior Saints  
declined my invitations to specifically explore the  
philosophical depths? Perhaps these people have witnessed  
the synthetization of too many treasures.

But one thing is certain. Exploration is built into  
the heart of humankind. Just as people seek to extend the  
skies and the seas, and just as they strive for better  
mousetraps and computers; there will always be those whose  
intrigue and invention turns to the nature of this great,  
unassailable gift that children understand so well:

*Music is the sum of all our memories,  
even those we have forgotten,  
reborn as gesture and inflection,  
the shape of memory itself. (Adolphe, 1996, p. 98)*

## APPENDICES

APPENDIX A

UCRIHS Consent Form

Date:

Dear friends,

I am beginning a research project as part of the requirements for my doctoral program at Michigan State University. The purpose of the study is to consider various aspects of senior citizen opinions about music. I have chosen to complete that research among the Senior Saints group at Freedom Farm. You have been recommended by Pastor Krage as a possible participant in this study.

As a participant, you would be asked to take part in two individual interviews, plus two small focus groups discussing personal perceptions and attitudes about music. The two individual interviews will take place between June and August, this summer. The focus groups will meet twice, either before or after one of the next four regularly scheduled Thursday meetings of The Senior Saints. The two individual interviews should take less than one hour apiece, and the group forums should take about one hour apiece, for a total of approximately four hours.

As a participant, you would be free to respond to all questions, or to decline to answer any of the questions that are asked.

All information that is gathered from the interviews will be held in strict confidence. You will receive a written transcript of your interview participation, for verification of information. Your responses will be filed under an assumed name, and any written record of responses will be reported under that assumed name. Your privacy will be protected to the maximum extent allowable by law.

If you have other questions or concerns about your individual rights as you participate in this study, you may contact David E. Wright, Michigan State University URICHS Chair, at 517/355-2180.

Your signature following this paragraph indicates your consent to participate in this study.

Signed: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_, 1999

Thank you for your consideration.

Sincerely,

Rick Townsend

UCRIHS APPROVAL FOR  
THIS project EXPIRES:

JUL 13 2000

APPENDIX B

Introductory Forum Group Survey

**Personal information:**  
**Rick Townsend's dissertation project.**  
**July 15, 1999**

Name \_\_\_\_\_ Age \_\_\_\_\_ (optional)

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Area Code \_\_\_\_\_ Phone Number \_\_\_\_\_

Best times to call \_\_\_\_\_

Where would you like to have your two personal interviews?

Home? \_\_\_\_\_ Other? \_\_\_\_\_

.....

**Before we start our discussion, please answer the following questions:**

Do you like to sing? \_\_\_\_\_ Do you play an instrument? \_\_\_\_\_

If you play an instrument (or instruments), which instrument(s) do you play?

\_\_\_\_\_

Was your family musical when you were a child? \_\_\_\_\_

Did your grade school offer music classes? \_\_\_\_\_

Please name three or four of your favorite musical pieces.

\_\_\_\_\_

\_\_\_\_\_

Thank you for your assistance with this project.

## APPENDIX C

### The Maranatha Questionnaire

**FOLLOWING IS A LIST OF 15 various ways people respond to music, think of music, or use music. It may be that you respond to, think of, or use music in ALL , SOME , or NONE of these ways.**

**A. In each of the following cases, please indicate the FREQUENCY of your own responses to, thoughts about, or uses for, music. 1 = NEVER 7 = ALWAYS ? = I DON'T UNDERSTAND**

Do you ever think of, respond to, or use music ...	NEVER							ALWAYS						
1. as a language of emotions? (Circle the appropriate number, or "?").....	1	2	3	4	5	6	7	?						
2. as a cerebral game, puzzle, and/or challenge?.....	1	2	3	4	5	6	7	?						
3. as an aesthetic work of art — (as with poetry or visual art)? .....	1	2	3	4	5	6	7	?						
4. as an expressive representation of basic human feeling and/or sensation?....	1	2	3	4	5	6	7	?						
5. as musical "action" mainly to be done, whose value is based in the doing?..	1	2	3	4	5	6	7	?						
6. as a phenomenon that you understand best at a purely personal level? .....	1	2	3	4	5	6	7	?						
7. as a representation of a composer's feelings and/or emotional state?.....	1	2	3	4	5	6	7	?						
8. as an act of worship or praise? .....	1	2	3	4	5	6	7	?						
9. as a different personal level of spiritual experience (not worship or praise) .	1	2	3	4	5	6	7	?						
10. as a phenomenon that stimulates and/or prompts other memories? .....	1	2	3	4	5	6	7	?						
11. as a teaching tool?.....	1	2	3	4	5	6	7	?						
12. as a social phenomenon - awareness of how others are responding? .....	1	2	3	4	5	6	7	?						
13. as an escape from pressures of life?.....	1	2	3	4	5	6	7	?						
14. as entertainment — pure and simple?.....	1	2	3	4	5	6	7	?						
15. as a stimulus to awaken the senses?.....	1	2	3	4	5	6	7	?						
16. in multiple ways simultaneously (ie. as art, as worship, and as "act")? .....	1	2	3	4	5	6	7	?						

**B. Please list what you consider to be the MOST IMPORTANT categories, followed by what you consider to be the LEAST IMPORTANT categories.**

**MOST IMPORTANT** \_\_\_\_, \_\_\_\_, \_\_\_\_ **LEAST IMPORTANT** \_\_\_\_, \_\_\_\_, \_\_\_\_

**C. Please use the back of this form to indicate other opinions about this issue that you consider to be important.**

**D. (Optional) Please provide the following information.**

**Gender:** M F      **Year of Birth:** 19 \_\_\_\_ **Race:** \_\_\_\_\_

**Religious and/or Philosophical Disposition:** \_\_\_\_\_

**Highest Degree Held:** \_\_\_\_\_ **Urban/Suburban/Rural Background** \_\_\_\_\_

**Current Profession/Position:** \_\_\_\_\_

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