

**My Musical Self: Examining Social Influences of Community Band Membership on
Musical Identity Using Social Identity Theory**

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Abstract

Research demonstrates that involvement in musical ensembles provides an environment for individuals to grow personally, musically, socially, and independently (Cavitt, 2005; Coffin, 2005; Coffman, 2002, 2006, 2008; Coffman & Adamek, 2001; Dabback, 2008; Taylor, Kruse, Nickel, Lee, & Bowen, 2011). Typically, research with community bands focuses on older adults who are in the retirement phase of life (see Ernst, 2001; Ernst & Emmons, 1992; Dabback, 2008; Hays, 2004; Hays & Minichiello, 2005; Coffman, 2002, 2006, 2008; Southcott, 2009). However, many community bands are seeing more of an intergenerational aspect to community band membership. The current study explored how individual participation in intergenerational community concert bands influences participants' musical identity with respect to: a) the instrument, the section, and the band as a whole?; b) prolonged membership and multi-band membership?; and c) learning new musical repertoire. Adopting a qualitative multiple case study approach and guided by a Social Identity Theory and musical identity theoretical framework, this study included fourteen participants (N=14) from three community concert bands in Eastern Ontario. Each participant completed a demographic questionnaire, a series of four journal entries, one virtual semi-structured interview, and one virtual focus group session with participants from the same respective band. Data was analyzed using Bloomberg and Volpe's (2008) "roadmap" to identify the themes both within and across cases (Miles & Huberman, 1994; Seidman, 2006). The main findings of this study relate to how musical identity is influenced by group membership, social comparisons, and perceived musical ability to influence the well-being of intergenerational community band members. Further implications relate to the value of music education and lifelong learning.

Dedication

To my parents, with love.

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The journey towards a Ph.D. was filled with determination, persistence, and a wonderful group of individuals offering their constant support and guidance.

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Chapter 1 – Introduction

“In music I am an untrained modest plodder who is learning late about tuning, tone and dynamics.” – Abraham

“(…) playing something that challenges me in a different way, a piece I might not have selected myself, stretches my abilities and makes me a better player.” - Christina

“I have a tendency to be more hard on myself than other people. I’m always afraid the director’s gonna yell at me. Or if I’m out of tune – and in the other band, [name of second band], they’re good at telling me if I’m out of tune and if I make a mistake. So, once that [happens], I tend to play worse because I feel like ok, I’m not good enough to be here.” – Evonne

“I’ve never been able to actually read the rhythm. They can just, they see that, they read it, they can reflect that in the notes they play. I have to hear it” - Gary

“Through the years the one thing I felt was missing was being in a concert band environment since it was my life back in the day. I lived and breathed concert band and missed it more than I knew.” - Holly

“So, you can get away with a little bit more with playing the drums. I can make it my own there in the back. It kind of defines you as a drummer (…).” - John

“I never really thought of myself as a musician. Isn't that sad?” - Katherine

“I feel like oftentimes, like, other people in my section, at the beginning, they're better than I am. But then I feel like I make more progress.” - Penny

As more adults enter the retirement phase of life and have more time for recreational activities and learning new skills, the population of adults in North America who are members of community bands is growing (Hallam & Creech, 2016; Hays & Minichiello, 2005; Hebert, 2009). Research shows that involvement in musical ensembles provides an environment for individuals to grow personally, musically, and socially, and that this has positive outcomes for overall well-being for aging adults (Cavitt, 2005; Coffin, 2005; Coffman, 2002, 2006, 2008; Coffman & Adamek, 2001; Dabback, 2008; Taylor, Kruse, Nickel, Lee, & Bowen, 2011). Thus

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far, research has explored community band participation with respect to social, cognitive, and physical implications for aging adults (e.g., Brochard, Dufour, & Depres, 2003; Carucci, 2012; Coffman, 2002, 2008; Coffman & Adamek, 2001; Creech, Hallam, McQueen, & Varvarigou, 2013; Dabback, 2008; Gaser & Schlaug, 2003; Hays & Minichiello, 2005; Saarikallio, 2011; Silvia et al., 2008; Rohwer, 2008). While intergenerational community bands have been examined in various capacities and theoretical lenses, research has not focused on how participation in intergenerational community bands influences musical identity for individual members from their own perspectives within a Social Identity Theory and musical identity framework.

Statement of the Research Problem

From young adults to senior citizens, community bands are seeing a wider range of ages in their memberships. Within these varied age groups, members range in musical abilities and experience. Regardless of age and musical experience, the community band environment provides a place for identities to grow and change through weekly rehearsals, concerts, social interactions, and collaborative learning. Adopting a qualitative multiple case study approach and guided by a Social Identity Theory and musical identity theoretical framework, this study explored the musical identity of fourteen intergenerational participants with respect to: a) the instrument, the section, and the band as a whole; b) prolonged membership and multi-band membership; and c) learning new musical repertoire.

Researcher Perspective

This study stems from my educational background in psychology, a research interest in socio-emotional well-being, a personal love for music and music education, and my own experiences with community bands. Focusing on musical identity specifically has evolved from a

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lifetime love of playing music. From my parents enrolling me in piano lessons at five years of age, learning the flute, alto saxophone, and soprano saxophone during middle school, joining community concert bands in Grade 9, and continuing to play the flute and the two saxophones today, music has always been part of my life and part of my identity.

Since I could not physically partake in sports and other activities as a child, music became an outlet where I could learn about myself and define who I am in different ways. For me, music served to foster responsibility, patience, and determination that had no bearing on my physical disability and limitations while increasing my confidence as I developed my skills and my own musical identity through my music-making experiences. Knowing how important playing music and being part of a community concert band has been in my own life, this study is meaningful for me and has allowed me to deepen my understanding of musical identity from others' experiences while merging seamlessly with my own strengths and research interests.

Rationale and Significance of the Study

Research has explored how identity is influenced by new experiences and how it changes as adults enter different stages of life (Deaux & Burke, 2010; Hogg Terry, & White, 1995; Hogg, 2006; Marcia, 2002; Mclean, & Pasupathi, 2012). Research has also explored how community band memberships can offer a new identity for adults during these times of change (Creech et al., 2014; Dabback, 2008; Hargreaves, MacDonald, & Miell, 2005). However, research on community bands often focuses on a) older adults (i.e., 50 years and older) rather than younger adult age groups (e.g., Ernst, 2001; Ernst & Emmons, 1992; Dabback, 2008; Hays, 2004; Hays & Minichiello, 2005; Coffman, 2002, 2006, 2008; Coffman & Higgins, 2018; Southcott, 2009) and b) identity as a global entity, rather than focusing on musical identity and how it influences the individual. Authors such as Creech et al. (2014) have concluded that musical identity can help

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aging adults navigate well-being later in life, with research typically focusing on older adults who are in the retirement phase of life (see Ernst, 2001; Ernst & Emmons, 1992; Dabback, 2008; Hays, 2004; Hays & Minichiello, 2005; Coffman, 2002, 2006, 2008; Southcott, 2009). However, many community bands are seeing more of an intergenerational aspect to community band membership. To address this gap, the study examined individual experiences in community bands and their influences on musical identity for fourteen community band members of varying ages and varying community concert bands. While participant recruitment was partly based on fulfilling an age bracket, data was not analyzed based on these age differences. Both age categories and the bands selected for the study were a means of gaining a broader range of participants and a broader representation of individual experiences with respect to musical identity in relation to community concert band memberships.

A study of this nature is important for several reasons. By including individuals of a broader range of ages, we can explore how musical identity develops and is maintained through community band participation at different stages of life. We can also begin to understand how musical identity is influenced by social comparisons, perceived strengths and weaknesses, and group memberships and how each contributes to an overall sense of Who am I? through Social Identity Theory as individuals engage in community band music-making experiences. Which experiences are the most salient to one's musical identity and how do these experiences influence the subcomponents of musical identity? How do these experiences influence an individual's well-being for a wider range of individuals?

Finally, learning occurs at any age and these experiences can influence one's identity. Community bands offer individuals of all ages learning experiences on their own terms. Contributing to adult learning research in arts education, this highlights the importance of

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lifelong music education, as well as learning beyond a conventional classroom environment and its continued influence on well-being as individuals age.

Thesis Overview

To provide a better understanding of musical identity for community band members, the study addressed one research question in three parts: How does individual participation in intergenerational community concert bands influence participants' musical identity with respect to: a) the instrument, the section, and the band as a whole?; b) prolonged membership and multi-band membership?; and c) learning new musical repertoire? To situate the research question in literature, I will first provide an in-depth review in the areas of: (1) Community Music, (2) Community Band Ensembles, (3) Adult Learning and Music, (4) Music and Identity, and (5) Musical Identity and Community Bands. In the last two sections of the literature review, a particular focus will be given to Social Identity Theory and musical identity, which will be used as the foundation for data collection, data analysis, and the synthesis of the findings.

I will then present the methodology and explain how the data from the demographic questionnaires, journal entries, semi-structured interviews, and focus group sessions was examined, leading to an in-depth analysis of major themes identified from the data. Answering the three parts of the research question, the findings will be situated within the literature and the dissertation will conclude by identifying key contributions and implications of the research, discussing the limitations of the study, and offering recommendations and suggestions for future research.

Chapter 2 - Literature Review

Chapter Overview

This chapter will present an in-depth review of relevant past and current literature focused on: (1) Community Music, (2) Community Band Ensembles, (3) Adult Learning and Music, (4) Music and Identity, and (5) Musical Identity and Community Bands. From a broad review towards a more narrowed examination, focusing on these main categories in the literature will help to situate the study within relevant research as well as identify gaps in the literature. The literature review will also help to explain why it is important to examine musical identity for community band members and its impact on the individual at varying stages of life. Finally, the chapter will conclude with an overall summary.

Community Music

Music can be described as a fundamental channel of communication that “provides a means by which people can share emotions, intentions, and meanings” (Hargreaves, MacDonald, & Miell, 2005, p.2). In general, music is perceived as something we do both *with* and *for* other people, and in a very broad view it can be conceived as:

ranging from an infant’s response to its mother’s song, or the beginning attempts of an elective mute to move in time to a rhythmic stimulus, to audience reaction to recorded and broadcast music, or to a complex group improvisation involving interactions between performers and audience (Hargreaves, MacDonald, & Miell, 2005).

Historically, music has been used in games, dancing, ceremonies, and rituals; to mark moments of birth, marriage, and death; and to articulate religious beliefs and traditional practices. During WW1, music ensembles raised troop morale and were used for ceremonial occasions as well as providing entertainment for the local community (Holz & Jacobi, 1966). However, following the

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end of WW1, many town bands ceased to exist and by the mid-1930s, a combination of new interests and severe economic depression contributed to the elimination of all touring professional band activity (Yarberry, 1979). By the mid-1920s, the focus of band activity had shifted away from professional and military to the school and the university, with the primary aim progressing from entertainment to education (Goldman, 1961). More recently, music has garnered notable attention in relation to adult learning, particularly as more adults are entering the retirement phase of life and have more time for recreational activities, learning new skills, and fulfilling lifelong dreams to learn music.

Framing music-making within a social context, Small (1998) developed the theory of *musicking* to better appreciate not just *how* but *why* engaging in a musical performance influences one's existence as individual, social, and political beings. Further contextualizing community music-making in social settings, Higgins (2012, p.3) proposed three perspectives: (a) music of a community; (b) communal music making; and (c) an active intervention between a music leader or facilitator and participants. The first two perspectives describe music making that occurs within a community at any given time, and includes communal music within traditions, social interactions, and local customs. In contrast, the third perspective describes community music making outside of formal teaching and learning that is facilitated by skilled leaders but absent of a "set curricula" (p. 4). Overall, Higgins (2007) views community music as committed to encouraging music making as it occurs outside of traditional institutions and providing opportunities for all people regardless of musical abilities and age to engage in music-making in both informal and formal contexts. Higgins (2008a) later describes the structure of community music as "safety without safety" (p. 391) in that it provides individuals with a safe starting point or foundation from which they can then move towards the unfamiliar by taking risks and pushing

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boundaries within their musical participation.

Focusing explicitly on community music, including community band ensembles, Veblen and Olsson (2002) characterize community music activities with the following attributes:

- Emphasis on musical variety and diversity that reflects and enriches the cultural life of the community and the participants;
- Active participation in music-making of all kinds (performing, improvising, and creating);
- Development of active musical knowledge (including verbal musical knowledge);
- Multiple learner/teacher relationships and processes;
- Commitment to lifelong musical learning and access for all members of the community;
- Awareness of the need to include disenfranchised and disadvantaged individuals;
- Recognition that participants' social and personal growth are as important as their musical growth;
- Belief in the value and use of music to foster intercultural acceptance and understanding;
- Respect for the cultural property of a given community and acknowledgment of individual and group ownership of music;
- Ongoing commitment to accountability through regular and diverse assessment and evaluation procedures;
- Fostering of personal delight and confidence in individual creativity;
- Flexible teaching, learning, and facilitation modes (oral, notational, holistic, experiential, analytic);
- Excellence/quality in the processes and products of music-making relative to individual goal of participants; and

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- Honouring of origins and intents of specific musical practices (p. 731).

Veblen also proposed that individuals who engage in community music-making may experience greater personal satisfaction, enjoyment, self-expression, individual creativity, artistic excellence, self-esteem, joy, and/or the enhancement of individual and/or group identity.

However, even with the focus on the individual, the relationship between the individual and the group is at the center of community music and shapes its other characteristics. This relationship can be fluid but is primarily characterized by a shared sense of responsibility. As stated by Veblen, “One’s individual responsibility to the group is reciprocated by group responsibility to the individual” (Veblen, 2008, p. 7).

Nearly a decade later, Higgins (2012) offers a refined list of “ideals” for community band musicians, including many of the same notions as Veblen and Olsson (2002). Higgins, however, streamlined his “ideals” to include all-inclusiveness; accessibility; encouragement; confidence; ownership; flexibility in teaching; development of social, personal and musical growth; commitment to life-long learning; cultural:inter-cultural respect, diversity, awareness of disenfranchised and/or disadvantaged individual and groups; and finally, accountability. These proposed ideals continue to be present amongst community band ensembles – many of which will be touched upon as the literature review unfolds and examines community band ensembles, learning, and identity.

Community Band Ensembles

The Adult and Community Music Education Special Research Interest Group web site (ACME SRIG, n.d.) defines a community music ensemble as “an instrumental or vocal group that is typically comprised of volunteer amateur or semi-professional musicians.” To further the definition of a community band, the Community Music Activity (CMA) commission of the

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International Society for Music Education (ISME) states that:

everyone has the right and ability to make, create, and enjoy their own music and that active music-making should be encouraged and supported at all ages and at all levels of society. A core concept is that community music activities do more than involve participants in music-making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns (...)

(<http://www.isme.org>).

A main characteristic of community band ensembles is that participants are engaged in a voluntary activity of music-making, with a primary focus on the process of performing music. According to this philosophy, music is an act or process rather than an object or product in that “Performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform” (Small, 1998, p. 8). Offering a different view, Elliott (1995) contends that “musicing” is a deliberate form of “doing and making” (p. 49) and can be used interchangeably with “performing.” According to Elliott, “musicing” is an intentional, thoughtful, and knowing act. Overall, Small “focuses on a wider meaning of “musicing” that includes all possible interactions with music,” while Elliott’s situates the act of “musicing” as it relates to both performers and listeners (O’Toole, 2005).

Using both qualitative and quantitative methodologies, the definition and focus on music-making within community band ensembles continue to expand. A sizable portion of the literature has been devoted to status studies of community music participants (see Bell, 2000; Dale, 2018; King, 2009; Mantie, 2012; Redman & Bugos, 2019; Rensink-Hoff, 2009; and Selph & Bugos, 2014). Researchers have identified differences in the male-to-female ratio of community music participants depending on the type of ensemble (see Holmquist, 1995; Redman & Bugos, 2019;

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Tipps, 1992; Vincent, 1997). Overall, studies focusing on community music ensembles fall into two main categories: those that explore ensemble history and demographics and those that investigate individual involvement outcomes and motivation for joining and/ or continuing participation in a community ensemble. While many of these studies are dated (see Bowen, 1995; Carson, 1992; Chiodo, 1997; Martin 1983; Patterson, 1985; Spencer, 1996; Thaller, 2000; and Wilhjelm, 1998), more recently authors such as Brown (2016), Mantie (2012), Cavitt (2005), Pitts (2009) and Roulston & Jutras (2015) have also contributed notable research to these two main categories. Through quantitative measures, Brown (2016) and Mantie (2012) both endeavoured to create a demographic “music profile” of those who participate in community ensembles while Cavitt (2005) assessed factors that influence adults’ participation in community band ensembles and created a profile of adults who continue to actively participate in community bands. Through qualitative methods, Cavitt (2005) concluded that personal satisfaction (i.e., a sense of accomplishment and increased self-esteem, pride, and self-discipline) was the most enjoyable aspect of adult participants’ band experience. Overall, findings reflect that what is reinforcing, enjoyable, and important to these individuals may in turn assist educators in nurturing lifelong music making. Pitts (2009) and Roulston and Jutras (2015), however, examined the motivation aspect of participation in community ensembles. Specifically, Pitts (2009) examined the written music histories of adults and concluded that influences and motivation for continued musical engagement included parents, teachers, and previous music-making experiences. In contrast, Roulston and Jutras (2015) noted motivation as an outcome of learning in a self-directed environment, mutual respect between students and instructors, and instructors recognizing their needs. Other personal reasons and motivations for music-making have also been documented, including joy, fun, personal satisfaction, and social benefits (see

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Cumberledge & Acklin, 2019; Cavitt, 2005; Dale, 2018; Goodrich, 2019).

Social Outcomes of Community Bands

Participation in musical ensembles often declines as students become more involved in other activities with each increasing grade level (Adderley, Kennedy, & Berz, 2003), or it ends upon graduation from high school (Boswell, 1992). However, those who continue to play in musical ensembles into adulthood show enhanced social wellness and improved relationships (Blacking & Nettle, 1995; Coffman & Adamek, 2001; Creech, Hallam, McQueen, & Varvarigou, 2013). Furthermore, the informal setting of community bands can offer entry points for adults to re-engage with music (Roulston, 2010) as it provides an opportunity to reclaim a previously existing identity or to establish, develop, or create a new identity altogether, which has been shown to contribute positively to well-being as adults age (Creech et al., 2014; Dabback, 2008; Hallam & Creech, 2016; Hargreaves, MacDonald, & Miell, 2005). Finally, social benefits in terms of group identity and companionship are often stronger for those who are beginners together (Jutras, 2011).

In a study by Hays and Minichiello (2005), in-depth interviews and open discussions (with participants ages 60 and over) revealed how musical networks contribute to feeling accepted, valued, needed, and connected to the self and to their emotions. The discussions also revealed that the social networks of community bands protect members from feelings of isolation and loneliness, allowing individuals to find meaning in their lives. Several authors support these findings, while adding that community bands provide individuals of all ages with a social structure, a support system of people with similar interests, and a sense of pride in their musical membership (Adderley, Kennedy, Berz, 2003; Ernst & Emmons, 1992). Although social interactions among members do not guarantee that a social support structure will develop, the

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perception of support being available is the key predictor of potentially beneficial outcomes for overall well-being (Carucci, 2012). Additionally, individuals who play in community bands feel social benefits by serving the community and by being an active member of society (Dabback, 2008; Diamond, 2001; Hays & Minichiello, 2005). Participation has been demonstrated to benefit social cohesion, provide cultural and expressive outlets, as well as increase health and well-being benefits, most notably for older adults (Creech, Hallam, McQueen, & Varvarigou, 2014; Davidson et al., 2014; Hays & Minichiello, 2005; Joseph & Southcott, 2015; Lamont, Murray, Hale, & Wright-Bevans, 2018). To summarize, community bands offer a support system and the opportunity to engage with others who share similar interests, which contributes to the emotional benefits of participating in community band ensembles.

Emotional Outcomes of Community Bands

The structure of social support when playing a musical instrument in a community band often provides an individual with comfort and inner peace (Carucci, 2012), which can lead to positive outcomes of overall health and well-being for adults of all ages (Coffman & Adamek, 2001; Coffman, 2002, 2008; Cohen, 2006; Jutras, 2011). Playing music also provides a context for regulating one's emotions, a notion supported by several authors (Batt-Rawden & DeNora, 2005; Gabrielsson, & Lindström, 1995; Lamont, 2012; Saarikallio, 2011; Sloboda, O'Neill, & Ivaldi, 2001; Van Goethem & Sloboda, 2011). However, in addition to music acting as an emotional outlet, other facets of emotional outcomes associated with music (at varying stages of life) include perceptions of personal growth, responsibility, commitment, perseverance, self-discipline, self-esteem, self-confidence, self-knowledge, self-expression, and greater life satisfaction (Adderley, Kennedy, Berz, 2003; Dabback, 2008; Kennedy, 2002; Krause, Davidson, & North, 2018; Morrison, 2001). Finally, a study by MacRitchie and Garrido (2019),

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examined the relationship between age, self-efficacy and intellectual, emotional and social engagement in a group of orchestral players who are a mixture of professional and amateur musicians. Using a concurrent triangulation design, quantitative survey data from 23 orchestral players results showed that intellectual stimulation is a balance between perceived challenge, effort, and reward of the musical tasks. For participants in this study, emotional engagement increased with age for amateur players, yet decreased with age for professionals. Although social engagement was high, players reported feeling connected as a group whilst making music, new personal connections may be difficult to forge.

Physical Outcomes of Community Bands

In terms of the physical outcomes of participating in a community band, researchers have examined the reaction times of musicians versus non-musicians (Brochard, Dufour, & Despres, 2003), examples of improved immune function (see Carucci, 2012) of musicians versus non-musicians, and how musicians recover faster from surgeries than non-musicians (Hays & Minichiello, 2005). While a faster recovery period may involve additional factors, participants identified participation in community bands as the key contributor to this faster recovery period.

In contrast, not all physical outcomes of playing in a community band ensemble are positive. For example, in various studies, adult community band members (ages 47 to 91) discuss vision problems, physical difficulties sitting for long rehearsals, the strain of carrying heavy instruments, issues with finger dexterity, the pain of arthritis, and upper-body injuries which require chiropractic and massage therapy appointments to continue their musical participation (Dawson, 2002; Nemoto & Arino, 2007; Rohwer, 2008; Silvia et al., 2016). Additionally, reed players report higher incidences of hand, wrist, and arm problems (Dawson, 2002); percussionists have been found to be at a higher risk for noise-induced hearing loss than non-

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percussionists (Hoffman, Cunningham, Lorenz, 2006; Pride & Cunningham, 2005); and brass players struggle more with seeing their music *and* the conductor at the same time because of their distance from the conductor (i.e., in comparison to the woodwinds) (Rohwer, 2008).

Cognitive Outcomes of Community Bands

For those who have played a musical instrument since childhood, research shows increased spatial reasoning abilities (Anaya, Pisoni, & Kronenberger, 2017; Silvia et al., 2016) and improved verbal, mathematical or visuospatial performance (Brochard, Dufour, & Després, 2003). Additionally, neuro-imaging shows increased sensorimotor skills (Gaser & Schlaug, 2003; Schlaug, 2001), auditory skills (Gaab, Gaser, Zaehle, Jäncke, & Schlaug, 2003; Shahin, Bosnyak, Trainor, & Roberts, 2003), and auditory–spatial skills (Billhartz, Bruhn, Olsen, 2000). Overall, musical engagement has been shown to protect aging adults from typical age-related declines in cognitive functions, such as neural processing and brain degeneration (White-Schwoch, Carr, Anderson, Strait, & Kraus, 2013). However, research shows that adults who play musical instruments may still experience cognitive declines; they have just found other ways to maintain and facilitate cognitive functioning (Hays & Minichiello, 2005; Powell, 1998; White-Schwoch, Carr, Anderson, Strait, & Kraus, 2013; Zendel & Alain, 2012). In some cases, though, simply being able to “keep up” with younger musicians is enough for older adult musicians to feel cognitively active and healthy (Mantie, 2012; Mantie & Tucker, 2008). Although Kuntz (2019) investigated the music activities that high school band students are involved in and how these activities might lead to lifelong music participation, long-term participation in instrumental groups involving continuing older adult players are relatively understudied and is yet to include younger age groups or to focus on how this involvement influences musical identity.

Adult Learning and Music

While the study focuses more on how learning within a community band influences musical identity rather than on specific educational theories and underpinnings of adult learning, it is important to define adult learning within a community band context. There are several complementary and competing definitions and theories when it comes to adult learning (see Jarvis, 2004). Legally, Canadians are considered adults at the age of 18, however, society tends to perceive “adult learners” as older individuals who have pursued other goals until deciding later in life to learn a new skill, or in the case of this study, to learn music on a weekly basis in a community band context (Brookfield, 1986). Brookfield (1986) further delineates that adults:

- (a) learn throughout their lifespans, with the primary motives most often linked to the negotiation of transitional periods in their lives;
- (b) exhibit a diversity of learning styles and learn for different purposes;
- (c) tend to view learning as problem centered and meaningful to specific life needs;
- (d) are affected (both positively and negatively) by prior experiences;
- (e) must see themselves as learners to be successful; and
- (f) tend toward self-directed learning.

Following Brookfield’s proposition, Coffman (2006) states that in addition to being self-directed, adult learning is also voluntary and cooperative, and requires mutual respect between the teacher and learner (Coffman, 2006). Overall, adult learning research explores the “best” practices to promote learning, cognitive needs, self-directed learning vs. learning in a group, and informal/formal learning (Folkstead, 2006; Jarvis, 2004). Meanwhile, others have focused on task novelty, progressive difficulty, clearly defined requirements, and the social components of learning (i.e., positive social interactions) (see Green, 2011; Jarvis, 2004; Higgins, 2012; McQueen, Hallam, Creech, & Varvarigou, 2013; Myers, Sykes, & Myers, 2008).

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In terms of cognitive needs, neuroimaging shows declines in neural processing speed as adults age, which translates to a decline in primary mental abilities (e.g., word fluency, vocabulary, inductive reasoning, spatial orientation) and needing more time to process information (Rönnlund, Nyberg, Bäckman, & Nilsson, 2003; Salthouse, 2010; Salthouse, 2012, Salthouse, 2018; Spreng & Turner, 2019; Weinstein, 2004; Wlodkowski, 2008). However, general intelligence does not see the same decline (Anderson & Craik, 2017; Hering, Meuleman, Bürki, Borella, & Kliegal, 2017). For example, the knowledge and reasoning gained through life experiences is thought to increase with age – which may help to explain how older adults compensate for decreased neural processing (Cattell, 1963; Coffman, 2008; Hering et al., 2017). Thus, adult learning contexts must adapt to these cognitive needs (Bugos, 2010, 2012). In general, adults tend to choose their learning based on satisfying curiosity, to better themselves personally, or to increase their knowledge and improve a job situation. An adult's learning is predominantly voluntary, often cooperative in nature, and requires mutual respect between the teacher and the learner (Coffman, 2006).

Adult music education can be regarded as occurring within three environments: formal, nonformal, and informal (Colletta, 1996). Formal music education refers to “the deliberate, systematic delivery of knowledge, skills, and attitudes,” and “(...) often leads to degrees or credits” (Coffman, 2002a, p. 200). Contrastingly, informal music learning can either be “learner-initiated” or “incidental” (Coffman, 2002a) that generally consists mostly of self-directed learning, and accounts for the majority of adult learning instances (Brookfield, 1986; Coffman, 2002a). In practice, formal music learning is pedagogically based, whereas informal musical learning is self-directed. Green (2002) considers formal and informal music learning as two extremes of a singular continuum with informal music learning occurring both intentionally and

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unintentionally. However, Coffman (2002) offers “nonformal education” as a third term to describe music learning, explaining that it “is like formal education in being deliberate and systematic, but it occurs outside of formal educational institutions and often emphasizes social action” (p. 200), which may include social music-making environments as community bands where the focus is on “doing” rather than on being formally instructed. Also, informal learning may impact adults in different ways. For example, those who have previous formal learning experiences may not exhibit the same enthusiasm toward future informal learning practices (Dionyssiou in Green, 2011, p. 149) as those without those same experiences.

Despite potential pitfalls of retirement for aging adults, retirement offers opportunities for personal redefinition. Research on adult development and processes of adjustment emphasize the value of goal modification in later life (Coleman, 2000). People may embrace new roles and activities and find ways to re-engage with others in meaningful pursuits. As part of this process, membership in groups that emphasize continuity and belonging can help stave off feelings of alienation by offering a means to reconnect to society beyond career environments (Coleman, 2000). Finally, in debunking the myth that senior adults lack the cognitive capacity to learn music and are frail, Dabback (2008) suggests that when adults are treated as competent and able, they will make a commitment to musical growth and development. While they may experience physical challenges because of the aging process (i.e., impaired vision or hearing and other physical changes) most of these challenges can be addressed by adapting the learning environment to the learners’ needs. This work highlights senior adults’ capacity for musical growth and how this growth capacity lasts throughout their lifetimes.

Adult Learning in Community Bands

Whether an individual learns to play an instrument in a classroom setting with same-aged

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peers, through private lessons, or in the context of a community concert band – learning to play is a socially-driven endeavour. Not all those who participate in music as children or during high school continue to engage in music-making activities throughout their lives. As such, Myers (2007) maintained that a lifespan perspective in music must “free music education from schooling” (p. 55). However, others believe music educators should “expand the window of musical opportunities for adults who are not in school anymore” (Lehmberg & Fung, 2010, p. 27). To further, Wright and Kanellopoulos (2010) argued that formal music education is no longer the best approach for school music, contending that changes in society and culture should result in an informal approach to music education.

Freire described the process of lifelong learning as “*conscientization*, or the ongoing process by which a learner moves toward critical consciousness” (Higgins, 2012, p. 192) and focused on the idea of “reflexive lifelong learning not governed by set curricula” (Higgins, 2012, p. 147). Community music-making ensembles have adapted to social and cultural needs, and advocate for a change from the current models of public-school music education to a focus on “life-wide” (Smilde, 2008, p. 243) or lifelong learning (Higgins, 2012; Mantie, 2012; Mantie & Tucker, 2008; Pitts, 2009; Rowher & Rowher, 2009). This focus on lifelong music-making includes nonformal community music opportunities, which is influential to identity development, particularly for aging adults in these ensembles (Higgins, 2012). How music is learned is influenced not only by assumptions about learning but also by prevailing views of music. For example, Alerby and Ferm (2005) illustrate music learning as an intersubjective creation of meaning where the development of knowledge originates from a person’s collected experiences. Profiles of large community ensemble participants have found that at least three-quarters of players are over the age of 30, so the majority of participants are adults and with different

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approaches to learning than when they were in school (Bowen, 1995; Spencer, 1996).

In general, the process of music-making involves understanding the nuances of the instrument, understanding music notation, recognizing what the corresponding action on your instrument is to produce those sounds as indicated by the notation, and then honing these skills. No matter how long you have been playing a musical instrument learning never ceases – there is always potential for expanding one’s musical skills and repertoire. As such, community band participants experience learning each time they play their instruments. Whether learning new music or trying to improve the tone they produce on their instrument, these musicians are attempting to apply previous experiences to new ones, therefore learning new things.

Music and Identity

Identity formation is a process in which humans are constantly trying to find the meaning in their experiences (McLean, 2005; Pasupathi, 2007; Weeks & Pasupathi, 2011). Identity exists as a dialectic between an individual and society and it emerges from a social context and is maintained and reshaped by social interaction (Berger & Luckmann, 1966). To understand identity and identity development, the concept of socialization must first be addressed. Socialization is a process of developing attitudes and displaying behaviors to demonstrate competency in a given situation (Teachout & McCoy, 2010). This also includes how we interact with others in that given situation and forms how we “get to who we are” at a given moment in time and the social and cultural influences that “got us there.” In essence, it is a description of social and cultural background circumstances as a sense of finding one’s place in society (Froehlich, 2007). Socialization occurs throughout an individual’s life span, during which several important socialization stages or categories occur. Primary socialization is the process we go through in our natural environment during maturation and includes family and immediate

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influences with which we associate and assimilate role characteristics (Woodford, 2002). In contrast, secondary socialization occurs during exposure to individuals and experiences outside of family and primary influences and is believed to begin upon entering school and continues throughout college (Froehlich, 2007). Families, friends, teachers, political leaders, and community members influence socialization, as well as the events, experiences, and circumstances that arise throughout life. Through these interactions, one develops a set of behaviours deemed appropriate for any given circumstance, and these become the multiple roles or identities individuals assume. Community band ensembles can be viewed as fostering these socialization interactions and influencing the identities of their members.

Historical Foundations of Identity

As early as 1890, William James discussed multiple identities, believing that individuals have different identities depending on locations and social situations (Burke & Stets, 2009). Individuals also associate with specific religions, political parties, and social clubs, all of which have the potential to influence identity development. Other aspects of identity include race and gender, which are sometimes referred to by sociologists as “master identities” (Deaux & Burke, 2010, p. 318). These identities interact in a variety of ways, are dependent upon various situations, and rarely act alone (Burke & Stets, 2009). When these identities share similar traits or attributes, it is more likely they will be activated simultaneously (Burke & Stets, 2009). Again, within a community concert band, there are several opportunities and situations that can potentially influence identity, including sections, executive committees, the band overall, and even after-band social groups – thus highlighting the potential for more than one identity within the band being activated simultaneously.

According to Burke and Stets (2009), a specific situation may activate one or more

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different identities accumulated throughout our lifetime. Activation of the appropriate identity helps individuals to discover meaning within the situation. In doing so, the most relevant identities are authenticated and the identity that makes sense at the time becomes part of one's overall identity. Burkes and Stets (2009) also explained that identities may be viewed from two frameworks. An internal framework shows how multiple identities work from within, interacting with one another or balancing one another to create harmony or dissonance within the self. Contrastingly, the external framework depicts the way multiple identities connect to the social constructs in which we live and how an activated identity causes us to interact with the surrounding environment. Another factor in assuming identities is commitment—the degree to which others depend on a given identity. Our identities affect those around us, and we tend to value identities with higher commitment—those influencing greater numbers of others—to satisfy the needs of the majority (Burke & Stets, 2009; Hogg, Terry, & White, 1995). Essentially, the more important or salient the identity, the more the individual's behavior is affected (Hogg, Terry, & White, 1995).

In general, there are two main theories of identity formation – Identity Theory (Stets, 2006; Stets & Burke, 2000; Stryker & Burke, 2000) and Social Identity Theory (Brown, 2000; Forte, 2007; Hogg, 2006). Identity Theory is rooted in sociology with theorists focusing on the nature of our role-related behaviors, while Social Identity is a social-psychological approach wherein theorists emphasize interactions within group settings (Deaux & Burke, 2010; Hogg, Terry, & White, 1995). Given the highly social nature of learning to play a musical instrument, the focus will be on Social Identity Theory.

Originating in 1986 by Tajfel and Turner (1986), Social Identity Theory emphasizes an individual's interaction within a group or category and comparisons between relevant groups.

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Social identity may be understood ‘as that *part* of an individual’s self-concept which derives from his knowledge of his membership of a social group [...] together with the value and emotional significance attached to that membership’ (Tajfel, 1981, p. 255). According to Hogg, Terry, & White (1995), the group to which an individual belongs provides a structure of traits or characteristics to which he or she adheres, and the group defines the individual through these characteristics. Further, activation is dependent on the degree to which the individual will be favoured by the group, with an emphasis on the importance of the societal effect on identity acquisition and development as well as how the individual acclimates to groups of like individuals within society and becomes a group member (Stets & Burke, 2000). In this theory, comparisons exist between an individual’s group, including other individuals within it, and so-called “out-groups”—the other groups to which the individual does not belong (Hogg, Terry, & White, 1995, p. 260). Through a self-categorization process, individuals focus on the similarities they have with others within their “in-group” and other similar “in-groups” as well as the differences between their “in-group” and any contradictory “out-groups.” Through social comparison processes, an individual builds a sense of self by positively favouring their own group characteristics, while viewing those of the “out-group” negatively through “selective application of the accentuation effect” (Stets & Burke, 2000, p. 225). Thus, individuals derive value from group memberships by comparing “in-groups” positively and are therefore motivated to gain and maintain a sense of positive group distinctiveness from the others (i.e., “out-groups”).

Musical Identity

In a broad sense, identity is a self-view that is influenced by society and by our interactions within group settings (Deaux & Burke, 2010, Hogg, 2006; Hogg, Terry, & White, 1995; Tajfel & Turner, 1986) and particular situations will activate one of the identities

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accumulated throughout our lifetime, which authenticates the most relevant identity to that situation and becomes part of our overall identity (Burke & Stets, 2009). The highly social nature of community bands lends itself well to the notion that identity is influenced by interactions within group settings, but how do these interactions influence musical identity?

To begin with the review of musical identity literature, Hargreaves, Miell, & McDonald (2002) provide a thorough and comprehensive overview of musical identity research. In their overview, they explain the significance of music in the lives of people, and subsequently music's ability to influence identity development. A main tenant of this connection is that: "music can be used increasingly as a means by which we formulate and express our individual identities. We use it not only to regulate our own everyday moods and behaviours but also to present ourselves to others in the way we prefer" (p. 1). Utilizing a social psychological perspective, Hargreaves, Miell, & McDonald (2002) focused explicitly on musical identity acquisition and development by providing a background of music psychology, tracing its progression from initial studies with a cognitive focus to developmental psychology and social psychology. Specifically, in social psychology, music is studied within social and cultural circumstances, with attention to how and why individuals experience music in daily life, as well as music's function from cognitive, emotional, and social lenses. From these lenses, Hargreaves et al. (2002) discuss how music can be a means for developing relationships, becoming members of groups, regulating mood, and helping an individual to find their identity.

Next, Hargreaves et al. (2002) address identity in the context of music-making by looking at music as a part of one's identity as well as a means for constructing one's identity. Firstly, "identity in music" is characterized by "aspects of musical identities that are socially defined within given cultural roles and musical categories" (p. 2) and includes identities of a "composer,"

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“performer,” or “music teacher.” Central to this concept is how individuals view themselves in these roles. Further, identity may be more narrowly defined by a specific genre or instrument of interest. This first type of musical identity may begin early in life and is influenced by the musical activities in which an individual participates, such as school music, private lessons, or ensembles. Hargreaves et al. (2002) explain that “identity in music” is most closely related to Identity Theory.

The second type of musical identity, “music in identity” conceptualizes how music affects social group identification but can also describe relationships between music and gender or ethnicity. This may include the type of music people prefer to listen to and the type of music they prefer to play, as well as being a means of strengthening ties to a group which helps define an identity. Additionally, “music in identities” includes the ways people differentiate themselves from others based on musical ability. Hargreaves et al. (2002) contend that “music in identities” relates to Social Identity Theory because the social interactions within a group context allow for musical identities to become adjusted and reconstructed. Finally, the authors contend that music can have both short- and long-term effects on identity, depending on an individual’s engagement level (p. 11). The concept of identity is important because it enables an understanding of individuals’ musical development ‘from the inside’ whilst clearly locating identity as an emergent feature of our fundamentally social worlds (p. 18). By outlining these key concepts of musical identities, Hargreaves et al. (2002) provided a basis on which music and music education researchers can develop theories of musicians, performers, and music teacher identity development.

Identity research as it relates to music also includes the notions of “amateurism” and leisure music-making. According to Stebbins (2005), most leisure commitments are based on

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internal commitment and reflect the salience of the leisure activity in one's self-identity (p. 254) because simply by choosing to be involved in music making of some kind, individuals have chosen to include music-making as a part of their identity. In addition, when the act of community music-making occurs in a group, it can be assumed that group membership is a part of a community musician's identity (i.e., I am a member of...), but the salience and commitment levels are not always as self-evident. Also, it cannot be assumed that community musicians consider themselves to be amateurs and the concepts of serious leisure and amateurism both may have significance in the identity of a community musician.

Finally, research also tends to define musical identity based on the types of music people prefer to listen to and why (see Hargreaves, MacDonald, Miell, 2005; North, Hargreaves, & O'Niell, 2000; Rudd, 1997; Van Goethem & Slobada, 2011). MacDonald, Hargreaves, & Miell, (2002), implore that:

(...) music can be used increasingly as a means by which we formulate and express our individual identities. We use it not only to regulate our own everyday moods and behaviors, but also to present ourselves to others in the way we prefer (p. 1).

The literature review will now explore musical identity in a community band context.

Musical Identity and Community Bands

Identity evolves over time. While we maintain a continuous sense of ourselves, our social contexts, personal relationships, and concomitant reflections shape and reshape perceptions. Individuals constantly interact with their environments and either assimilate new events into existing identity schema or accommodate by changing aspects of themselves in response to experiences that do not fit existing identity conceptions. As Whitbourne (2001) states, "The individual maintains a sense of consistency over time but is able to change when there are large

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or continuous discrepancies between the self and experiences.”

To address the idea of identity in the context of community music-making, examining the group, role, and personal identities of individuals involved in the process is essential.

Community band members appear to fill several identities: musician, group member, as well as roles within one’s family, occupation, and other social groups. Research notes that active community band members have a high level of commitment to their identity in music (see Coleman, 2000; Dabback, 2008; Higgins, 2012; Stebbins, 2005; Taylor, 2012); however, each member may view their commitment to the band differently and thus influencing how they perceive their “in-group” within the band and as a further result, their musical identity.

Frith argued, “Music constructs our sense of identity through the direct experiences it offers (...) which enables us to place ourselves in imaginary cultural narratives” (Frith, 1996). Musical identity is the conceptualization of an individual's musical self, it is in constant change, and it is a way to socially present ourselves to others (MacDonald, Hargreaves, & Miell, 2002; Talbot, 2013). The concept of musical identity is also a way to understand the varied interactions between music and the individual from both social and cultural viewpoints (MacDonald, Hargreaves, & Miell, 2002). Touching upon both social and cultural roles, Ernst & Emmons (1992) found that voids from previous work-related roles can be replaced with musical identities as individuals begin to view themselves as a “saxophone player” or a “trumpet player.” This identity as a “musician” is further strengthened through performances (Adderley, Kennedy, & Berz, 2003; Kruse, 2009, 2012), which is important to overall identity development (Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2011). For adults in community bands, social roles may also include being the leader of a certain section, a friend and a musician, and a person who is more than “just” a caregiver or

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guardian. While some individuals are reluctant to view themselves as musicians, others freely accept the identity (Kruse, 2007). There is also a natural hierarchy inherent in community bands. The conductor or leader, being the “teacher” and the most important source of knowledge, followed by the section leaders (the first chair players), followed by the second and third chair players. The group works within this structure and there is a social responsibility (and identity) within each role in the group. Dabback further (2008) contends that identity is not simply derived through the acquisition of musical skills, but it also depends on being perceived as a valuable member of the ensemble, on the approval and encouragement of others (i.e., the conductor, the other members, and family members) to “reinforce” perceptions of musical identity and overall identity. These social relationships are key to fostering a meaningful identity within a community band (Cavitt, 2005; Coffin, 2005; Coffman & Adamek, 2001; Dabback, 2008; Ernst & Emmons, 1992) and the identity developed through these relationships are thought to only strengthen as individuals age.

Additionally, each community band provides its own culture that can influence the development of musical identity (Shelemay, 2011). For example, community bands members declare a type of geographical and local identity through their membership while being exposed to the history of the community through the stories of previous members, musical repertoire, concert locations, and audience members (see Byrne in Green, 2011; Coffman, 2011; Dionyssiou in Green, 2011; Guetzkow, 2002; Higgins, 2007, 2008a; Higgins 2012; Martin, 2008; Waldron & Veblen, 2009). The cultural aspect of musical identity also includes sitting with others who play the same instrument in the band and conforming to the physical rituals of rehearsals and concert performances (e.g., wearing a uniform and rising for the conductor upon their entrance to the stage) (Dabback, 2008; Defrance, 2007; Glynn, 2000).

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In contrast, individuals tend to develop a negative sense of identity through the natural ageing process of declining mobility, hearing, and eyesight (Dawson, 2002; Hoffman, Cunningham, Lorenz, 2006; Pride & Cunningham, 2005; Rohwer, 2008). Declining health can influence individuals' perceptions of identity with respect to musical abilities, however, musical engagement in a community band ensemble can offer a positive sense of self even in the face of declining health (Mantie & Tucker, 2008; Rohwer, 2008). In a qualitative study by Dabback (2008) involving members of a New Horizons community ensemble, results suggest that membership provides an important vehicle for identity construction and revision in later life. Beyond offering social connections with like-minded peers, identities emerged from and were shaped by the social interactions among members in the ensemble settings, particularly for retired members. Some played in ensembles through college and into early adulthood, while others began their music instruction in the younger grades but dropped out for various reasons. New Horizons is a vehicle for these people to revise their musical identities as they learn to play wind or percussion instruments in an ensemble setting. Those with no musical background prior to joining the ensemble may have countered a previously held perception of themselves as "non-musicians," which also influenced perceptions of identity. Additionally, the rituals and conventions of ensemble performance also reinforced identities. Performing in schools and churches strengthened members' self-definitions and identities. Finally, with respect to community service through performances, New Horizons members compared themselves to other older adults whose physical and intellectual capacities may be reduced. These comparisons served to reinforce New Horizons members' images of themselves as healthy, productive older adults who are passionately engaged in music-making (Dabback, 2008).

In a qualitative case study by Taylor (2012), she examined how music-making and band

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membership contributed to the identities of members of an American-based concert band and how their identities influenced their behaviours. Based on interviews and observations of rehearsals and concerts of 37 band members (as well as the organization's documents), results showed that members valued individual and group music-making, the repertoire played by the band, and social aspects emergent from both the act of music-making and from general group membership, with the act of music-making holding the most value. Members expressed and demonstrated a strong commitment to the act of music-making and to band membership which were outlined within six indicators of commitment: length of tenure, attendance, priority, leadership, commitment to other members, and frustration with an inability to do more. Overall, participants identified themselves as music-makers, although some had difficulty calling themselves musicians. However, once established, the musician role identity of participants placed high in their identity salience hierarchies.

Finally, musical identity is also influenced by learning new music in a collaborative, group setting. Individuals in community band ensembles must learn a wide range of musical genres in an environment where members come and go and with members of all ages and musical abilities. Dabback (2008) contends that musical identity largely depends on being perceived as a valuable member of the ensemble and on the approval of others (i.e., the conductor, band members, and family members) and these social interactions are key to identity development as adults age (Cavitt, 2005; Coffin, 2005; Coffman & Adamek, 2001; Dabback, 2008; Darrough, 1990; Ernst & Emmons, 1992).

While research has explored musical identity in a community band context, there are two main issues to acknowledge. Firstly, the research tends to focus on aging adults which means research is missing intergenerational representation in these settings. Secondly, the research

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often relies on demographic questionnaires, with the goal of determining a “profile of members” as a group rather than as individuals within the group setting. The importance here is that 1) demographic questionnaires do not provide in-depth insight into the transient nature of identity, particularly within the weekly structure of a community concert band and 2) each community band has its own group interactions and environment that shape the identity of its members, which should not be generalized as an identity of all community band members because each member has their own experiences and identity.

Chapter Summary

In this chapter, the extant literature was reviewed and discussed in terms of describing the nature of community band ensembles, adult learning within the context of music, identity development, and musical identity. A particular focus was given to musical identity within community bands. The social, emotional, physical, and cognitive outcomes and benefits of continued musical engagement are well-documented, and research supports the influence of these factors on the development and maintenance of self-identity. The role and importance of musical identity as individuals age have also been documented within the literature. However, research has not explored the intergenerational aspect of community bands and how this influences musical identity in terms of 1) the instrument, the section, and the band; 2) long-term and multi-band memberships; and 3) the approach to learning the individual experiences as a community band member.

Chapter 3 – Theoretical Framework

Chapter Overview

This chapter will provide an outline of Social Identity Theory and musical identity as the theoretical framework of the study.

Social Foundations

Finding a foundation within the work of Lev Vygotsky, social constructivism delineates that knowledge is constructed through social interactions. Vygotsky's approach to learning highlighted the role of social and cultural interactions (Creswell, 2007; Davis, 2004). Furthering this notion, Derry (1999) and McMahon (1997) also stressed the importance of culture and context in conceptualizing how individuals construct knowledge. Overall social constructivism contends that social practices shape, enable, and constrain who we are, what we do, and how we think (Creswell, 2007; Davis, 2004; Derry, 1999; McMahon, 1997).

Within the social component of musical identity, group memberships form a basis for individuals to construct identities as musicians and greatly depend on social comparisons and confirmation by others. By spending so much time together in musical ensembles such as a community band, members serve to reinforce one another's identities. As shown by Dabback (2008), these social interactions within community bands help members to believe they are healthy and productive older musicians because they are surrounded and supported by others who feel the same about themselves. Further, social interactions with instructors can also influence older adults' understanding of themselves as musicians. When conductors and mentors demonstrate their faith in students' abilities by encouraging them to take on new musical challenges, they confirm players' musical potential (Dabback, 2008).

While much of the research pertaining to musical identities and community band

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ensembles tends to be descriptive and theoretical, we can conclude that playing a musical instrument influences identity formation, and it becomes increasingly important in the maintenance and/or development of identity as adults age, regardless of when, why, or how adults begin to play an instrument. In terms of social practices shaping the knowledge of who we are, social identity involves finding meaning in social interactions and experiences (McLean, 2005; Pasupathi, 2007) that in turn shapes who we are, what we do, and how we think. It is developed continuously through interactions with others (see Hargreaves et al., 2002) and adding to the complexity, identities are malleable, adaptive, and multidimensional, (Bowman, 2009) with each interaction leading to the possibility of new constructions (Hargreaves et al., 2002). The community band environment allows individuals to “construct” knowledge of musical identity within a social, multidimensional, adaptive, and socio-constructivist approach (Martin, 2006; Negus, 2002). Given the study’s focus on social interactions and music-making experiences within community concert bands, both the Social Identity Theory and the sub-components of musical identity inform the theoretical framework of the study.

Social Identity Theory

Tajfel and Turner (1979) formed the foundational model of Social Identity Theory to explain the relationship between categorization and intergroup comparison. The theory has further developed into a conceptualization of how identity is constructed in and dependent on social interactions and transactions with others (Deaux & Burke, 2010; Hogg, Terry, & White, 1995; Stryker & Burke, 2000; Stryker & Serpe, 1982). Social identity is a term used to describe (1) the memberships that individuals adhere to and that they take on as part of their self-identity (e.g., religion); (2) the behavior and characteristics of intergroup relationships (e.g., peer interactions); and (3) the relationship of the individual to society (e.g., middle-class). According

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to Brown (2000), a positive identity is achieved through positive comparisons made between the “in-group” and applicable “out-groups.” Specifically, positive social identity is achieved if those outside of a social group perceive the group as legitimate, established, and having socially accepted positive roles and attributes. Similarly, Spears (2012) states that:

[Social identity] theory proposes that we derive value from our group memberships to the extent that we can compare our own group positively with others, and that we are therefore motivated to gain and maintain a sense of positive group distinctiveness from the other group(s) to which we do not belong, and against which we compare our own group. (p. 203)

In terms of learning to play a musical instrument, there are several potentials for perceived “in-groups” and “out-groups.” For example, if the individual is just beginning, possible “in-groups” would be other novice musicians, and some possible “out-groups” could be anyone who is perceived as a “better” or more skilled player. As the individual becomes more skilled and comfortable with their musical instrument, the perceived “in-groups” and “out-groups” could potentially become more complicated. However, if the individual learns to play an instrument within a community band ensemble, the “in-group” then becomes the band. The band itself provides a place of social and emotional stability for the individual to learn, which could contribute positively to the development of identity for that individual. This social aspect of identity within the community band context relies on subjective human interpretations that develop through relationships, cultural influences, and language as they actively participate in the meaning-making and knowledge among people and groups.

The theory can be viewed in terms of four sub-categories. In the first sub-category, group membership becomes part of an individual’s identity, with the individual adopting characteristics

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and behaviours of a particular group (Deaux & Burke, 2010; Stryker & Burke, 2000). The second sub-category focuses on social comparisons and how individuals derive a positive identity through social comparisons made between perceived “in-groups” (i.e., those who are similar) and relevant “out-groups” (i.e., those who are different) (Brown, 2000). Specifically, Spears (2012) notes that we, “are motivated to gain and maintain a sense of positive group distinctiveness from other group(s) to which we do not belong, and against which we compare our own group” (p. 203). For example, an “in-group” in a community band can be by section, the band overall, as an inclusion of all community bands, or it can include all individuals who play the same musical instrument. The third and fourth sub-categories stem from the work of Forte (2007), who articulates that Social Identity Theory can also be used to examine the self in relation to strengths and weaknesses (third sub-category) and to develop an overall sense of “Who am I?” (fourth sub-category), which for the purpose of this study will become “Who am I as a musician?” To explore the four sub-categories within the context of this study, social identity will be viewed as a self-construct. Supported by various authors (see Hargreaves, Miell, & MacDonald, 2002; Hogg, Terry, & White, 1995; Lamont, 2011; Stets & Burke, 2000; Stryker, 1980; Tajfel, 1975), self-constructs can be conceptualized as a collection of thoughts, feeling and perceptions that an individual has about themselves. While it often includes discussions of terms that are not included in this study (i.e., self-image, self-esteem, self-identity, self-confidence, and self-efficacy), the focus on how these thoughts, feelings, and perceptions form who a person believes themselves to be is important to this study.

Identities in Music

Proposed by Hargreaves et al. (2002), “identities in music” are “socially defined within given cultural roles and musical categories” (p. 2) and may include identities such as

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“composer,” “performer,” or “music teacher.” In the case of this study and Social Identity Theory, this type of identity touches upon “Who am I” statements as well as the socially defined identities that emerge from a community band membership. It also touches upon group membership as participants may identify with these socially defined identities in relation to the section of the band they play in and the instrument(s) he or she plays (see Dabback, 2008; Defrance, 2007; Glynn, 2000). Research shows how an individual’s view of “I am a musician” is strengthened through performing concerts with their ensemble (see Adderley, Kennedy, & Berz, 2003; Kruse, 2012), which may also connect to both Who am I? and group membership within Social Identity Theory. Additionally, these socially constructed identifiers may be influenced by perceived strengths and weaknesses. For example, participants may be more likely or willing to view themselves as a “performer”, “musician”, “saxophone player,” etc., if they perceive their musical abilities positively rather than as being incompetent in their musical skills (see Dabback, 2008). Finally, this first type of musical identity outlined by Hargreaves et al. (2002) states that musical identity may begin early in life and is influenced by the musical activities in which an individual participates, such as school music, private lessons, and ensembles including community bands. Prior to participant recruitment, it was assumed that participants would have past childhood experiences with music through schools and private lessons, as well as previous experiences with community bands as adults. Thus, each of these experiences should be acknowledged as contributing to participants’ identities in music and an important aspect to consider in their overall musical identity.

Summary. Identities in music are “socially defined within given cultural roles and musical categories” (Hargreaves, 2002, p. 2) and influenced by the musical activities in which an individual participates which can begin to form in childhood through school music programs,

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and/or private lessons. Within SIT, identities in music touch upon “Who am I” and group membership as participants identify with their instrument, section, and band. Additionally, these self-identifiers may be influenced by strengths and weaknesses and social comparisons.

Music in Identities

The focus of this second type of musical identity is on “how we use music as a means or resource for developing other aspects of our individual identities” (Hargreaves et al., 2002, p. 2). While it includes a focus on how music affects social group identification, it can also describe relationships between music and specific characteristic traits. Additionally, “music in identities” can include the ways in which people differentiate themselves from others based on musical ability, which connects to both social comparisons and Who am I? within Social Identity Theory. Furthermore, depending on how participants contextualize their social comparisons with others in their sections or the band, music in identities can also connect to the strengths and weaknesses or the group membership components of Social Identity Theory.

An important thing to note with Social Identity Theory is that “although many people may share a common cognitive category, their identification with the category may vary substantially” (Deaux, 2000, p. 5). For example, an individual may consider themselves to be a musician, and society at large may view the individual as a musician if they are seen playing an instrument, but within a community band, the group may not view the individual as a musician due to a (potential) perceived lack of abilities. However, community concert bands inherently and explicitly provide a weekly opportunity for individuals to construct socially situated knowledge and meaning in relation to musical identity, and research has shown that perceptions of ability is important for identity construction (see Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2001). There is also the

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notion of engagement, since Hargreaves et al. (2002) highlight that music can have both short- and long-term effects on identity, depending on an individual's engagement level (p. 11). It was assumed that participants might play more than one instrument and/ or be members of more than one community concert band, which offers the potential of attuning oneself to differing social contexts and these social interactions and further social comparisons may influence musical identity. Finally, the Social Identity Theory helps to understand musical identity in the context of learning new music and developing musical skills – particularly in comparison to others within the same instrumental section, others in the band, and to other community bands. Since there are numerous potential social interactions and social comparisons that may occur in an intergenerational community band, using Social Identity Theory to frame musical identity is an appropriate approach. To further understand how each of the four sub-categories of Social Identity Theory is conceptualized in terms of musical identity for this study, a visual conceptualization is provided in Appendix A.

Summary. According to Hargreaves et al. (2002, p.2), music in identities focuses on how we use music as a means for developing other aspects of our identities. It also includes how people differentiate themselves from others based on musical ability, which connects to social comparisons, strengths and weaknesses, group memberships, and Who am I? - all stemming from social interactions with and differentiations from others.

Chapter Summary

Informed by the Social Identity Theory and the notion of musical identity, this chapter presented an outline of the theoretical framework of the study. The following chapter will present the methodology employed during the study, as well as noting ethical considerations, issues of trustworthiness, and potential limitations.

Chapter 4 – Methodology

Chapter Overview

This chapter will describe the methodology used for this study. Beginning with an overview of the purpose of the study and the research question, the chapter will then present the research approach and epistemological lens, as well as an explanation of multiple case study research. Next, the chapter will outline the participant recruitment process, data collection protocols and procedures, the data analysis approach, ethical considerations, and issues of trustworthiness. The chapter will close with a chapter summary.

Purpose and Research Question

Adopting a qualitative multiple-case study approach with ongoing analysis and reflection (see Appendix B for a visual representation of the research design), the purpose of this study was to explore the musical identity of community concert band members through a Social Identity Theory and musical identity framework. To provide a better understanding of musical identity of community band members, the study addressed one research question in three parts: How does individual participation in intergenerational community concert bands influence participants' musical identity with respect to: a) the instrument, the section, and the band as a whole?; b) prolonged membership and multi-band membership?; and c) learning new musical repertoire?

Research Approach

Research on musical identity typically adopts a qualitative approach and this study was no different. In contrast to quantitative research methods, a qualitative approach reveals deeper insights through personal accounts (Marshall & Rossman, 2010). Obtaining personal accounts of experience is particularly important when the researcher cannot directly observe participants (Creswell, 2007) – as was the case for this research study due to the COVID-19 pandemic and

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pivoting components of the methodology accordingly. Finally, in the context of this study, musical identity was viewed as a self-construct. Supported by various authors (see Hargreaves, Miell, & MacDonald, 2002; Hogg, Terry, & White, 1995; Lamont, 2011; Stets & Burke, 2000; Stryker, 1980; Tajfel, 1975, 1981), self-constructs can be conceptualized as a collection of thoughts, feeling and perceptions that an individual has about themselves. While it often includes discussions of terms that are not included in this study (i.e., self-image, self-identity, self-esteem, self-confidence, and self-efficacy), the focus on how these thoughts, feelings, and perceptions influence and contribute to participants' musical identity was important to this study.

Social Constructivist Orientation

Finding a foundation within the work of Lev Vygotsky, social constructivism delineates that knowledge is constructed through social interactions. Vygotsky's approach to learning highlighted the role of social and cultural interactions (Creswell, 2007; Davis, 2004). Furthering this notion, Derry (1999) and McMahon (1997) also highlighted the importance of culture and context in conceptualizing how individuals construct knowledge. In this paradigm, the individuals seek to understand the world in which they live and work, constructing meaning of a situation through discussions and interactions with others (Creswell, 2007). Overall social constructivism contends that subjective views of a situation, enable, and constrain who we are, what we do, and how we think (Creswell, 2007; Davis, 2004; Derry, 1999; McMahon, 1997) and the researcher develops an understanding of data as it presents itself (Creswell, 2007).

In terms of social practices shaping the knowledge of who we are, social identity involves finding meaning in social interactions and experiences (McLean, 2005; Pasupathi, 2007) that in turn shapes who we are, what we do, and how we think. It is developed continuously through interactions with others (see Hargreaves et al., 2002) and adding to the complexity, identities are

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malleable, adaptive, and multidimensional, (Bowman, 2009) with each interaction leading to the possibility of new constructions (Hargreaves et al., 2002). The community band environment allows individuals to “construct” knowledge of musical identity within a social, adaptive, multidimensional, and socio-constructivist approach (Martin, 2006; Negus, 2002), which complements the notion of social identity and will inform the theoretical framework of the study.

Multiple Case Study Design

While controversy exists as to whether a multiple case study is a legitimate type of methodology (e.g., Stake, 2005), others maintain that it is a particular type of comprehensive research inquiry strategy (e.g., Denzin & Lincoln, 2008; Merriam, 1998; Yin, 2003). Given the purpose of exploring the experiences and self-constructs of several participants, a multiple case study design was deemed appropriate for this study. A case study explores an issue in a setting or context, with one or more cases being studied over time (Creswell, 2007). For this study, the *issue* was the development of musical identity of intergenerational band members and the *setting* (or *context*) relates to participants’ individual band experiences.

In this multiple case study, each participant represented one case. To gain a broader range of participants and experiences, 14 participants were recruited from three community concert bands in Eastern Ontario and relied upon four data collection instruments to answer the research question. A small number of participants is common in qualitative research, as the ability to present an in-depth picture of the phenomenon of study decreases with larger samples and larger samples may result in a saturation effect of themes (Creswell, 2012). Furthermore, a triangulation approach not only helps to understand the phenomenon of a study more deeply (Fusch, Fusch, & Ness, 2018; Leech & Onwuegbuzie, 2007), but it is thought to increase the trustworthiness of the data (Stake, 1994, 2004; Grandy, 2010) and to mitigate researcher bias

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(Fusch, Fusch, & Ness, 2018). Using multiple sources of data is supported both by Yin (2009) and Stake (1994, 2004), and given the complex nature of musical identity in the context of community bands, a triangulation approach helped to understand this phenomenon.

Participants

The following section outlines the participant recruitment process, as well as the steps taken during the participant selection for this study.

Participant Recruitment

Following approval of the research proposal, I applied for and received permission for the University of Ottawa Research Ethics Board prior to the recruitment phase. Upon approval, an email with a brief description of the research study and a request to share the recruitment text as an invitation for members to participate in the study (see Appendix C) was sent to representatives from three community concert bands in Eastern Ontario. Including bands from different geographical locations served to increase the diversity of data and offer deeper insight into how community band participation influences musical identity for an intergenerational sample of participants. While there are fewer than 20 active community concert bands located in Eastern Ontario, the 3 community concert bands included in the study were selected not only based on my own previous affiliation with each of the bands, but also due to their varied size, musical level, approach to learning music, and overall membership. It is important to note that recruiting from three different community concert bands served to gain a broader range of participants and each participant represented one “case” within the study.

Participant Selection

The study initially sought to obtain five participants from each of the three community concert bands invited to participate in the study for a total of fifteen participants (N=15). Length

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membership in a community concert band and the instrument played were not determinants towards participant selection, rather the main criterion for participation was based on age brackets - 1) ages 20 to 40, 2) ages 41 to 60, and 3) individuals ages 61 and older. If a prospective participant fit within one of the aforementioned age groups, they were invited to complete a consent form (see Appendix D) before beginning the data collection phase of participation. Also, the second part of the research question includes a focus on prolonged membership and multi-band memberships. For the purposes of this study, a prolonged membership was designated as 10 years or more and a multi-band membership was designated as any other community concert band (regardless of geographical location) with whom the participant held a membership. Based on prior knowledge of bands from which participants were recruited, I knew that members were either relatively new members (less than 5 years) or those who had been members for a long time (more than 15 years). As a mid-point, 10 years was selected as prolonged membership for this study. However, given the purposive sampling approach to recruitment, participants were not selected based on having prolonged and/or multi-band memberships. Finally, it is important to note that one participant was not included beyond the recruitment phase. While the participant completed the required consent form and the demographic questionnaire, no further participation occurred. After reaching out to the participant over the course of three months communication ceased, and the study progressed with fourteen participants rather than the projected fifteen.

Including fourteen participants (N=14) across three community concert bands through purposive sampling, worked to ensure that each age group was represented in the sample population. It also provides a more in-depth view of the intergenerational aspect of community bands and its influence on musical identity both within and across three very different

community bands, thus contributing to the literature in a unique and meaningful way.

Data Collection Methods and Procedures

The following section will describe the data collection instruments of the study by outlining the procedures surrounding the data collection instruments used in the study. As this study was conducted during the COVID-19 pandemic, all correspondence and data collection was completed via email and online interface platforms (i.e., Zoom and Skype). A visual summary of the overall process of the study is found in Appendix A.

Data collection began in July 2020 and closed in March 2021. During this time, participants completed a demographic questionnaire, a series of four journal entries, one semi-structured interview with the researcher, and one focus group session with the researcher and the other participants from their same community band.

Demographic Questionnaire

Self-reporting data collection instruments can be effective for “obtaining information on a variety of topics such as feelings, attitudes, behaviors, beliefs, values, potential actions, decision-making processes, needs, lifestyles, [or] sense of social belonging,” (Gideon, 2012, p. 92) and asking questions in a variety of formats (e.g., open-ended questions, close-ended questions). As such, a demographic questionnaire (see Appendix E) was the preliminary data collection instrument focused on demographic and contextual information. By obtaining preliminary information about participants, a better understanding of the individuals and their experiences can be attained. Created specifically for this study, the demographic questionnaire asked questions related to basic demographic information (i.e., age, gender, occupation), childhood and familial musical experiences (i.e., At what age did they first learn to play an instrument?; Did other family members also play a musical instrument in a band?) and current

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community concert band experiences (i.e., How many community bands are they a member of?; What instrument do they play in the band?; Do they play different instruments in different community bands?; How long have they been a member of a community band?).

Upon completing the consent form for the study, participants were offered both a PDF or Word Document version of the demographic questionnaire to complete and return by email prior to beginning the next task. No specific time limit was given for completing the demographic questionnaire however most participants returned their completed demographic questionnaire within a few days of receiving the documents.

Journal Entries

Following the completion of the demographic questionnaire, participants received an email with instructions on how to approach the task. Reflective journaling is viewed as a valuable practice and data source in qualitative research because they “make the messiness of the research process visible to the researcher who can then make it visible for those who read the research and thus avoid producing, reproducing, and circulating the discourse of research as a neat and linear process” (Orlipp, 2008, p. 704). In the context of this study, journal entries allowed participants to freely reflect upon their individual band experiences. As presented in Appendix F, the journal entries asked participants to focus on four important or memorable rehearsals, thereby providing deeper insight into their self-construct of musical identity within a community band context. This freedom to journal about their band experiences without any specific real-time prompting allowed participants time to formulate their thoughts and present the most salient experiences to them – as well as providing deep insights into their self-constructed musical identity through a natural and self-directed approach.

In terms of procedures, participants were given two weeks to reflect upon four different

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rehearsals with their particular community concert bands included in the study while highlighting why those rehearsals were more salient or memorable than other rehearsals with that band. The instructions also informed participants that they would be asked to discuss their journal entries during their semi-structured interview. Finally, the instructions outlined how the journal entries would be stored, as well as how to submit completed entries to the researcher.

Participants were also given the option to be as detailed or brief as they wished, with an estimated time of 20 minutes to complete each entry. Overall, journal entries ranged from a brief one-paged submission to longer works including an introductory paragraph explaining their musical background and an overall summary/ additional comments section as a conclusion to their document. While only one participant submitted a very brief, singular journal entry two others submitted a total of three entries rather than the outlined four. Regardless of how many journal entries were received, each entry was coded and analyzed according to the Social Identity Theory theoretical framework to frame participants' self-construct of musical identity.

Semi-structured Interviews

Semi-structured interviewing is a flexible data collection technique for small-scale research that is particularly appropriate for multiple case study research (Drever, 2003; Yin, 2003). Thus, using a semi-structured interview allowed participants to integrate and reflect upon their journal entries and community band experiences, while still allowing the researcher to focus on participants' self-constructed sense of musical identity. Furthermore, discussions between the researcher and participants connected to the theoretical framework as well as the epistemological approach of the study by forming a collaborative relationship between the researcher and the participants where knowledge of musical identity was constructed over time. Guided by the Social Identity Theory and musical identity theoretical framework, and to ensure that each facet

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of the research question was answered, interview questions focused on its four sub-tenants including Who am I?, social comparisons, strengths and weaknesses, and group membership. An outline of the semi-structured interview questions (and how they relate to the research question and the theoretical framework) can be found in Appendix G.

Once a participant's completed journal entries were received, he or she was then invited to engage in a one-on-one semi-structured interview with the researcher. Semi-structured interviews were determined based on a mutually agreed upon time between the researcher and the participant, with participants selecting between either Zoom or Skype for the meeting platform. Early in the semi-structured interview data collection, I observed that participants were struggling to respond to some of the questions – whether due to a question's word length or overall intent of question. Thus, these questions were re-worded for subsequent participants and the issues disappeared. Overall, semi-structured interview lengths varied from 27 minutes to 1 hour and 21 minutes, depending on the depth of personal reflections offered by participants.

Focus Groups

In focus groups, the social interactions of the group can lead to deeper and richer insights than those obtained from one-to-one interviews (see Thomas et al., 1995), which in this study connects to both the theoretical framework and the epistemological approach of this study. Once members from a band in the study completed all the previous tasks, a mutually agreed upon day and time were set for the focus group session. In the case of one band, this included the researcher and four band members. However, for the other two bands included the study, focus group sessions included the researcher and five band members. Guided by the four sub-categories of the Social Identity Theory theoretical framework, and to ensure that each facet of the research question was answered, interview questions related to the four sub-tenants of the

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Social Identity Theory in relation to musical identity. The focus group sessions centered on the individual responses of each participant and explored musical identity by discussing learning new music, rehearsals and performances, and social interactions during rehearsals and outside of rehearsals. An outline of the focus group questions (and how they relate to the research question and the theoretical framework) can be found in Appendix H. Conducting these sessions as groups served a convenience in representing the broad range of participants and confirmed findings from the one-on-one semi-structured interview with each participant.

Three separate focus groups were created based on grouping participants from the same band together. It was hoped that this would create a more open space for dialogue for participants based on familiarity and comfort with their own peers rather than with individuals from different bands. Overall, focus group sessions ranged from 54 minutes to 1 hour and 17 minutes. Questions during the focus groups were asked in the same order to each group while also allowing individuals to share their stories and musical experiences of participants.

Data Analysis

Each semi-structured interview and focus group session was recorded using Zoom or Skype (depending on the participant's preference), transcribed using the free Otter.ai application, and participant-reviewed via email. As participation was staggered during the data collection phase, and the focus group sessions could not be completed until all members of any given community band had completed their semi-structured interview, participant reviews were ongoing from January 2020 to April 2021. In the context of this study, a "case" was defined as each participant and data was analyzed both within and across participants. Bloomberg and Volpe's (2008) "roadmap" served as a guide to identify themes and meaningful information both within and across cases (Miles & Huberman, 1994; Seidman, 2006). Through a semi-inductive

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approach, the four sub-categories of Social Identity Theory (i.e., group membership, social comparisons, strengths and weaknesses, and Who am I?) and musical identity framed and informed the identification of key themes from the data.

Participants' journal entries as well as the transcription from each semi-structured interview and focus group session were colour-coded to represent each of the four sub-tenants of Social Identity Theory. For example, participants' statements focused on being part of a particular section of the band, playing a particular musical instrument, and referring to "us" and "we" when speaking about their community band were coded as "group membership" category. Next, statements focused on musical interests and preferences, roles within the band or their section of the band, and specific "I am" statements were coded as part of the "Who am I?" Social Identity component. With respect to the "strengths and weaknesses" component, statements focused on skills, strengths, weaknesses, and areas to improve upon were coded as being part of this third category. Finally, statements focused on comparing oneself to others in general, comparing their sections to other sections (i.e., within and across sections in the band and/or sections of other bands), comparing their band to other community concert bands, and all "me" or "us" versus others were coded as "social comparisons." All colour-coded statements were then grouped together based on the four sub-components of SIT and analyzed for commonalities and singularities across participants, allowing themes to form from these groupings. From the grouping together of these colour-coded statements, six themes were identified. Five of the identified themes saw agreement among eleven to all fourteen participants while a smaller theme saw agreement among eight of the fourteen participants. Even smaller themes with five or fewer participants in agreement were incorporated within an already-existing theme. No themes or main ideas were removed or ignored, but rather already-existing themes morphed in nature to

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encompass smaller themes, which allowed for a more in-depth analysis of themes overall.

Overall, the Social Identity Theory served as a lens to examine the self-construct of musical identity for community band members, understand how the sub-components of the theory interact with one another for the participants, and examine comparisons to peer reference groups within community concert bands (i.e., others who play the same or different instruments, professional musicians, section members, fellow band members, etc.). Finally, the demographic questionnaire helped to form participant profiles. Thus, the data collection instruments worked congruently to answer the research question within the Social Identity Theory and musical identity theoretical framework.

Ethical Considerations

In a study of this nature, there were several ethical considerations to be mindful of and it was important that participants were properly informed about not only the purpose of the study, but also, what was expected from each individual involved, including the researcher.

Axiology

When conducting research, it is important to be mindful of how the epistemological stance will inform and guide your study. It is also important to acknowledge the researcher's own value in all stages of the research process (see Carter & Little, 2007, Creswell, 2007; Creswell, 2012; Davis, 2004). In valuing collaboration with participants, trustworthiness, and reliability, participants were given the opportunity to review the typed transcripts of their verbal participation during the study. Through this process, participants were permitted to add to or to alter any of the notions or ideas expressed to the researcher. This process formed a collaborative relationship between the researcher and the participants where knowledge was constructed over time. Beyond constructing knowledge with participants, acknowledging the views and beliefs of

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the researcher was also important. Throughout the study, I aimed to be as transparent as possible about my own experiences regarding the research topic, which was addressed in Chapter 1. It was also crucial to view the collected data as a snapshot of the participants at a particular time, under particular social influences, and as a product of a specific context. While I did not observe participants during their ensemble rehearsals (nor was I aware of participants' individual constructions of knowledge), the data collection protocols and procedures used in the study situated participants' constructions of knowledge and meanings within their personal experiences and social interactions within their community concert band memberships.

Informed Consent

The consent form outlined the purpose of the study, what would be required of each participant, the potential risks of emotional discomfort throughout the process of volunteering personal information, and an assurance that the participants could withdraw from the study at any point. The consent form also informed participants about the benefits of the study to research, assurances of confidentiality and anonymity, and how the collected data would be stored safely and securely. Each participant signed and returned their consent form by email to the researcher prior to beginning the demographic questionnaire. Verbal consent was also obtained by each participant prior to video-recording the semi-structured interview and focus group sessions (on Zoom or Skype), with the understanding that only the audio files would be used during data analysis and the video recordings would be deleted.

Confidentiality

To ensure the confidentiality of information shared by participants, each participant was assigned a pseudonym for the purpose of the participant profiles, data analysis, and presentation of the findings within research study. Participants were assured via the consent form that all

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information shared with the researcher would be kept confidential and all identifying information would be omitted in the dissertation and future publications.

Data Storage

Data for this study included Skype and Zoom video and audio recordings, transcribed data, as well as a series of Word document journal entries from each participant. The digital recordings (i.e., the audio files) and transcripts (i.e., raw and participant-reviewed) were stored on a password-protected computer, accessible only to the researcher. As per the suggestion of the REB, all Skype and Zoom video recordings were deleted and only the audio files were retained for the purpose of the dissertation and future publications.

Issues of Trustworthiness

In qualitative research, the researcher must address four constructs identified by Lincoln and Guba (1985) as key to ensuring that study findings are “worth paying attention to” (p. 290). Each of the four constructs and the method of achieving these constructs will now be discussed.

Credibility

According to Lincoln and Guba (1985), credibility refers to the degree to which the data collected accurately reflects the phenomenon under examination. The credibility of this study was enhanced in three ways. Firstly, an effort was made to ensure that the purpose of the study, epistemological approach, theoretical framework, data collection methods, and data analysis were complementary to one another. Secondly, various data collection instruments were used to ensure the triangulation of data, which not only helps to understand the phenomenon of a qualitative study more deeply (Fusch, Fusch, & Ness, 2018; Leech & Onwuegbuzie, 2007), it also mitigates researcher bias (Fusch, Fusch, & Ness, 2018). Finally, participants were given the opportunity to review the transcript from their semi-structured interview as well as his or her

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contribution to their individual focus group session. During this revision, participants offered further clarification to ideas, rewrote specific sections to improve tone and or how they presented in the text, and in some cases asked to have specific data removed from the transcript(s). Overall, the process of allowing participants to review transcripts ensured the accuracy of the data.

Transferability

The second construct of trustworthiness refers to the degree to which the findings of the study can be applied to other contexts (Lincoln & Guba, 1985). Even though the findings support the existing literature, it is important to recognize that this study is only a snapshot of the individual experiences of 14 unique community band members. The wide spectrum of what it means to participate in community bands and how it influences musical identity may be influenced by the band itself and the particular members of the band. Thus, transferability to all individuals in community bands is limited to participants in similar situations.

Dependability

Dependability refers to how consistent the research findings are in relation to the data collected (Lincoln & Guba, 1985). To increase dependability, the researcher will ensure that the data analysis and interpretation methods are consistent. To do this, a coding system was created and refined throughout the process of data collection. The development of the coding system was monitored through written researcher notes and contributed to a “transparency of method” (Merriam, 2008) that is productive in enhancing dependability.

Confirmability

The final construct of trustworthiness refers to confirming the research findings and how “objective” the research is, recognizing that the researcher holds a personal orientation or bias. In terms of confirming the findings, all data (e.g., raw data, transcripts, and data analysis) will be

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cross-referenced as an “audit trail” (Lincoln & Guba, 1985). In addition, the participants reviewed their transcripts, thus increasing the confirmability of this study and credibility of the study, as well as promoting a sense of collaboration of knowledge and research between the researcher and participant, which complements the notion of social constructivism.

Chapter Summary

This chapter presented an overall description of the methodology used in this study. The chapter highlighted the research approaches and provided a basis for the use of a qualitative case study approach. The chapter also described the process of participant recruitment and sections, as well as the data collection methods and procedures used in the study. Finally, ethical issues and issues of trustworthiness were each considered. The next chapter will present an individual profile of each participant as well as a cross-case analysis of data and an overview of the themes.

Chapter 5 – Participant Profiles

This chapter will present a participant profile for each individual who completed all the tasks required during data collection and conclude with an overall summary of the profiles. Before presenting the participant profiles, it is important to develop a preliminary understanding of the participants. Participants' responses to the demographic questionnaire offer insight into their past, present, and current musical experiences. An outline of these responses is provided in the following tables:

Basic Demographic Information		
Participant	Age Group	Current/ Retired Occupation
Abraham	Over 61	Solicitor (retired)
Beverley	Over 61	Software specialist (retired)
Christina	20 - 40	Lockmaster
Dawn	Over 61	Physiotherapist (retired)
Evonne	41 - 60	Accounting coordinator
Francine	41 - 60	Speech-language pathologist
Gary	Over 61	Chemical plant site manager (retired)
Holly	41 - 60	Phone dispatcher
John	41 – 60	Laboratory project management (semi-retired)
Katherine	41 - 60	Private music teacher
Lawrence	Over 61	Science laboratory technologist (retired)
Mac	41 - 60	Pharmaceutical Consultant
Natalie	20 - 40	Music teacher
Penny	20 - 40	Occasional freelance

Table 1. Participant demographic information including pseudonym, age group, and occupation

Participants' Past Musical Experiences		
Participant	First Instrument and Age	Music Education
Abraham	Trumpet at 8 years old	No Private lessons, High school music

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Beverley	Piano at 5 years old	Private lessons (piano), High school music
Christina	Piano at 12 years old	Private lessons (piano), High school music
Dawn	Piano at 10 years old	Private lessons (piano), High school music
Evonne	Acoustic guitar at 10 years old	No private lessons, After school program, High school music
Francine	Piano at 7 years old	Private lessons (piano), High school music, Grade 8 RCM (piano)
Gary	Trumpet at 10 years old	Private lessons (trumpet from father's co-worker)
Holly	Recorder / piano at 8 years old	Private lessons (piano), High school music, First year of university
John	Guitar at 12 years old	Private lessons (guitar), High school music, Grade 3 RCM (guitar), Grade 10 RCM (flute)
Katherine	Piano at 28 years old	Private lessons (voice and piano), Grade 9 RCM (piano)
Lawrence	Guitar at 10 years old	Private lessons (piano)
Mac	Tuba at 13 years old	High school music, Grade 8 RCM (tuba)
Natalie	Piano at 6 years old	Private lessons (piano), High school music, Bachelor of Music
Penny	Piano at 8 years old	Private lessons (piano), High school music, Grade 6 RCM (piano)

Table 2. Participant demographic information including first instrument played, age of first instrument played, and history of music education

Participants' Current Community Band Experiences			
Participant	Instrument(s) Currently Played in a Community Band	Current Band Memberships	Length of time in Community Band(s)
Abraham	Euphonium	1	Off and on since 1966

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Beverley	Clarinet, oboe	3	11 years; 2 years
Christina	Tenor sax	1	14 years
Dawn	Clarinet	2	22 years; 10 years
Evonne	Flute, piccolo	3	23 years; 19 years; 8 years
Francine	Flute	1	2 years
Gary	Trumpet	1	15 years
Holly	Clarinet	1	3 years
John	Drum kit / percussion	2	11 years; 6 years
Katherine	Alto saxophone	1	3 years
Lawrence	Tenor saxophone	1	2 years
Mac	Tuba	1	10 years
Natalie	Alto saxophone, tenor saxophone, clarinet, flute, trumpet	1	5 years
Penny	Alto saxophone	1	3 years

Table 3. Participant demographic information including current instrument(s) played in a community concert band, current community band memberships, and length of membership with one or more community concert bands

Next, data from the demographic questionnaires, journal entries, semi-structured interview, and focus group sessions will contribute to the profiles, focusing on musical identity as a self-construct within the lens of Social Identity Theory and its sub-components of strengths and weaknesses, social comparisons, group membership and Who am I? Personal views about participants and interactions during their participation will not be highlighted within the profiles of this chapter. Rather, the focus will be given to participants' individual voices and experiences as this was the intent of the study. Profiles will be presented in alphabetical order based on assigned pseudonyms and will highlight the most important aspects of their music-making experiences in relation to their self-construct of musical identity. The pronouns of he/she for the participants will be used throughout this chapter (and the following chapters when referring to

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participants) as participants did not indicate any issues with their assigned pseudonyms when reviewing their individual transcripts.

Abraham – The Modest Plodder

Jovial and loquacious, Abraham freely discussed his musical experiences from youth to the present throughout the different tasks within the study. With one of the longest semi-structured interviews amongst the 14 participants, Abraham appeared to thrive on the social nature of the study and often posed questions back to the researcher with a genuine interest in the musical experiences and perspectives of someone else. However, during the focus group session, he was more reserved and often required prompting to contribute to the conversation.

Beginning with early childhood, Abraham's music-making experiences began with playing the trumpet at 8 years old by learning from a friend of his father from work. With only 1 year of high school music as formal education, Abraham's musical experiences have continued through attending local concerts, playing with a pipe band, and being a community concert band member on and off since 1966. During this time, Abraham was directed by several different leaders, learning music through varying approaches – not all that worked for them. After leaving to play with a pipe band, he rejoined the concert band in 2018 due to a pre-existing friendship with the conductor. Rejoining the band was not easy for Abraham, as he explains:

During 25 years of playing bagpipes, I have never had to count a four-bar rest, let alone a 16-bar rest. I had forgotten how to count. [A section member] seems to be the senior euphonium player, so I watch him and try to figure out the count from watching his lips and bringing my horn back up to play at the same time. I can't keep up. I cannot read the music fast enough. I console myself by thinking, they've played this before many times. A bagpiper memorizes his music; there are only 9 notes; bagpipers play together;

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there's no harmony, no second parts, no counter melody. I wonder if I will figure it out again.

At first, he tried playing “quietly enough that no one will hear my mistakes” and admits to relying on section members to help him with counting. As he practiced more, his embouchure became stronger, he felt “a bit more confident,” and to his delight “We sound[ed] good.” While “we” could refer to the section or the band overall, it shows that he was beginning to form a group membership within his musical identity.

Even though he is not embarrassed about making mistakes, Abraham actively works towards improving and developing his musical abilities which connects to perceived strengths and weaknesses of Social Identity Theory. In addition to strengthening the embouchure, Abraham works on developing tone, sound, and general musical knowledge by practicing his favourite pieces from the band repertoire. He explains that “I haven't learned how to, to read all the *p*'s and *f*'s, and arrows and hats, and other things that come along. I don't know what they mean” and yet he feels “comfortable enough now with my group cause it's all my family group” to make mistakes without feeling “center-shot” or embarrassed. Sometimes, Abraham finds the music to be so simple that “Any musician can play it.” This is important because even with musical weaknesses, he acknowledges his strengths which shows how his musical identity has become more positive over time. Outside of rehearsals, Abraham continues to increase his range on the instrument because he is aware of the expected range through watching YouTube videos of other euphonium players and he wishes to emulate that same level of competency. He knows that he can play the notes, but “once you get to that two and a half octaves, it's beyond me.” He then compares himself to another individual from the trumpet section by saying:

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I recognize that *he* is a musician. *He* knows what to do, and I'm not prepared to work that hard to get that good. So, I wouldn't say I've got strengths. I'm just one of the ones who can hold a beautiful instrument and play a beautiful note. So, that's fine.

This social comparison shows that Abraham sees the trumpet player as an "out-group" based on skill level (and not simply due to being from a different section), with the band as a whole still viewed as an "in-group." In further comparisons to others in the band, Abraham feels that many are skilled players with formal instruction in music and there is "every good reason to be intimidated by the musicians in the band." Overall, Abraham does not feel at the same level musically as others in the band, which negatively impacts his self-construct of musical identity.

However, these negative social comparisons do not take away from the positive influence of group memberships upon his musical identity. He is proud of the instrument he plays, and he is proud to be a community band member. When speaking of the euphonium as an instrument, he unabashedly states, "They are just a beautiful-looking instrument. And their tone is *sooo* gorgeous." In comparison to other instruments, "they don't blast like trombones and [are] not as slippery as the French Horn." This notion of being "slippery" refers to the skill and embouchure required to play the French Horn, while the sound of the euphonium is viewed as more pleasant than the trombone. He also thinks highly of the level of musicians in the band, musing that "I am sitting with the super champion musicians" and "we're lucky to be in this town" because "we're the right sized town to generate a big concert band." His love for the instrument is not only rooted within a group membership of playing the instrument, but it also relates to Who am I? in terms of musical interest – he is a person who prefers the euphonium over any other instrument.

Abraham often uses "we" and "us" when speaking about other euphonium players, the section, and of the band itself, showing a strong group membership within these perceived "in-

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groups.” Even though Abraham sometimes views the band as an “out-group” based on having more advanced musical skills than himself, he views a subset of the band who socialize after rehearsals (e.g., the “regular post-practice socializers”) as a band “in-group.” In contrast to this context-specific situation, his identity as a bagpiper for 25 years is an “in-group” has not changed over time even though he has not been part of a bagpiper ensemble in many years. Whether with the bagpiper ensemble or the community concert band, “we” are all “in it together.” For Abraham, this sense of “we” and being part of a band is akin to a family working towards the same goals as everyone learns new pieces and prepares for festivals and performances together. Sharing how “We play them well” and “we sound good,” when referring to sight-reading new songs show how Abraham’s sense of group membership within his musical identity is tied to the group as a whole working towards a shared goal. This group membership was strengthened even further during a social night held by the band to promote cross-section relationships. Abraham explains how enjoyable it was to interact with people from different sections of the band and thus strengthening feelings of group membership in the band even further for him. Contrastingly, a specific “out-group” within the band for Abraham is the band’s executive committee as:

I have not been asked to join the executive. What a lovely vacation that is. I have been on so many executives and boards of directors etc. I am happy not to do that and just play music and have fun. I suspect that many of the music teachers feel the same way. They are always organizing and teaching and never have an opportunity to play themselves.

In terms of Who am I? within his self-construct of musical identity, Abraham identifies as the youngest member of the euphonium section but also one of the oldest members of the band, a bagpiper, a euphonium player, and proud member of the community concert band. Focusing on strengths and weaknesses, Abraham is pleased to be gaining confidence and

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improving in various musical abilities. Although he relies less frequently on others for help with counting, he still struggles to keep up with the more skilled and trained members of the band - but he also relishes in his moments to shine:

I love music and I am quite happy to be in the background. Every once in a while, I like to shine when I am confident that this opportunity to shine is within my capacity. I get enough of both with this band.

Only when he is confident that the “opportunity to shine” is within his perceived musical abilities will he seize that opportunity. Generally, Abraham is content with his playing and in how the band supports his musical strengths and weaknesses, which increases his sense of group membership in the band.

Abraham is also someone who is happy to help the older players in the section during rehearsals by offering alternate fingerings and pointing to where the band is in the music, thus taking on a leadership responsibility even though “I’m not the lead guy” of the section. Even though he considers himself to be less skilled than others, his self-construct of musical identity remains strong enough to offer guidance to others.

Additionally, Abraham’s musical identity is further shaped by the notion of pressure. He has an aversion to being “center-shot” in any social situation and as a result:

I am so relieved that [the conductor] never asks any one of us to play alone. That happened all of the time with the pipe band. It’s too much pressure. It’s humiliating when everyone is watching and listening to you and you screw up.

To further highlight this discomfort to being “center-shot” for making mistakes, he explains that:

It’s not a nice experience at all. [...] I was very senior in the pipe band. I was one of the oldest, most experienced members of the band and having someone criticize you in front

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of not your peers, but your more junior people, it's not pleasant at all. And that's what, that's what I find so pleasant about the concert band – we're in it together and you don't get center-shot at.

This aversion to being “center-shot,” or feeling pressure also impedes his aspiration to learn the trumpet because it “requires too much pressure” and “I don't know if I have the talent or skills.”

In general, he appreciates that the band is a space to feel safe and valued even when mistakes are made, which allows for developing skills and musical strengths as a euphonium player on his own terms without fear or judgment. This safeness also allows him to connect to the band as an “in-group” more deeply, which positively impacts and supports his musical identity. One aspect of band, however, that does not positively impact or support his musical identity is wearing the band uniform. Many years ago, Abraham was a soldier and that uniform “really meant something.” For Abraham, a band uniform simply distinguishes those in the band from “others” (i.e., those not in the band) during performances. Thus, he does not gain a sense of musical identity through either of the Social Identity Theory sub-components by wearing a band uniform. Beyond the social aspect gained from the band and the safeness he feels while playing, Abraham views his community concert band as “the most talented band I've ever been in. These people are *good*.”

Overall, both identities in music and music in identities emerge throughout Abraham's childhood musical experiences and in the present as a community band member. His socially defined roles, self-identifiers, and perceived group memberships highlight the identities in music component of musical identity and include being a musician, a bagpiper, a euphonium player, part of the euphonium section, and a proud band member. He further identifies as “not a strong player,” the youngest member of the section but also one of the oldest members of the band, and

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part of a sub-group of band members who socialize together after rehearsals (e.g., “regular post-practice socializers”). In contrast, Abraham’s identities in music includes two notable “out-groups” of the concert band’s executive committee and the more skilled members of the band. While he views certain members of the band as part of an “out-group” to himself based on skill level, the band as a whole is still viewed as an “in-group” and as a “family.”

Music in identities for Abraham centers predominantly upon differentiating himself from others based on musical abilities. For example, he often compares himself to others by putting himself down and focusing on musical weaknesses, which negatively impacts his music in identities. However, these negative social comparisons do not take away from the positive influence of group memberships upon his musical identity. Abraham also differentiates himself from others based on age differences - by being the youngest member in the section and by helping older members with learning music. While he avoids being “center shot,” he remains open to taking a moment to shine when he feels confident enough to do so. Finally, in acknowledging his musical weaknesses in comparison to others, he actively works towards strengthening his musical abilities to improve his confidence as a musician.

Summary

Although Abraham is still developing his musical abilities and he often feels less skilled in comparison to others, he is proud to be a euphonium player and he loves being a community band member. The main aspect of his community band membership that does not influence his musical identity is wearing a band uniform. For him, a uniform represents something much more when you have been a soldier and in the context of a community band, it is not comparable. While he has served on several different executives and boards in his life, within the band he views himself as a singular member with no obligations or commitments. Overall, he identifies

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as a musician, but with the caveat that “In music I am an untrained modest plodder who is learning late about tuning, tone and dynamics.”

Beverley – The Perfectionist

A perfectionist both musically and in how she carries herself socially, Beverley has a long musical history and strong views about how music should be played by herself and by others. This long musical history began when she would accompany her father, a professional jazz musician who later taught high school music, to work as a child. Through these experiences, Beverley was exposed to various instruments which instilled a deep love for music and playing at a young age. Beverley has always played music in some form throughout her life and as a result has over 40 years of experience with playing in community concert bands. Playing both the oboe (for 10 years and her preferred instrument) as well as the clarinet, Beverley has been a member of the community concert band included in this study for 11 years. The COVID-19 pandemic and not being able to play music with others was particularly difficult for Beverley. During this time, however, she formed her own small ensembles to fill the void because music is such an integral part of her life.

Within her community concert band participation, Beverley strives for excellence by focusing on details and self-improvement and notes that:

I am always trying to bring the best quality of sound uhm, and the rhythm and paying attention to all the accidentals, key changes, and just really feeling like, uh, I’m playing the music the way it’s supposed to be played. And not have to fumble around after the first rehearsal. I figure at least by the second rehearsal, I will have, we will have covered over a lot of the same mistakes I made with the first time run through, you know. And then I definitely solve it all by the second time because I’ve worked hard all the time

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between rehearsal[s] to really plan that. And to just do the best of what the music is asking for, you know? It doesn't matter which instrument, it's the same thing for both. Beverley is aware that she practices more than others (regardless of band or ensemble) and has "overheard in various conversations and actually asked others of how much time they actually spend practicing, that I can definitely confirm I practice many hours more a week." As a result of this level of practicing, she gains a sense of accomplishment and satisfaction in being able to play high-caliber music and loves that "if you can keep up with them, you can hang in there" with the best musicians in the more elite bands she plays with.

Another musical strength is the ability to switch instruments either between songs or during a song. Beverley views this as a valuable skill and "an enjoyable challenge." In one particular situation, there were no oboe parts and limited flute parts for a song. Wanting to "just be able to play something" she decided to:

(...) put down my Oboe and picked up my Clarinet, in its place, turning my chair now to the right and asked [Solo Clarinetist], would he mind if I looked on his part to play along? In the past years I even filled in as the Solo Clarinetist, when [he] was not available, so he had no qualms at all about me joining him. The other 2 Oboists just had to sit there, while the rest of the Band played without them. (...) I just am glad that I had the foresight to have my Clarinet set up.

Sight-reading is also a priority for Beverley, and she enjoys the challenge of transposing while playing in the instances when clarinet or oboe parts are unavailable. Many of these skills are developed while practicing at home. Focusing on technique and quality, Beverley's approach to practicing the oboe is similar to the flute in that "you have to tune almost every note every time." So, while practicing at home (and during rehearsals), Beverley will "always have my tuner going

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during practicing.” With this in mind:

Technique is next: tonguing, phrasing and marking breath marks, especially for the oboe.

You have to find a spot to blow out all the left-over bad air before you can take in another breath. So, one has to mark outgoing and incoming breath marks.

Even with this attention to detail, wanting to play at a high level, and practicing more than others, Beverley still struggles at times to play “perfectly” which is viewed as both stressful and frustrating. However, having years of experience means that “Everybody always kind of looked up to me, it was kind of novel to me.” Overall, regardless of which band she is playing with:

I seem to have the most experience. It’s like I can play the parts, you know. (...) just to guide, like to make sure that everybody else knows how they’re doing, what they’re doing, and any problems, you know I try to help them out. So, it doesn’t matter which instrument. It’s just nice to after all the years to have gone up the echelon and to finally be up there.

Experience differences between herself and others contribute strongly to Beverley’s musical identity. In a social comparison based on different approaches to rehearsing, experience, and differences in equipment, she expresses disdain for when mistakes are made by others - particularly when they do not take an opportunity to mark a notation in the music for next time:

I see so many people who don’t! And it doesn’t matter in what band, there is always some people I’ve seen who do not ever mark down any marks, notations, ever. And then the next time, next week, whatever, it’s, it’s really like how do you remember all that? And not necessarily do? You know? So, I kind of realize, you know... I’ve got to do it the way I do it.

Further, in contrast to herself she feels that band members should be “more mature, practiced-up,

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more prepared and for the [name of band in the study], the members, generally, they're not," but "you can't change somebody if they don't want to." However:

I'm finding with the, some of the younger musicians that come into the band, they even have different ideas, or different techniques, or different ways of looking at a musical problem or providing a different type of solution. So, you get a different angle, to things, instead of always being you know, in your own way, you've always done something, you know, certain ways, and it's refreshing to actually to get more information.

Within these social comparisons and differences from others, Beverley identifies as an oboist, a clarinetist, a strong musician who is more experienced than most, a leader in whatever section or band she is playing with, and someone who helps others— particularly those she views as “less experienced.” She is also someone who judges the musical equipment of others in comparison to herself. While often impressed by the “gadgets” others in the band may have, she has a negative view of those who use plastic reeds with their oboe or clarinet rather than a cane reed. Viewing her own methods as better, Beverley outlines the negatives of plastic reeds, imploring that in “using plastic reeds, your sound and range will always be limited and remain the same, forever, and never improve, no matter how long you play and practise on your Clarinet or Oboe plastic reeds!” In general, she laments that “My weakness will be trying to put up with playing with an oboist who plays on a plastic reed, sitting next to me.”

Overall, Beverley's group membership is tied to a sense of strengths and Who am I? within her musical identity. For example, her main self-identifiers include “in-groups” of oboists, clarinetists, leaders, strong players, and every band and small ensemble of which she has been a member. Even though she has been a member of several different ensembles, her main “in-groups” centers around being a clarinetist and an oboist rather than being a member of any one

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particular band. In contrast, “out-groups” include those who use plastic reeds rather than cane reeds, those who are less skilled, those who cannot instrument switch as easily as she can, and those who do not have the “foresight” to have both instruments set-up while playing. Beverley also feels special in comparison to others by being a community concert band member because band is “not like any other club that people join. So, this gives a club a special uniqueness for their talents.” This feeling of being special from others within group memberships is further strengthened by wearing a band uniform during performances. Not only does she positively compare a band uniform to the dignified formality of the RCMP and the Air Force band uniform, but she gains a deep sense of group membership and purpose to the Who am I? component of musical identity by being in a community concert band when others are not. Thus, a very distinct “out-group” and “in-group” of those in band versus those who are not exists for Beverley, which strongly contributes to her self-construct of musical identity.

Finally, integrating all her favourite aspects of music-making, sight-reading, striving for excellence, and being a community band member, she loves when bands host a “readathon” event. A “readathon” event is a day where members from different community bands sight-read music together for upcoming concerts. Interacting with members of different community concert bands broadens her group membership beyond any one specific community band to include community band members as a whole, and it fosters an even stronger sense of group membership with others who also play the clarinet and/or the oboe.

Beverley’s self-construct of musical identity has developed and is maintained from various sources throughout her life. From childhood experiences with her father to continued music-making experiences that have evolved into lifelong music involvement, Beverley has a strong focus on striving for musical excellence and self-improvement, group membership

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fluidity, and comparing their musical skills and equipment to others. Socially defined roles and self-identifiers for Beverley highlight the identities in music component of musical identity and include being a clarinetist, an oboist, a strong player and a leader, a skilled musician, someone who can instrument switch, someone who can master anything but the flute, someone who practices more than others but sees the rewards in doing so, someone who enjoys the challenges of sight-reading, someone who values playing high-caliber music and keeping up with the best musicians in elite bands, and someone who strives for overall excellence and continued self-improvement in her playing. While Beverley has been a member of several different ensembles, the main “in-groups” center around being a clarinetist and an oboist rather than being a member of a particular band, or even section within a band. Through social comparisons, Beverley views herself as a better player than most and is often unapproving and/or envious of the musical tools or equipment possessed by others. The main differentiation from others, however, is her ability to switch between instruments – even if it means other players in a section must sit out from playing because they do not have the same ability. Thus, “out-groups” from these social comparisons and differentiation within identities in music include those who are “less experienced,” those who use different musical tools or equipment than Beverley (e.g., a plastic reed), and those who cannot switch instruments.

Summary

As someone who has engaged in music-making experiences throughout her life, Beverley’s self-construct of musical identity comes from various sources. Beverley has a very defined sense of musical identity that is predominately centered upon various self-identifiers, group memberships, and perceived musical strengths – particularly in comparison to others. Specifically, Beverley loves playing music and having abilities that others do not – which

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includes having the ability to switch instruments either between or during songs even if others in the section cannot do the same. For Beverley, there is a sense of superiority to her musical identity, which connects most strongly to using music as a means or resource for developing other aspects of individual identities within music in identities. Beverley's multi-band membership fosters further differentiation of the self from others in feeling special and unique for her talents and band memberships. She constantly strives for musical excellence and relishes in playing with high-caliber bands – which continues to be important in the maintenance of her well-established musical identity. Finally, when asked to describe herself as a musician, Beverley replies, "I am excited to be playing music, enjoying playing with others and getting to improve my skills on my instruments," which succinctly summarizes her self-construct of musical identity of the past, present, and future.

Christina – The Introverted Tenor Sax Player

Christina first presented as introverted and quiet, but as the study unfolded it became clear that she is quite open, engaging, and confident when it comes to her musical abilities. Her mother recognized her musical aptitude and began giving Christina informal lessons at 12 years of age. Christina learned quickly and soon progressed to formal private lessons. She continued her music-making experiences throughout high school, has completed two Conservatory levels, and owns/currently plays several different musical instruments including the tenor saxophone, flute, and piano. During university, Christina did not play an instrument, but she continued to engage with music by making CDs for her friends and by listening to music because music has always been part of her life in some way. After attending a performance by the local community concert band one summer following the completion of a university degree, Christina realized how much she missed performing. In sharing this with her father, he suggested she join the band.

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Fourteen years later, and now a busy mom of two young children, Christina attends rehearsals as regularly as possible even though a busy work schedule and life demands often impede having a perfect attendance.

Her current band experiences allow her to revisit a previous time in her life when she played the tenor saxophone in high school. The continued participation in music-making experiences allows her to do what she describes as learning “a different language” for each musical instrument she has played (and continues to play), which relates to strengths and weaknesses of Social Identity Theory as she continues to develop her musical skills. In developing these skills, she feels she is better at sight-reading (and playing in general) than others, even though there are times when she cannot read the music on her own and must listen to other sections with a similar melody and follow their lead. However, outright mistakes are more a result of a preference for minor keys and flats than an inability to read music. Moreover, the tenor saxophone does not often have the lead in concert band music, so her mistakes are not as obvious as for those in other sections. Yet, she still takes precautions to avoid making musical errors while playing. For example, she explains her approach to preparing for a concert as:

I had this like paragraph of little cues, like where to sit, how to have your feet, where to have my strap and how to have my fingers – just, again, probably more mental than actually helpful, but it was a way, it was a way to help me get that note cold. And when I was able to do it in practice cold – we got through that piece and I turned to whoever was sitting beside me and was like, “Yes! I got it!”

While she is aware that others practice more than her, she makes up for any potential loss by not missing as many rehearsals as others and in general:

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I don't have the challenges I hear some other people have with the sight-reading. Uhm, again, I'm not, I'm definitely not up at [name of a saxophone player] or those guys' caliber, but I'm also not a professional, so. Uhm (pauses). Higher than average I'd say I am with the sight-reading.

Beyond accuracy during rehearsals and performances, Christina also likes having a goal as it provides "a level of perfection to strive for" and a sort of "validation" for "the work that you're doing." She views this as especially important when performing because "we owe it to ourselves to play well and we owe it to the audience to play well." However, in contrast:

(...) the opposite in that sense is when it's a piece that I don't like and I have problems playing it and we're playing it in a performance it's that extra level of stress in terms of then being stressed playing it and that more conscious of your mistake or you're that much more likely to make a mistake because you're stressing over it.

Avoiding musical errors also means listening to and learning from others, particularly "the older more experienced members of the band [who] like teaching or like passing on their knowledge (...). In her first year with the community concert band, there was another tenor saxophone player from whom she learned "how to play simply by listening to him play" and "he helped me out a great deal in getting me back on the tenor sax, which I hadn't touched in years (...).

Expanding upon these interactions, Christina remembers:

(...) listening to him play a complicated section of a piece and all of a sudden I would get it (I am an instinctive counter and when pieces are fast/complicated, counting is too slow). But if I can HEAR it, then it suddenly makes sense, and I can play it (assuming my fingers can move fast enough). I still do that, listen to certain sections, like the altos, horns, baritones, or trombones, for rhythms as I generally play what they play (or vice

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versa). It actually really throws me the first time or two when I am the only one playing a certain phase. I just assume I am wrong.

After his passing, she had to learn to be on her own in the section, which was quite a challenging adjustment for her at the time, especially for someone who identifies as an introvert. Another challenge presented as she had to prepare for a solo for her first festival performance as the only tenor saxophone player in the band. Typically, as a tenor player, she had been “used to playing supporting sections or melody with other instruments, that playing by myself, especially an exposed melody, can throw me” and “I have never been someone comfortable in the spotlight. But when I can play these bits alone, and do it right, then I am really proud of myself.” Being exposed in this way meant that:

Starting cold on that note was a real challenge for me, for a long time I would hit the octave up each and every time. After a bar or two, I could get that low, but when you are the ONLY one playing, it is really noticeable that you aren't playing the RIGHT note. And for Festival, even though Festival is for fun too, talk about some internal pressure. I practiced starting cold for those four notes endlessly. My copy of the music had all sorts of notes on it for body position, sax position, etc., (...) But all my practicing paid off, and whether or not my notes actually helped, or I just thought they did, I hit that low note each time. I was so happy, and so relieved.

Sometime later, a new member joined the tenor saxophone section. Although she was now used to being alone in her section, and “as an introvert I often feel alone in the band,” it was “nice to have the company, someone to go over passages and rhythms with, to whisper to between pieces (...).” Connecting to her self-construct of musical identity within the Social Identity Theory framework, being an introvert affects how she interacts with others in the band

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and although she had become comfortable in being alone, she is relieved to have someone to connect with – which increases feelings of group membership in her section. Prior to the new member joining the tenor saxophone section, she would interact with whoever was nearest to her regardless of section differences. These interactions would often include “silly quips” and “one-liners” that resulted in laughter. Even though she identifies as an introvert, these examples of reaching out and interacting with others during rehearsals strengthened her group membership within the band.

Group memberships further contribute to her self-construct of musical identity. Playing the tenor saxophone, being part of the tenor saxophone section, and being a member of the band are each “in-group” group memberships. She views the band as her main “in-group,” but having a new member in her section influences her group membership within the section itself because it is no longer a “me” but rather an “us.” She is also part of the social group that goes out together after rehearsals. While she does not attend as often now due to family and work demands, it remains an “in-group” within the band.

In terms of Who am I? of her musical identity within Social Identity Theory, she owns and plays several musical instruments, but she chose the tenor saxophone for the band because she “fell in love with the sound” during high school. If she had to select a different instrument to play in the band, at this point in her life, she would select the trombone because she played it during high school. Generally, she would not want to learn an instrument that plays complicated music because while the band plays at a high level musically, her comfort level within the band is akin to that of a high school band. Comfort level is important to her because “you’re there to do more than just fiddle around, but you don’t have that (...) degree of expectation, I guess, and to hit that higher bar (...)” if you do not want (or have the time) to put in the effort outside of

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band practice itself.

Finally, her musical preferences include “slower, more moody pieces, funky pieces. But playing something that challenges me in a different way, a piece I might not have selected myself, stretches my abilities and makes me a better player.” She enjoys the variety of music the band offers because, “it keeps me engaged and enthusiastic about playing” and “the camaraderie and relaxed nature of practice gives me people other than my family and work colleagues to talk to and interact with which is nice with my particular work/life balance.” Overall, Christina identifies as a tenor saxophone player, and “a semi-amateur tenor sax player who enjoys uhm a variety of genres and styles.” Most importantly, however, “I’m not a professional musician myself, but I’ve always enjoyed and respected the value of music,” which illustrates quite well how she views her musical identity.

Within identities in music, her socially defined roles and Who am I? self-identifiers include being a tenor saxophone player, someone other than “Mom” and who is not defined by her occupation, a stronger sight-reader than others, and an introvert who has been required to play solos and be a leader within the band. Group memberships from these self-identifiers further support her identities in music and include an “in-group” with other tenor saxophone players, those in the tenor saxophone section of the band, and the band as a whole. She views the band as her main “in-group,” but having a new member in her section influences her group membership within the section itself because it is no longer a “me” but rather an “us.” Christina also has a sub-group “in-group” within the band of those who socialize after rehearsals. While she has not partaken in this activity as often in recent years, she still considers it to be an “in-group.”

In terms of music in identities and differentiating herself from others, this began in childhood when she required more formal training than her mother could offer. Differentiation

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based on skills continues in the present as she feels she is better at sight-reading (and playing in general) than others. She strives to maintain a certain level of accuracy in her playing but acknowledges that even with her skills, she is not at the “caliber” of others in the band and nor is she “a professional.”

Summary

Overall, Christina’s musical identity is multi-layered and comes from her childhood experiences, high school experiences, and current experiences in a community concert band. She focuses heavily on her musical strengths, musical interests (e.g., the type of music she prefers to play and/ or listen to) and group membership within the band. Within identities in music, her socially defined roles and Who am I? self-identifiers include being a tenor saxophone player, someone other than “Mom” and who is not defined by her occupation, a stronger sight-reader than others, and an introvert who has been required to play solos and be a leader within the band. She views the band as her main “in-group,” but having a new member in her section influences her group membership within the section itself because it is no longer a “me” but rather an “us.” In terms of music in identities and differentiating herself from others, she feels she is better at sight-reading (and playing in general) than others but still not as strong as those who are “professionals.” Overall, her current band experiences allow her to revisit a previous time in her life as her current musical strengths and weaknesses, musical interests, and group membership within her community concert band continue to shape her musical identity.

Dawn – The Music Librarian

Serious in nature and verbose, Dawn’s primary focus throughout her participation in the study was on her identification and responsibilities as the Music Librarian for her community concert band. However, her music-making experiences and musical identity began with private

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lessons as a child (from ages 10 to 14) and playing the clarinet during high school. She further supported her high school music education by completing a Grade 8 Conservatory level in piano with the Royal Conservatory of Music. In addition to the clarinet, she plays several other musical instruments including the piano, tenor recorder, penny whistle, and handbells, while also “dabbling” in flute, oboe, tenor sax, and guitar. Even with these credentials and experiences, she considers herself to be self-taught primarily due to not playing the clarinet for 25 years after high school and then joining her local community concert band.

During her first rehearsal, she was excited to be back playing the clarinet and:

I still remember how amazing it felt to be once again in the middle of live music. It brought back such great memories of my high school experiences and was exhilarating. I couldn't believe how my brain and fingers actually recalled most of the fingerings.

In the beginning, “I practiced pretty much every day, I think, ‘cause I just really needed to get my fingers back under me and get an embouchure back and, and, you know, get better intonation and everything else.” While she does not practice as often as she feels she should (but still more than others in her section and in the band), she now adopts a “practice what I need to practice not just practice for the sake of practicing” approach by working on what needs improving - showing both growth in and awareness of her musical abilities. In general, she views her musical strengths as being prepared, consistent, having good tone quality, being a strong sight-reader, and always striving to produce the best sound she can within her section – all of which she considers a feat of accomplishment for someone who “had no formal training in clarinet playing at all” thus far in her life. These skills prove valuable when learning new pieces with the band, or when preparing for solos in a festival performance as she feels confident in her musical strengths. Regardless of the pieces played in the band, or if performing solos, she simply wishes

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to focus on the opportunity to learn and improve. In comparison to others:

My sight-reading is one of my best skills. (...) I can really hold my own. I don't have to be playing the same part as the person beside me, you know. I can just play what, whatever my part is and blend with their part. Some people I know have a harder time doing that. They want to play what the person beside them is playing all the time.

She also speaks of musical abilities others have that she wishes she possessed as well.

Specifically, she would love to play by ear, "But I don't think I'd give it up for being able to play by ear but not being able to sight-read for the type of music that I play." However:

I would like to be able to be a little more freeform. And, you know, just play like that. I'd like to be able to play the piano like that, too. That would be awesome. But I'm, I'm note-bound as another friend of mine has called herself. So, I figure I'm in good company cause she's a good musician.

As her community band experiences "(...) have been mostly enjoyable, contributing to my quality of life in general and helping advance my musical competencies," she has remained a band member for 22 years, while also playing with a secondary community concert band "from time to time" for 10 years. However, not all band experiences have been positive. For example, a miscommunication and not being properly informed about a decision within the clarinet section, "made me feel small, unimportant and "not good enough," which negatively influenced her sense of group membership in the band as well as Who am I? in terms of her value in the band. It also "became clear to me that my relative enjoyment of band experiences [is] only partially a result of my ability to play my instrument." Specifically, "Some days I am "on", some "off". Sometimes I have a run of bad reeds or have not been able to practice often between rehearsals." However, the direction and support provided by the conductor "provide[s] the most influence on

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my perception of any particular band rehearsal.” Another major contributing factor that affects her enjoyment is her involvement with the band’s executive committee. These issues became even more evident at the beginning of the COVID-19 pandemic when the band pivoted to Zoom-based rehearsals. Even as the Music Librarian, “I was not consulted about the implications of digitizing some of the band’s music library” and “When I raised questions, I felt excluded and patronized,” which negatively affected her self-construct of musical identity with respect to group membership (i.e., an excluded member of the executive committee) and Who am I? (i.e., the Music Librarian) of the Social Identity Theory. When she is not an executive member:

(...) you play music and then you sort of do whatever you need to do for the group to pack up and say goodbye and go home. And it makes a really nice change for me to not have these other expectations or to have other people always asking me to do things that sometimes I can’t do, and they don’t understand.

In addition to the executive committee, her group memberships include being a clarinet player, part of the clarinet section, and part of the band as a whole. It also includes a clarinet ensemble, a second community concert band, a small Celtic ensemble, and a handbell choir. The clarinet section is an “in-group” by virtue of sitting in the section, but it represents more than that for Dawn because “we bring a high level of competency to the band” and the conductor:

(...) can pretty much rely on - if something’s going wrong say rhythmically, you know, within the sections, or whatever and something the whole band is doing, he can pretty much have us play it as an example if he wants to. (...) So, I think we have that consistency and that level of competence and sort of reliability for the band.

Most importantly, this highlights how interconnected the components of Social Identity Theory are for Dawn’s self-construct of musical identity in that her group membership is strongly rooted

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in the musical merit, strengths, and abilities within the clarinet section.

In terms of Who am I? within her music identity, the main identification is as the Music Librarian of the band. As the Music Librarian, she has worked hard to keep the folders of each member up to date while also managing the storage of the music - a task from which she experiences “a feeling of satisfaction when things go well, and the musical director and band members can concentrate on playing music.” On the downside, she feels that: 1) some of the executive members do not understand the demands of this responsibility and are not always supportive and appreciative of her efforts; 2) the band members in general view her as the “complaints department”; and 3) others misconstrue her responsibilities as “housekeeping” rather than as “the management of the band’s largest non-human asset” – the latter of which is how she would prefer to identify as within the band. The time burden of being the Music Librarian of the band (and for other ensembles) restricts the amount of available time for practicing and engaging in other musical activities. Since this is a responsibility that others in the band do not have, it is a clear social comparison of her versus the “out-group” of the rest of the band, but also an additional “in-group” of a select group of individuals from the band who serve on an executive committee. Thus, there is a clear distinction between herself and others, and these group memberships further highlight Dawn’s self-construct of musical identity.

When she is not fulfilling her responsibilities as the Musical Librarian of the band:

I really prefer to be focused and do [what] the conductor’s asking us to do and play music because I’m there, I’m there to play my instrument more than to socialize. Social, it’s just nice to play with other people you know and, you know, who also like to play music.

Also, having a band where she is not the Music Librarian changes the dynamic of her group membership with this second community concert band, however, her attendance in this band is

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sporadic and she feels they mainly “[ask] me to play with them at times is because they know I can sight-read, you know, the music and pretty much just get it. From the get-go.” Generally, though, the band she plays with more regularly holds a high status and a stronger sense of group membership than the secondary band she engages with more sporadically.

Apart from being the Music Librarian, Dawn describes herself as a clarinet player; an amateur musician who has improved and always tries to produce the best sound and quality of music she can; someone who is better at sight-reading than others in the band; someone who does not make a lot of musical errors in her playing; and someone who enjoys playing for an audience. While she is a clarinetist, she is clear that she is not a professional and it is not what she considers to be her entire “musical life” because her “musical life” encompasses more than the band and more than just playing an instrument. While part of that “musical life” does include being the Musical Librarian of the band (and other small ensembles), it also includes more temporal elements such as valuing the commitment from herself (and others) when it comes to attendance and upholding a certain level of music-making. She also enjoys rhythmic configurations and analyzing the process of composing and producing music and she loves trying other instruments besides the clarinet (i.e., handbells, pan flute, etc.). She would love to play in a percussion ensemble but is hesitant to change instruments because, “you have to be willing to give up something that you’re somewhat competent at and, you know, go back to zero and the band I think somewhat needs me where I am.” The community concert band provides a place to focus on music and improving her skills, while allowing her to be more than a “Mom”, a “spouse,” and the occupation she held prior to retiring. As a “Mom,” she was able to share the band experiences with her three children and interact in a different social context with her children. While her children and herself played in different sections of the band, “It was a

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wonderful experience, as a parent, to be able to share the community concert band experience with my children,” and she describes herself as being “very proud of my children for rising to the challenge of belonging to a community group at a young age.”

She also describes herself as sharing characteristics with the band itself – including being musical, supportive, and accepting. Overall, she feels that she:

(...) [tries] to “make music” every time I play in the band. I work hard to support the band conductor and members through my work as the music librarian; to make managing the pieces of paper as streamlined as possible so that everyone can focus on making music, not shuffling papers. I support and accept other band members by helping to create a welcoming environment, maintaining the band’s website with relevant and up-to-date information, and encouraging potential new members to give concert band a try regardless of musical experience and abilities.

Music-making within a community concert band also connects Dawn to her past musical experiences, thus expanding upon her past musical identity to a new musical identity. While her skills have “changed a lot from since I was young and first learned the piano,” she notes that “it’s always great to be doing something that you feel confident in because that makes you feel good.” Generally, “my goal in a rehearsal was to play as much as I could - what was on the pages without making too many mistakes,” and “going well beyond that as a total amateur and community musician.” She is clear, however, to make the distinction between herself and professional musicians (i.e., an “out-group” from herself and from the band) by sharing:

Musicians practice a lot at home by themselves, practicing technical exercises and practicing their parts they have to play. Whereas we’re sort of freed from doing that for a certain extent. We get to practice with a group of people once a week for two hours and

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practice trying to make music. And that's, for me, more enjoyable than sitting at the house playing my instrument by myself.

Also contributing to the Who am I? component of her musical identity, and in contrast to others, Dawn goes not gain a sense of group membership or of Who am I? by wearing a band uniform. While many other components of her "musical life" are much more significant to who she is, "I don't really feel a sense of pride wearing it, it's just a[n] indication of a concert with the [name of band in the study]." Finally, her musical interests and preferences further contribute to her musical identity in a meaningful way. Specifically, she enjoys a variety of genres (which connects to the wide range of ensembles she plays with) and prefers classical music over marches or jazz.

Dawn's socially defined roles and self-identifiers highlight the identities in music component of musical identity and include being the Music Librarian, a clarinet player, a member of the clarinet section, a member of the executive committee, a member of the band, a member of other ensembles and bands, someone who plays several different instruments, more than "Mom" or a spouse, a strong player, a self-taught player, someone who does not make a lot of musical errors when playing, and a proud parent when her children played in the band alongside her. However, one self-identification that she purposefully denounces is that of a professional and instead, she prefers to describe herself as "an amateur musician." Each of these self-identifiers mirror her group membership which include the clarinet section, the band, and the executive committee within the band. The clarinet section is an "in-group" by virtue of sitting in the section, but it represents more than that – it represents a group membership amongst strong players which roots her musical identity within shared musical merit, strengths, and abilities. Further, the role of Music Librarian is a clear "out-group" from the rest of the band because they

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do not share the same burdens or responsibilities, but it is also part of a band committee “in-group” amongst other members of the band.

In terms of music in identities, by viewing herself as a skilled (and self-taught) clarinet player she differentiates herself based on skills in comparison to others. While she would love to be “freer” in her playing, ultimately, she values the skills she does possess, particularly in comparison to those who are not as strong in sight-reading abilities as herself. The band has influenced her both musically and personally (i.e., “my playing ability and confidence have greatly improved”). Additional comparisons between herself and others bring forth her musical abilities, but also when she was uninformed on decisions within the band. Even though this does not reflect her musical abilities, it does however affect her musical identity as a valued band member of the band in comparison to those who are making the important decisions.

Summary

Dawn’s musical identity builds upon her past musical identity to a new musical identity that primarily centers upon both her strengths and her responsibilities within the band. The identities in music component of her musical identity includes being the Music Librarian, a clarinet player, a member of the clarinet section, a member of the executive committee, a member of the band, a member of other ensembles and bands, someone who plays several different instruments, someone who is more than “Mom” or a spouse, a strong player, a self-taught player, someone who does not make a lot of musical errors when playing, and a proud parent when her children played in the band alongside her. Each of these self-identifiers mirror her group memberships which include the clarinet section, the band, and the executive committee within the band. Importantly, the role of Music Librarian is a clear “out-group” from the rest of the band because others do not share the same burdens or responsibilities, and yet it

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also is part of a band committee “in-group” with the band.

In terms of music in identities, she differentiates herself from others based on her superior musical skills and abilities. With music as a means of developing other aspects of her identity, her music-making experiences both within and outside of being a community band member inform her “musical life” and her musical identity. Ultimately, playing a musical instrument is an integral part of her life and who she is to the point that “I just can’t imagine not wanting to still play with a group of people. I really enjoy it. I’ve been doing it for a long time. It’s part of my life, you know.”

Evonne – The Self-critic

Significantly more reserved and shy in comparison to other participants in the study, Evonne struggled with speaking about herself and often required encouragement and empathetic prompting in sharing her musical experiences. While this was apparent throughout her participation, she was still willing to share her experiences and love of music. Her lifelong love of playing music began at 10 years of age with playing the guitar before switching to the flute in high school. She continued her music education as an adult by taking private lessons, learning to play the piccolo, and joining multiple community concert bands. Her longest membership in a community band is 23 years and she has been a member of the band in this study for 19 years. With her husband, she joined the community band in this study due to a pre-existing friendship with the principal conductor and stepped into the role of the first chair flutist. Although she was excited to share this new opportunity with her husband, the experience also came with stress. She worried about her husband’s reaction when the conductor became frustrated with the band, and she worried about how others felt. For her, music is meant to be relaxing, so the tense environment did not help her feel calm in her own playing either.

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Even from the first rehearsal, Evonne noticed her musical weaknesses in comparison to others as including issues with tuning and being “too sensitive to the reactions of other musicians” to the point of “I always assume I am wrong, and I am the one out of tune.” Continuing to the present, she often feels “that I am not as good as others in the band, and I do not belong because I am not perfect.” She views herself as “strictly an amateur: and “there’s a lot of professionals and teachers. So, I don’t feel like I’m as strong as they are.” In terms of specific musical skills, “I’m not a very loud player” and she struggles with tuning, intonation, timing, and sight-reading to the point that “most of the people in the band are probably better than I am” – a sentiment that extends to each community band she plays in. While her sight-reading has improved, accidentals are still difficult because “My brain just doesn’t think fast enough for that.” Sometimes people will point out:

“Ok you did this wrong, you did this wrong, you did this wrong.” And, it’s like, “Ok, so I think I did it wrong”, but then I find out I did it right. So, it kind of makes me a little frustrated a bit because I’ll take what they say as being gospel when it’s not necessarily. So, basically, criticism.

However, in general:

I have a tendency to be more hard on myself than other people. I’m always afraid the director’s gonna to yell at me. Or if I’m out of tune – and in the other band, [name of second band], they’re good at telling me if I’m out of tune and if I make a mistake. So, once that [happens], I tend to play worse because I feel like ok, I’m not good enough to be here. So, I have a tendency to play worse at that point.

Even compared to those in her section:

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The other flute players are better than I am. They are! Uhm. They uh, they seem to make less wrong notes than I do. (...) Or, they play louder than me. I'm not [a] very loud player. They do play louder than I do.

With all this stress while playing, she finds she plays best in an open and friendly atmosphere where the conductor is not "putting me at a higher standard than I like to be at" but still "treats us like if we were professionals." Specifically, her favourite alternate conductor is the one who is funny because "He has all these jokes. These bad jokes. That he does between songs," which makes rehearsals more enjoyable and less serious. Regardless of the type of atmosphere, though, she doesn't like making mistakes, especially during performances because it makes you exposed to the audience, but she can usually reset and "figure out where everybody else is and then I'll come in at that point."

Depending on the community concert band, Evonne takes on different responsibilities, which further her musical identity. For instance, Evonne is the first chair flute player of this band (which she has maintained since the first rehearsal with the band), she tries to be welcoming and friendly to the other flute players (which applies to each of the bands she is a member of), and she is happy to move to second so others in the section can play first as well. She likes to "make everybody happy. As much as I can," and she would "rather have everybody playing the same, that nobody's better than anybody else and we can learn from each other. So, I try to put that atmosphere within the section." Evonne has also served on the executive committee for more than one band (i.e., Treasurer for three bands and librarian for one band), however, she prefers to play rather than be part of the politics and bureaucracy of an executive committee.

After her husband's passing, she was comforted to know that she was amongst friends as they welcomed her back with love and kindness, which helped her to play the music that night.

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Group membership is highlighted the most in this entry as she describes her flute section (and the band overall) as friends, people who have her back, and people who have become like a second family. Even with self-criticism, distance, and learning to enjoy music without the presence of her husband, at band “I don’t feel like an outcast.” Rather, there is “a sense of belonging” where she feels “accepted as the musician I am,” which “helps me grow as a musician.” This sense of belonging is strengthened even further when wearing a uniform during concerts, as well as simply being with like-minded people:

(...) that are kind of like in the same zone. ‘Cause and outside band, there’s a lot of people that they kind of look, “Oh, you’re in band,” you know? You’re not in sports or anything. They don’t realize how important it is or how much discipline you need to play.

Evonne’s musical interests and the type of music she prefers to play also contribute to her musical identity. She enjoys playing classical pieces, show tunes, movie theme songs, and big band music even though she admits to having “a lot of problems with the syncopated rhythm” required for big band music. Outside of band, she plays flute solos at Christmas fairs, sings in a choir, and listens to music. A wish she is yet to fulfill in her life is playing with an orchestra and “maybe to play in something a little bit stronger” in terms of musical caliber than her current community concert bands.

Finally, group memberships for Evonne exist both the flute section and band as a whole - not only within the community concert band included in the study, but for each community concert band of which she is a member. Regardless the band, she believes that the flutes provide “the pretty stuff” and “we” add “softness of music” to the melodies. Additionally, comparing her flute “in-group” to the “out-group” of other sections in the band, she feels that “The brass and

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saxophones and clarinets are stronger than we are. In the flute section there are people who can project more but sometimes have a hard time with dynamics.”

Her socially defined roles and Who am I? self-identifiers highlight identities in music and include being an “emotional player,” a flute player, a piccolo player, someone who is critical and hard on herself, someone who is not as strong as other players, someone who plays best in an open and friendly atmosphere, someone who likes to make others happy (e.g., by sharing first parts in the section and being welcoming), an executive committee member, and someone who is a member of multiple community concert bands. Group memberships within these Who am I? self-identifiers further contribute to identities in music and include an “in-group” of executive band committees, other flute and piccolo players, the flute section of each band, and more broadly, each community concert band. However, two significant “out-groups” for Evonne pose an interesting dichotomy of those who are “better” or “stronger” players than she is and those who do not have the same “talent” that she does.

In terms of music in identities, Evonne views others as more skilled and better than she is with regards to musical abilities. This tendency to see herself as “less than” as compared to others extends not only from the flute section but to the band as a whole and across each of the bands for which is a member. Even from the first rehearsal, she noted her musical weaknesses in comparison to others, which continues to negatively affect her sense of musical strengths. Besides social comparisons of her musical weaknesses, she also differentiates herself as having a talent that others do not have, which positively influences music in identities within her musical identity. She gains a sense of belonging in her differentiation from others. The shared interests and friendships developed within her band memberships makes her feel special and accepted rather than ostracized and different from others. Finally, in using her music-making experiences

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as means or resource for developing other aspects of her identity, she feels that music helps her to be more responsible, conscientious, reliable, and centered as a musician and as a person.

Evonne's band memberships have helped with her self-confidence, and she feels special because playing music "is a thing of beauty and a talent that I have that many people do not that I should be proud of." Music keeps her centred in her life and "if I miss a band practice or for whatever reason, I feel guilty." Overall, Evonne describes herself as "an emotional player" who can "put more emotion in that than others [into], uhm, something like a jazz piece." Being in community concert bands makes her feel more responsible, conscientious, and reliable as a musician because "if you are not there, your part is not played."

Summary

Although Evonne's music-making experiences began as a child, her self-construct of musical identity is primarily rooted within her present experiences and community band memberships. Her socially defined self-identifiers within identities in music include being an "emotional player," a flute player, a piccolo player, someone who is critical of herself, someone who is not as strong as other players, someone who plays best in a friendly atmosphere, someone who likes to make others happy, an executive committee member, and a member of multiple community concert bands. Two significant "out-groups" for Evonne present a dichotomy of those who are "better" versus those who do not share her musical aptitude – which also connects to music in identities. She also gains a sense of belonging in her differentiation from others, particularly from the shared interests and friendships with others in the band. Finally, music-making helps her to be more responsible, conscientious, reliable, and centered both as a musician and as a person. Overall, Evonne's musical identity is both positively and negatively influenced by community band memberships that both unites and separates her from others.

Francine - The Goal-oriented Performer

Friendly and warm, Francine was enthusiastic about her participation in the study and sharing her musical experiences. Francine began her music education at 7 years old with private piano lessons. She furthered her music-making experiences throughout high school and has also completed a Grade 8 Conservatory level in piano and a Grade 10 level in flute. Prior to joining her local community concert band, she was a member of her church choir and found that “it was a surprising shift, reading and performing instrumental music compared to vocal” because “I actually had to *count* bars!!” Although she had not played her flute in nearly 40 years and felt “somewhat uneasy whether my rusty skills were enough to make joining the band a positive experience,” she felt instantly “at home” and the conductor’s welcoming leadership style “immediately took me back through the years to high school band.” Importantly, “it was like re-visiting my younger self.”

Typically, Francine finds that the excitement of joining new weekly activities wanes after a few weeks. However, even after 2 years of being a community band member:

I’ve discovered however that I *don’t* have to push myself to attend practice, even on the coldest dark nights of winter. Attending band practices is like connecting with my past but moving beyond to rediscover myself as a competent flutist.

In addition to the rediscovery of a past self, “Attending band practice regularly gives me a valid excuse to disappear for an evening to just “be me”. Thus, group membership and Who am I? are both enhanced within her band membership as it contributes to her self-construct of musical identity. Overall, Francine views the band as a place to be amongst friends and make social connections outside of family, work, and her church. Part of making these connections outside of family, work, and church means that she identifies as more than a “mom”, “wife”, and “speech

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pathologist” – there is a re-establishing and creating a new musical identity in this stage life with the community concert band. Even though she describes herself as a “mediocre” musician, her membership in the band allows her to feel like “an integral part of a collective” and that “being a part of something bigger than me conversely gives me more confidence and a sense of belonging and responsibility.” Additionally, a community band membership “connects me to my family, to the community, to my history, my past, to people that had uhm through music influenced my life in so many ways,” as she develops her musical identity. Specifically:

(...) that feeling of connection to myself is even more important and helps ground me now as an older adult. How profoundly satisfying it is to find “myself” in amongst the many “hats” I wear and expectations others have for me.

In terms of identifying strengths and weaknesses in particular skills, “my sound has always been my strength” and “I’m a decent sight-reader,” but she struggles with the more technical aspects of playing such as keeping track of accidentals, key signatures, and time signatures in faster pieces. Additionally, “cut time and swing and all these things are a little bit, uhm, above my head sometimes (...) and it doesn’t come as naturally to me maybe because of my training or because it’s just the way I think.” As an individual who wants to do her best, she has adopted several strategies to improve her playing. These strategies include acknowledging shortcomings and asking a section member for help, as well as making detailed notes on her music when the conductor offers instructions “so that the next time we play it I can have a better chance of playing it more musically or accurately.” She acknowledges that practicing could improve some of her musical weaknesses, but she is self-conscious about practicing at home and plays so quietly that she does not get a full sound. Despite not practicing at home very often, through the weekly practices “I can feel myself slowly mastering even the most complicated

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passages of a piece,” and “the influence of other musicians who play much better than I really ‘up[s] my game’,” which further strengthens her musical skills and her self-construct of Who am I? within her musical identity. Generally, she does not view a lack of practicing at home as impeding her overall musical abilities because in comparison to others:

I would say maybe three players that technically don’t play as well as that I do and certainly don’t have the same sound. And I think it’s just because that their inexperience, they haven’t been playing as long as I have and haven’t had the same training. Uhm, ‘cause I had a lot of training when I was in high school. So, I’m resurrecting all this as an adult. Uhm, but here’s definitely people who have both, you know, good technique and good sound as well. I’m kind of in the middle.

While she does not have “any real expectations” for herself, she is frustrated when she makes mistakes. These mistakes are viewed as understandable since she is returning to the flute after nearly 40 years, but as a social comparison to herself she admires and respects “the more talented players” in the flute section of the band. Regardless of mistakes and varying skill levels within the band, she loves performing concerts “as a group cause I’m not a soloist and I have kind of a fantasy of standing up on stage and performing.”

Overall, Francine describes herself as “goal-directed” wherein she states that “Playing for the sake of enjoying the moment is not enough, in my opinion. The concentrated preparation and thrill of performance drives one to improve.” Thus, musically she thrives on having a goal to work towards and self-improvement, which forms a connection between strengths and weaknesses and Who am I? towards Francine’s self-construct of musical identity. Additionally, “I like to think of myself as a musician who is skilled enough to make a significant contribution to an amazing group of talented players. I’m not as good as some, and I’m more skilled and

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experienced than others” which touches upon strengths and weaknesses through social comparisons. She also views herself as someone who can advise others on breathing techniques and sight-reading strategies because “other people don’t have that background or experience.” Mostly due to perceived low seniority as compared to others, but also a tendency of shying away from “the spotlight,” Francine does not view herself as a leader in the section. She specifically views playing first versus playing second as a better indicator of abilities than the length of membership in the band. Even though she has many musical strengths, she feels the first flutes have “a ton of experience and have great technique and lovely tone.” In comparison to the first flutes, she does not possess the same level of technical abilities, and as a result, she remains on second. She is also uninterested in taking on a position on the executive committee, and being part of the band is enough for her because:

(...) you’re part of a club, you’re part of a group, and you all have the same goal and you wear a uniform, you know, that identifies you as part of that group and you’re proud to be part of that group.

In terms of performances, and touching upon her group membership within the band, she:

(...) love[s] the thrill of performance day and the festival is no different. There’s something exhilarating about walking on stage as a part of a group, and in mere minutes performing a piece that has taken hours and hours to prepare. I’m never disappointed. Even if individually I made mistakes, the group as a whole works together to make the performance whole.

Francine also takes a great deal of pride in (and is driven by) the compliments she and the band receive after performances and admits that “I don’t like to be in audiences as much as I’d rather be out on the stage doing it, creating music (...).” Aside from the music-making aspect of being

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a community band member, she also takes pride in other aspects of being a band member such as an instance where the band raised funds to help a fellow member. This benevolent act of support was not only memorable, but it solidified her sense of group membership with the band.

In terms of musical interests that further support musical identity, Francine prefers to play and listen to, which is complemented by the type of music that band plays – such as classical, blues, jazz, and soundtrack-based pieces. She explains that she is classically trained, and the more contemporary pieces allow her to grow as a flutist - although variety is her preference overall. Finally, wearing a band uniform holds special meaning for Francine which contributes toward her musical identity in that:

It's a visible representation of belonging. In a sense, you've done something (taken a risk) to belong to something based only on a common interest/skill/talent. When you wear a uniform, you blend in together with the whole but maintain your own individuality. It's just like the music you create – the whole is so much bigger than all of the individual contributors.

From her music-making experiences, her socially defined roles and self-identifiers highlight the identities in music component of musical identity and include being someone other than “mom” “wife,” someone other than her occupation, a musician, a flute player, a second flute player, “goal-directed,” a “decent sight-reader” with a good sound but who struggles with the more technical aspects of playing, someone who is not the leader of the section, and someone who is uninterested in taking on a position on the executive committee. She is also someone who has adopted several strategies to improve her playing and takes a great deal of pride in (and is driven by) the compliments she and the band receive after performances. “In-group” group memberships are mirrored within these Who am I? self-identifiers to include other flute players,

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the flute section of the band, and the band as a whole. An additional music-making “in-group” includes her church choir.

Music in identities, emerge as Francine views her abilities as mediocre in comparison to others. In comparison to those in the flute section, “I’m not as good as some” but she is “more skilled and experienced than others.” Focusing predominantly on her sound as being better than others and her difficulty with technical skills, her strengths and weaknesses highlight the most salient ways in which she differentiates herself from others in the band (and in her section). She also differentiates herself based on seniority within the band but also acknowledging how the skills of others in comparison to her own helps to “up her game.” As a way of developing other aspects of her identity through music, as well as differentiating herself from others, she gains pride from her music-making experiences (in band and with her church choir) and wearing a band uniform that further identifies her as different from others.

Summary

Francine’s self-construct of musical identity began during her past musical experiences and has continued to her current music-making experiences as a second flutist in a community concert band. Having a place to be herself and regain past skills of a past identity while improving her musical skills as an adult is something she values, and it contributes to Who am I? in her current musical identity. From these experiences, her socially defined roles and self-identifiers highlight her identities in music and her “in-group” group memberships are mirrored within these Who am I? self-identifiers, with an additional “in-group” with her church choir.

Music in identities, emerge as Francine views her abilities as mediocre in comparison to others and yet more skilled and experienced than others. Focusing predominantly on strengths and weaknesses, these comparisons highlight the most salient ways in which she differentiates

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herself from others in the band (and in her section). She also differentiates herself based on seniority within the band but also acknowledges how the skills of others help her to improve musically. As a way of developing other aspects of her identity through music, as well as differentiating herself from others, she gains pride from her music-making experiences (in the band and with her church choir) and wearing a band uniform that further identifies her as different from others. Overall, Francine's community band membership supports her previous musical identity by connecting her to her past and allowing her to re-establish and create a new musical identity in this stage of her life.

Gary – The Band President

Serious, unwaveringly frank, and brusque in nature, Gary described himself as more analytical than emotional and was very focused on the mechanics of music, on the nature of his responsibilities as the President of the band committee, and uninterested in forming social connections with others in the band. With no formal music training or education, Gary began playing the trumpet at 10 years of age by learning from a friend of his father from work who also played the trumpet. He continued to play the trumpet until Grade 8 where he played in the "all-star band" at his school. Following this all-star band experience, he did not play the trumpet for 34 years, although during university and thereafter he played acoustic and classical guitar and taught himself how to read and write music. Gary's impetus for joining a community concert band was to encourage his daughter's interest in music and to share the experience with both his daughter and his father. Many years later and he has been a community band member for 15 years while serving as the Vice-President or President of the band's executive committee for 5 of those years. Throughout his time as a community band member, he has invested in several different instruments, and he is enthusiastic about sharing his music-making experiences with his

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daughter and grandchildren. However, while his band experiences have been “wonderful from day one,” music is not his life’s passion.

As an analytical-minded person, he was excited about “being inside that music-making machine” of a community concert band. At his first rehearsal, he was relieved to find a no-pressure atmosphere, although:

I do admit that I felt intimidated when he pointed at me to perform my first solo that night: a tuning note. I was used to performing well at any thing I did: work, sports, hobbies, etc. This was the first thing that I had done in a long time that placed me at the bottom of the skill pile. It was a humbling experience.

Another humbling experience that made him feel “consciously incompetent” occurred when preparing for his first concert as a new community band member. As, “[a]n adult needing help and seeking it from my daughter and her peers, [it was] a life lesson in respecting others.” From this moment he began to reconstruct his expectations of himself with regards to playing music.

One of his musical strengths includes having good lung capacity, which means he can produce a good sound and sustain low notes for long periods of time. In contrast, it is easier for Gary to speak about his musical weaknesses, wherein he returns to why he needs to follow others (i.e., helping him to recognize patterns in the music). He also enjoys sight-reading and feels he has “gotten better at over the years.” For him, it complements his artistic side because, “It’s like having to go to your palette and pull colours out to create something on your board. That you’ve never seen before. And uh, those things are inspirational for me.”

While both his strengths and weaknesses have improved since joining the community concert band, he still struggles with performances and to avoid disappointment (in himself and in the band) he resolves to practice more before concerts to ensure he is prepared – which connects

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strengths and weaknesses to the self-construct of Who am I? within his musical identity.

Although his goal is not to improve as a trumpeter, he will occasionally practice at home to avoid social negativity of playing poorly for his section and the band. However:

I think a lot of people in the band are like me. They practice enough when it's required to do so and when it's necessary. Not, not to improve. I don't want to say, not to get better every day and every week and every month and we've been ten years playing at a high level. I don't – I'm certain most people in the band do not do that.

After 15 years, though, he is no longer bothered by making mistakes and he is more focused on “why I made that mistake” so it can be corrected. Typically, the cause of Gary's musical mistakes includes vision difficulties, permanent hearing impairment from his previous occupation, and/or not knowing how to play the part. As such, he takes precautions to decrease the chances of making mistakes by wearing specific glasses to rehearsals and/or positioning himself next to stronger players in the trumpet section and following them. One strategy he uses to help with his playing is listening to those around him, which in comparison to others:

(...) some people in the band that went through high school music and university, they know that. That's their language. They know that. Well, a guy like me has never done that. And so, I've never learned that language. I've never been able to actually read the rhythm. They can just, they see that, they read it, they can reflect that in the notes they play. I have to hear it.

However, he does not mind being “average” in comparison to others when it comes to musical abilities in the band because, and most importantly, he is “not that committed to becom[ing] a *superb* trumpet player. I'm committed to other things” such as painting and his family.

This disconnect between himself and the band is emphasized by his social interactions

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with other members of the band. Perhaps partly due to being the President of the band's executive committee, Gary speaks of the importance and value of the band for *others*, but not necessarily for himself. In this case, "others" refers to other members of the band, the community at large and his own family members. His favourite aspect of performing a concert is not the music or the experience for himself, but rather entertaining people in his "social circle" and inspiring his grandchildren into believing they can play music as well. He further clarifies this distinction by saying:

I don't care if the audience stands up or not. At the end of a performance, I really don't care about that stuff. (...) I get my satisfaction in life from family and from my artwork. **Not** from my band performances.

Strikingly, he does not consider anyone in the band to be part of his "social circle" (i.e., "in-group") and social interactions are predominantly centered around executive-based tasks and ensuring the vitality of the band. In general, his view of the band is that "I'm there to play an instrument. I'm not there to make a bunch of friends." Thus, band is an "in-group" as far as being part of the executive committee and ensuring the vitality of the band in the community, but not in terms of any other social, emotional, or personal connections for himself.

Although Gary would prefer to spend time with his family and paint (his main interest in life), he continues his band membership for three reasons. Firstly, he joined the band as a gesture for his "social circle" - namely to spend time with his father and to encourage his daughter's interest in music. This was a particularly special time for Gary, and he is proud that the band facilitates these experiences for other families as well. In terms of Social Identity Theory, sharing this experience with his family fosters a sense of pride in his group membership within the community concert band. Secondly, he views his community band membership as fulfilling a

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commitment – to the band and to the community. Aside from his executive position, he also feels a commitment to the trumpet section explaining that:

I try to play better than, above my level, because I know there's people in the row, the section, uh (...). They're not hobby-ists. They take trumpet playing seriously. And I don't want to, I guess I don't want to, uh, humiliate them by playing poorly.

Notable, Gary is adamant about band members not being part of his “social circle” and thus minimizing his sense of group membership, this passage shows that group membership *is* part of his self-construct of musical identity as he feels a commitment towards them and playing well for them. Lastly, his third reason for remaining with the band is to be ready if/when his daughter rejoins the band as an adult, and they can play together as they did when she was in high school.

Who am I? within musical identity is strongly tied to being the President of the executive committee. As the President of the band, his chief mission is to “leave things better than what you found them” and ensure that prosperity of the band. In addition to leaving a legacy, in terms of music-making aspect his musical identity, he enjoys the challenge of conquering a tough piece because there is a feeling of accomplishment and personal fulfillment of the commitment he has made to the band. Pattern recognition is also important to him, and he feels that older members (including himself) are doing themselves a favour cognitively through recognizing patterns in music. While musing as to whether he would call himself a trumpet player, he concedes that if someone were to ask him, he would say “Yeah, I’m a trumpet player.” However, he identifies more strongly as a “Sunday Trumpet Player” in that:

(...) my painting is not a hobby. It's a profession for me. It's something I really hope will leave something of importance and significance behind. That's not my trumpet. My trumpet playing is more of a hobby-ist type thing. It's all the people I teach painting to. So,

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I teach a lot of painting. And, uh, I consider these folks generally to be Sunday Painters. That's their hobby. And that's, that's me on the trumpet side.

The type of music her prefers to play in the band also contributes to his musical identity. Specifically, he prefers to play "music that will make you cry, laugh, shout hooray." He also enjoys listening to music, sharing how "I listen to the same stuff over and over and over again. And it drives my wife nuts, but everything she listens to I can't stand, you know?" However, he does enjoy listening to guitarists, and singing and playing the guitar and piano with his grandchildren. Finally, Gary believes being a community band member is an example of perseverance and integrity for his grandchildren, and that he too embodies these characteristics. In terms of Who am I? within Social Identity Theory, Gary explains that "I do what it takes to finish the job [and] I do it with integrity and concern for others."

Gary's socially defined roles, self-identifiers, and group memberships highlight his identities in music of musical identity and include being a "Sunday Trumpet Player," the President of the band, a member of the band's executive committee, a member of the trumpet section, and a community band member (driven by the social role as the President more than any other factors or social influences). He also identifies as someone who wants to know "why" when he makes a musical mistake, someone who wants to leave the band better than he found it, and someone who is humbled by having to rely on and learn from others when it comes to music.

Through social comparisons of strengths and weaknesses, Gary's music in identities supports his desire to inspire others by playing well enough to not let others down (e.g., others in his section, in the band, and in his "social circle), while also avoiding the social negativity of playing poorly. He considers himself to be "average" in his musical abilities, especially when considering how others with formal training understand a musical language that he does not.

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Summary

Gary does not consider anyone in the band to be part of his “social circle” or personal “in-group” and, ultimately, being a community band member “can be a real distraction” from his other interests. He struggles at times to ascertain how being a member of the band connects to himself personally, but he stresses how important it is that others see the value of music and that people in the community have a non-judgemental place to play music. However, Gary’s socially defined roles, self-identifiers, and group memberships still highlight his identities in music of musical identity – primarily that of being a “Sunday Trumpet Player,” the President of the band, a member of the band’s executive committee, a member of the trumpet section, and a community band member.

Through social comparisons of his musical strengths and weaknesses, Gary’s music in identities supports his desire to inspire others while also avoiding the social negativity of playing poorly. He considers himself to be “average” in his musical abilities, especially in comparison to those with formal musical training. He also differentiates his music-making self from his artistic self. While he may not understand music as a language the same way as others, he can understand it from an artistic side and using a palette to create something new.

Holly – A Connection to My Past Self

Jovial, straightforward, and very social, Holly thrived on the social elements of the study more than the written components. However, even with this preference for social interactions, she often required prompting to expand upon her offerings and to understand her lifelong music-making experiences more deeply. Her musical journey began with playing the recorder and the piano at 8 years old, participating in choirs throughout childhood and adolescence, and playing the clarinet in the high school band for 4 years. These early music-making experiences fostered a

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love of music that continued through her post-secondary education and into adulthood and continue to influence her current musical identity. Returning to music after time away to raise her children is particularly meaningful because:

Being back in a concert band brings back several good memories from high school and university. Through the years the one thing I felt was missing was being in a concert band environment since it was my life back in the day. I lived and breathed concert band and missed it more than I knew.

For Holly, music-making in a community concert band allows her to recapture and retain a previously held identity in her life and contributes to Who am I? within her musical identity. It also highlights group membership in her musical identity to a high school band “in-group” and why this band is so important to her as an adult. Above all:

It takes me back to my high school days which were obviously some of the best days, you know, *ever*. I happened to love high school. I was involved with student council and everything. I pretty much lead the band all the time. I was always tuning the instruments and, you know, making sure everybody practiced and did this and that work with everybody. So, like I said, I missed it. So, having it back now, it just makes me happy, I guess you could say. ‘Cause, like I said, I truly, truly missed it from moving in, you know, getting a husband, having kids, etc., etc. And there was just no time for band.

Even though she loves music, and she is happy to have it back in her life, the type of musical environment and atmosphere are important to her. She would not attend band rehearsals if she were not enjoying herself because “I’ve done my years of it having to be super serious and don’t screw up and now it’s just for fun.” Even if music is not played perfectly, she never stresses over mistakes because “everybody makes mistakes, and you just keep moving on.”

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Typically, Holly is the only member of her section in the band. As a result, “I am my own worst critic” and she is more confident in her playing when the group is larger. While she does not experience a “clarinet section” “in-group” within the band, she does have an “in-group” in being part of an informal band committee and being responsible for booking rehearsal spaces and occasional treasury responsibilities for the band. Overall, group membership statements for Holly focus more on the band than on her section. This may be largely due to the fact that she is usually the only person in her section, or it could also be because she is a people person and views everyone in the band as her “in-group.” Additionally, these statements of “we” and “us” tend to focus on the social aspect of band such as enjoying each other’s company, being relaxed and casual with one another, and catching up with each other’s lives more than talking about music-related details during any given rehearsal. The focus on “us” and “we” is also evident in how she views her peers. Specifically, she views each member of the band as “equal across the board” regardless of musical backgrounds and levels of experience. Finally, when it comes to concerts and performances, for Holly it is again more about getting together and sounding good as a group rather than the act of performing.

Strengths and weaknesses also influence Holly’s self-construct of musical identity. Namely, she will “play loud enough to be heard over top of anybody else if I need to,” but she can also “play quietly within the group and I can hide.” Contrastingly, in comparing past musical strengths and abilities to the present, she shares that:

(...) speaking from before to now, part of my limitations is my clarinet. So, the reading’s not a problem. Whether that’s a strength or not, I don’t know. My range has been, it’s always been *really* good, but my high range right now, my clarinet which it doesn’t play very well, it’s not a very expensive clarinet either, right? Don’t get me wrong. So,

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sometimes into the higher range is just squeaky. It's not the way that I used to play, you know what I mean? But, uh, (...) I don't know. Like, I'm limited, I guess. Typically, I can do almost anything, but I'm limited... due to the instrument, I guess.

Besides the limitation of the instrument itself, other present-day weaknesses include playing fast runs and recalling alternate fingerings for notes in that:

(...) whenever we're playing something a little more technical, there's a couple of pieces where there's a couple of runs in there I will never get for probably as long as I live. I just skip them – I play the first note and the last note. (...) But you just do it, though. You gotta challenge yourself.

Despite these more technical musical weaknesses, she concedes to practicing less than others - primarily due to being a busy parent, but also “if you don't need to know any more, just stick with what you need to know, right?” Although if she were to practice, she would rely to her university training in that:

I would just go right to songs at this point. Back in the day, yes, I had to do scales, I had to do all kinds of little snippets. I think back to how I used to play and what I used to play, and I look at it now like wow. But of course, yes, there was practicing 'cause you had to do your concerts and everything else. It was part of your program. Yeah, now I just (...) I would go right to the songs if I were to practice.

Even with all her training and musical experiences, she still feels “kind of like mediocre, you know? I'm not professional, I'm not starting out, [as a] beginner. Average, maybe, I guess. An average musician.” Overall, she is “not looking for a big challenge in her music career” at this point in her life. She is, however, looking “for enjoyment in an environment where I am accepted for my current level of ability with no judgment.”

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Apart from identifying specific abilities or weaknesses, Holly also sees herself as someone who is “there to encourage everybody and like I said, just have a good time” and “I am not there to critique or criticize anybody else, you know.” She is always willing to help others and occasionally she will “play a little louder so they figure out where they’re supposed to be” when others make mistakes. This strategy applies to helping both younger and older members, regardless of sectional differences, but overall, it is a natural process because:

(...) as we age, we just, we become teachers. It's just in us, it comes natural. We want to help - we want to give any hints that we may have learned or picked up over the years.

It's just something I think that's bread into us to, to want to help.

Who am I? is further developed through musical interests. Specifically, Holly prefers to play the musicals, old country music, and tv-based songs. Songs that are less familiar to her are not as enjoyable for her to play, as are jazz pieces. As for marches, “it’s fun to do a couple, just to zip through them and get’cha goin’. But I wouldn’t pick them first off,” because for her it is a case of “Been there and done that. That was back in high school.” Overall, her favourite pieces are “familiar music because it gets your spirits up, like you’re happy to play it.” Meanwhile, favourite practice with the band was when the conductor forgot the music folders and they played music from the filing cabinets in the high school music room where they rehearse. In contrast, her least favourite type of practice is when people are missing because it makes rehearsals much more difficult and less enjoyable.

Her socially defined roles and self-identifiers include being a clarinet player, a community band member, the individual responsible for booking rehearsal spaces, and someone who is occasionally called upon for treasury responsibilities within the band. She also defines herself as “my own worst critic” and “average” in terms of skills because “I’m not professional,

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I'm not starting out, beginner." She is also someone who is always willing to help others. This act of helping others highlights Who am I? as well as an "out-group" through a social comparison between herself others whom she perceives as needing help. Overall, her self-identifiers also mirror her group membership within the band, to her instrument, and in relation to her musical experiences and skills. Also, whether partly due to being the only member of her section in her community concert band, or due to her nature, she views everyone in the band as equal and as part of her "in-group."

In feeling such as a strong sense of group membership and equality between herself and others in the band, social comparisons are mostly based on comparing her past musical identity to her current musical abilities. However, the act of helping others highlights an "out-group" through a social comparison between herself and others whom she perceives as needing help/ those who are lacking a skill that she can offer. Relating to how we use music as a means for developing other aspects of our identities, Holly focuses on having fun, not taking herself too seriously, and decidedly not spending time outside of scheduled practices on improving or recapturing the level she once played at in high school or during her post-secondary education. For her, it is simply about playing music and the camaraderie of being part of a concert band like she was prior to marriage and children.

Summary

Holly's musical identity stems from previous musical-making experiences as a child (i.e., choirs), a high school student, a post-secondary student, and now as a community band member who has returned to music. Her socially defined self-identifiers within identities in music include being a clarinet player, a community band member, the individual responsible for booking rehearsal spaces, and someone who is occasionally called upon for treasury responsibilities

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within the band. She is also always willing to help others, which highlights Who am I? as well as an “out-group” between herself others needing help. Whether partly due to being the only member of her section or due to her nature, she views everyone in the band as equal and as part of her “in-group.”

In terms of music in identities, Holly focuses on having fun, not taking herself too seriously, and not trying to improve or recapture a previous skill level. For her, being a community band member is simply about the music, the camaraderie, and returning to something she loves. However, as much as Holly loves being in a community concert band and it fulfills a missing piece in her life that was important to her when she was younger, she would not look for another band if this one ceased to exist - although she is looking forward to resuming band rehearsals post-pandemic. Returning to music as a community band member has positively influenced her self-construct of musical identity, particularly as it connects her to past experiences that are viewed as some of the best days of her life.

John – More Dynamic than Ringo Starr

The shyest of all the participants, John was initially unsure as to whether he would make a “good” participant in the study. However, once he began his participation, he shared his music-making experiences openly and fondly with very little prompting. Rooted within his childhood musical experiences, John’s self-construct of musical identity began early, and his love of music has never wavered. He began guitar lessons at 12 years old and by high school he moved to the drums. He, along with friends, then started a small blues ensemble that not only earned wages from their performances but was accepted into a musicians’ union. His experiences with the blues ensemble are fondly remembered as “something that I don’t think many kids got the opportunity to participate in. It was a taste of, you know, music on the road and the camaraderie

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of it all. It was something to remember, for me anyway.” These experiences contributed greatly to continuing music-making experiences all throughout his life by joining the high school concert band and stage band, playing with small ensembles and a Dixie band as an adult, and later joining a local community concert band.

As one of the originating members of his community concert band 11 years ago, he relished in the idea of being part of a community concert band because “I hadn’t played in a large group for a number of years,” and “it brought back memories from years gone by.” John describes the band’s first rehearsal as exciting and “you could tell the group was enthused and ready for the challenge.” This attention to “the group” is a main theme throughout John’s participation in the study as he uses mostly statements of “we” and “the group” which highlight his group membership as a community band member, as a musician, as a drummer, and as an originating member of the band - in addition to being a high school blues band member and a member of a musicians’ union. Not only are these “in-group” group memberships collected from his adolescence to the present, but they also act as self-identifiers within Who am I? of Social Identity Theory that heavily influence the identities in music component of his musical identity.

John’s main group membership in the present is based on the instrument he plays. He identifies as a lifelong drummer and he spends hours practicing on a drum pad in the basement of his home, playing along with videos on YouTube, trying new techniques, and listening to famous drummers. In identifying as a drummer, social comparisons begin to emerge. For example, there is a perceived “in-group” with other drummers and an “out-group” with members from different sections of the band because “Percussion’s completely different. From pretty well any of the other sections because there’s no melody involved and yet you’re the timekeeper.” Furthering this distinction not only between himself and other sections of the band to between

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himself and other drummers in general, John shares:

I mean, you can be a timekeeper and just that's all there is to it, and throw nothing in. You can be a great timekeeper and do that. You can be the Ringo Starr of all kinds of songs. He was an excellent timekeeper. Then you get these other guys that you think they have to be playing with two sticks in each hand and stuff's flying everywhere and that for me is too much. But I like to think that what makes me a good musician is to find a good balance between those two. Something that maybe people remember. Somebody, maybe another drummer, or another musician takes something away at the end that maybe's just a little bit different.

Most importantly to his self-construct of musical identity, every musical decision for John (regardless of which band) is based on his sense of what works best musically in any given situation, for any given song that is being played. Even outside of rehearsals, he works to improve and increase his repertoire of skills. John's musical identity as a drummer is further exemplified in that, "I can go right out there and play anything – if I can find it in on the internet and I have enough interest in it, I can play right along with them" which brings him enjoyment while also enhancing his musical strengths.

Beyond the group membership of identifying as a drummer, John considers himself to be a member of two bands – the community concert band included in the study and a community big band. Even though he does not socialize with members from either band outside of rehearsals or performances, he considers members from both bands to be like family. During rehearsals, his main interactions include those with the conductor and, in the case of the big band ensemble, other members of the rhythm section, and yet his group membership remains tied to this sense of family. In contrast, one thing that he dislikes about being a community concert band member is

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attending festivals and being adjudicated based on skills. He explains that “I realize at my age it’s silly to let competition festivals get under my skin, but it takes me right back to my high school days being watched and an adjudicator ready to point out a mistake.” In essence, as the drummer, he feels pressure to keep the band together and a formal music festival with direct judgment from others is not something he has ever enjoyed as a teenager or in the present.

Adding further to Who am I? within musical identity, John’s musical preferences include music from his own era, but also a range of genres, styles, and tempos of songs provided there is variety in the pieces played. Additionally:

For me, I listen to something and I think I can play that, I can maybe twist it a little bit, I can maybe add something here, take something away from there. It’s just the interest in being able to do that. Playing the drums allows a little bit more interpretation. If I want to play something a little bit differently, nobody’s going to maybe notice it. “Well, was that the way it was written or is he just, you know, (...) blowing smoke?” You know what I mean? So, you can get away with a little bit more with playing the drums. I can make it my own there in the back. It kind of defines you as a drummer (...).

John also views his strengths and weaknesses as part of his musical identity as a drummer and as a community band member. Specifically, John expresses little difficulty with reading drum sheet music “as long as there’s not too many black dots” as compared to other instruments because “I could never play as fast as what the music is set at.” However, he reasons that with more practice he could improve. Other strengths include incorporating fills and accents to complement the music, but not overpowering others. Weaknesses are not directly addressed, as his focus returns to group membership (i.e., contributing what he feels is best musically for the band and supporting others). For example, during performances, “I know people are listening for

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a definitive beat and if I can't provide that, it can be a problem," for the entire band. Thus, his focus on the success of the band based on his role as the drummer drives his self-construct of musical identity as a drummer.

Apart from his own role within a band, his self-construct of group membership and Who am I? within his musical identity is further influenced by viewing himself as a mentor to younger members and someone they can look up to and learn from – whether it is tips and tricks or simply just inspiration to know “I can step up and do that, too.” An aspect outside of himself within the band that does not influence his musical identity, however, is wearing a band uniform. He is happy to not have a uniform with this band and views formal uniforms as something bands with older members desire in contrast to this band (which he perceives as younger overall) because “people our age are more relaxed.”

While not related to community band engagement directly, throughout his life John has felt his father's influence upon his musical experiences. Specifically, his father played the violin and learned music by ear – a skill that John always felt that he could do as well “through osmosis” by being his father's son. John's father inspired a lifelong love of music and as a result “being a community band member has given me more confidence in group and audience settings” which enhances all aspects of his self-construct of musical identity.

Within identities in music, John's musical identity began in childhood and his love of music has never wavered. He focuses on “we” and “us” when discussing the two ensembles of which he is a member, showing a strong sense of group membership within two different bands and how he identifies within these bands as part of his identities in music. He views both ensembles as a “close-knit” group and like a family. Additional socially defined roles and self-identifiers that further highlight John's identities in music include being a drummer, a musician,

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a timekeeper, the instrument/person who holds the band together, an originating member of the community concert band, a community band member (including a big band ensemble), a member of a blues band as a teenager in high school, and a member of a musicians' union.

Music in identities emerges in various ways for John. From adolescence with his blues band to his community band membership, John has always felt that music made him different and special from others. It represents being part of something bigger than himself, something that others are not part of, and producing something that others (the audience) "can walk away and remember" – which he regards as being something quite unique. In comparison to others, he views the percussion and drums as fundamentally different than other instruments in the band. Additionally, his own skills make him more dynamic than other drummers in that "I can go right out there and play anything," while also offering a balance between strict timekeeping and adding flourishes to a piece of music to complement the band.

Summary

John strongly identifies as a drummer and often feels the pressures that comes with being the drummer of a band. However, he views his two community bands as family and often used "we" and "us", showing a strong sense of group membership within the two bands. Additional self-identifiers that further highlight John's identities in music include being a musician, a timekeeper, the instrument / person who holds the band together, an originating member of the community concert band, a community band member (including the big band ensemble), a member of a blues band as a teenager in high school, and a member of a musicians' union.

With respect to music in identities, John has always felt that playing music makes him different and special from others – a feeling that is strengthened even further with the instrument he plays. Not only is the music for percussion and drummers fundamentally different than other

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instruments in the band, but his own skills as a drummer set him apart from others and reinforce his musical identity. Regardless of how or in what capacity, music has always been present in John's life and it continues to be important to who he is as person. Even after a lifetime of music-making experiences, he still loves music and at this stage in his life, "if I didn't enjoy playing, you wouldn't see me."

Katherine – The Vocal Instructor

As a child, Katherine took private voice lessons and later as an adult (at 26 years of age) began playing the piano to complete a Grade 9 level in piano with the Royal Conservatory of Music as part of the credentials to become a vocal instructor. Even though the piano is her primary instrument, she recently expanded her musical interests by learning to play the alto saxophone for a fun experience to directly oppose how hard she worked to learn the piano. After 6 months of playing in a New Horizons ensemble, the conductor suggested she joined the local community concert band - which she has now been a member of for 3 years, as well as the ticket organizer on the executive committee for 1 year.

In her first rehearsal with the community concert band, she felt overwhelmed and struggled to keep up to the rest of the band, but at the same time she was "pleased with what I *could* play and knew that I would improve." She relied on her "well-developed ear" and "strong sight-reading skills" during the first few rehearsals, but her weaknesses included issues with rhythm and timing. The most difficult part for Katherine, however, was adjusting to not always having the melody in a piece (as she was used to in singing) and with this struggle, she "really wondered if I was in the right place." By her second year with the band, she had developed friendships with her section members, and she started to feel a group membership within the band and her saxophone section. She also realized that musically "I had come a long way in my

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ability to play with the band” and was starting to feel “like a contributing member of the band,” which positively influenced her self-construct of musical identity.

Preparing for and performing concerts holds particular importance for Katherine. While she prefers the Christmas concerts because “The atmosphere is cheerful, festive. The music is upbeat and familiar,” she is always nervous in any concert about playing through rests and fears being heard by the conductor. However, sitting in the second row makes her feel less exposed when she makes mistakes, which provides her with feelings of comfort and safety. Typically, Christmas concerts are led by a different conductor, and she appreciates his different approach and how much independence he places on the individuals in the band, but not when it comes to tuning your instrument on you own. Although Katherine feels she has a good ear, she also feels she is “not accomplished enough to be in tune” on the alto saxophone without guidance. This dichotomy of having “a good ear” musically but not when it comes to the saxophone is dispelled, however, by supportive comments from a section member:

She would say, “Oh, you’ve got such a good ear.” Cause she’d say, “I don’t think that sounds right.” And then I’d say, “Well, what’s it supposed to sound like?” And she’d play it and then I’d just repeat [and] it would be exactly right. Because I heard it, so my mouth would just change it. So, I thought that was really neat. Of course, it’s different from the piano.

Regardless of support from others, Katherine remains focused on her weaknesses on the saxophone in comparison to the piano by saying “I don't think I really have any musical strengths on the saxophone. I haven't developed any musical strengths on the saxophone.” While she struggles with rhythm (which is interesting since she is a musical instructor to others) and relies on others to guide her through the music because of a lack of confidence in her playing,

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she also feels that her sight-reading skills “are far superior” to others in the band, but that it’s a balance because “if you're doing sight-reading, then other things are lacking.” Separating from playing the alto saxophone and highlighting other aspects of her musical identity:

I think one of my strengths would be the lyrical line. I can do a good lyrical line because I’m a singer. So, if I do have a little bit of melody, then I can do it well. And another strength, I think is that I’m *very* good at blending. I’m not going to overpower anybody.

Additionally:

(...) as a teacher, I always can tell what the legato line should be in a song. So, I'm, I'm good at expressing, and I think [alternate conductor] had, had mentioned that to me as well, that I'm very good with my legato line. So, that's a strength that I have as a musician.

In comparing her musical strengths and weaknesses to others, “many of the other players in my section and in other sections have been playing their instruments for a lot longer than I have.” As a result, some have improved much faster than her, but she finds comfort in reminding herself that others are struggling as well. Katherine also focuses on other components of music such as practicing. Specifically, she practices less than others in her section which makes her feel less competent in comparison and she questions, “should I really be here?” because (...) it's not fair to the other people in the, in the concert if I'm, if I'm not doing my very best.” She has also watched the youngest member in the saxophone section improve through practicing and listening to recordings to help her with learning music, but Katherine “would rather just play the piece” than spend time outside of rehearsals practicing. Katherine recognizes that because of her unwillingness to practice and improve, her interests in other pursuits, and “[b]ecause I'm not good enough as a saxophone player,” she will stay as a second chair saxophone player rather

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than being promoted to first. However, idealistically, she would like to improve – not for herself but for her section and to improve the quality of the music produced by the band. With the guilt of knowing she is not working as hard as others and seeing the result of their practicing, she admires the “beautiful sounds” of other players, or their “phenomenal” and “strong” musical skills. Of course, these are subjective observations, yet they make Katherine feel as though *others* view her poorly in comparison. She also feels that the conductor thinks poorly of her, saying “I’m sure she knows I’m not the greatest, but that’s ok” and “I don't really think that it matters if I'm there or not.” Thus, these subjective observations and social comparisons extend beyond her section and the band to include the conductor as well, which influences the Who am I? and strengths/weakness components of Social Identity within her musical identity.

Finally, Katherine loves being on a stage and performing - both as a singer and as a member of the community concert band. She enjoys singing and playing the cello, the piano, and the alto saxophone with the community band. When performing a concert with the community concert band, her musical identity is further enhanced by wearing a band uniform. For her, a band uniform is a symbol of status and a recognition of being different from others. This sense of group membership and status (i.e., Who am I?) gained from wearing a uniform is so strong that she was disappointed when the band no longer mandated an official band uniform for concerts.

Both identities in music and music in identities emerge throughout Katherine’s childhood musical experiences and in the present as a vocal instructor and as a community band member. With a background in voice and piano, she had a prior musical foundation but is relatively new to playing the saxophone and playing in a community concert band. As such, Katherine’s group memberships primarily include her local community concert band, the saxophone section of the band (because of the friendships with members, not because of the

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instrument), the executive committee, and the “in-groups” associated with being a pianist, singer, and vocal instructor. Katherine’s socially defined roles and self-identifiers within identities in music of musical identity mirror these group memberships to include being a “vocal instructor,” “pianist,” “saxophone player,” “band member, and “committee member,” as well as a second chair saxophone player because she is not willing to improve to be promoted to playing first on the saxophone parts.

In terms of music in identities, Katherine tends to focus more on her musical weaknesses through various social comparisons than on her musical strengths. Since she is unwilling to put in more time and effort to improve, she struggles with guilt in not meeting the expectations of others in her section and the band as a whole, and ultimately feels as though others view her poorly, which negatively affects her music in identities component of musical identity.

Summary

To Katherine, being a community band member provides a chance to play for fun and to connect with like-minded people. It also allows her to learn from others, particularly older members who have more experience and thus have more skills for her to learn from and add to her own skillset. Even though she tends to focus on her musical weaknesses, particularly in comparison to others, she loves being on a stage and performing. While she is happy to be a community band member and to have developed meaningful friendships, she is also extremely fearful of making mistakes and she struggles with the guilt of holding back the saxophone section (and the band at large) with her musical weaknesses.

Regardless of these self-perceived musical weaknesses and insecurities, Katherine describes herself as “very musical” but at the same time “I never really thought of myself as a musician.” When an alternate conductor told her she was “a very talented musician” she was

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taken aback. Given that she is a vocal teacher with years of music-making experiences, this reaction of surprise exemplifies how complex musical identity is and how the social interactions inherent within a community concert band both enhance and diminish the components of Social Identity theory related to musical identity.

Lawrence – The Idealistic Improviser

From playing to listening, Lawrence loves everything about music. He is friendly and clearly loves speaking about his musical experiences. As someone who considers himself self-taught in music and in playing the saxophone, Lawrence relies mostly on listening to records and watching YouTube videos for learning, enrichment, and self-improvement. He loves collecting albums, listening to the “greats,” journaling melodies as he thinks of them, and expanding his collection of instruments which currently includes all the saxophone instrument family. In his youth, Lawrence did not take music in high school, but he did learn to play the acoustic guitar at 10 years old, and he completed 2 years of private lessons for piano.

Upon first joining the band, he was nervous and concerned about “the level of reading required when I am not such a good reader.” Whether based in knowing or simply because of having less formal musical training than others in his band, Lawrence struggles with confidence in his playing and is often “frustrated with myself and slightly embarrassed in making the music maybe not sound good for the rest of the band.” Reading difficulties weigh heavily on Lawrence during rehearsals. This nervousness tends to make him feel even more insecure about his music reading abilities and negatively influences his musical identity. Specifically, sight-reading is “exhilarating and frightening,” and compared to others in the band:

(...) it's probably the worst or tied for worst, maybe with a few other people. I think there's people in the band who have played a lot of music and maybe in high school

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too, and would be a lot better readers than I am. I'm never happy about my reading. However, through listening to others he has learned to identify other sections' parts as "signposts" to help him with difficult passages and remembering the "route" through individual pieces of music (i.e., repeats, cuts, codas, etc.). While this helps to increase his confidence, particularly when preparing for a performance, he has also experienced a "surprise loss of confidence when not feeling subliminal clues from other parts being played" which was followed by "surprise embarrassment at not getting my part correct" and realizing that he "should not rely so much on other players' parts to be my musical signposts but follow the written music better."

Overall, Lawrence does not feel that practicing would improve his reading abilities. Instead, he reasons that his musical mistakes are more a result of being nervous, and missing audio cues from others when *they* are not in the right place in the song for him to follow. Listening is also important in his own self-directed learning outside of band, particularly for emulating professional saxophonists and developing his own improvising skills:

I listen to a lot of my favourite players all the time, just in the, in the background, just driving to work, when I drove to work just to get the sound in my head. I find it stays there. When you listen to it enough, you can, you can play it.

In contrast, he identifies his musical strengths as having good musical timing and a strong ear for tuning and hearing key changes (the latter of which he notes as being especially useful with improvising). In a social comparison of his strengths and weakness to those of the alto saxophone player in the band:

I think she's a better reader than I am for sure. (...) I'm the weak part of the sax section for reading. Improvising – well, if we're getting to improvise, I'd be the strong one in the section, I think. (...) I think I can, I can hear, uh, when we're not tuned really well

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together, or the band is not really tuned well together. So again, it's an ear thing hearing for tuning is that's probably a strength of mine over other people. And again, the weaknesses is reading.

Improvising is another major theme throughout Lawrence's participation in the study. He holds this skill in high regard and is constantly trying to improve his improvising by starting with scales in different timings and then:

I will probably get the fake book out, because I play a lot of improvisation and jazz, and uh go through that. And just try to play a little bit with a couple pieces in there. And then the main thing would be to play with CDs, like favorite jazz CDs players that I like the sound of, and I want to sort of emulate that sound. And I do that uh a lot. And also, I uhm copy down some riffs they do to just increase my jazz vocabulary, so to speak. And I write those down on sheet music, there's usually just a couple bars maximum. And then I do that in every key.

This purposeful strategy of collecting ideas for self-improvement continues as he shares that:

(...) lately, when I hear something on a song or whatever, I use my digital phone recorder. And I play about eight to 10 seconds of that little sort of riff I hear in my head or hear from something on the radio, and I collect those on my phone. And I have probably 90 to 100 of them now [...]. I'm practicing, I think of another one I copy down. Then I go to each one of those, maybe three or four or five one night and do them in every key until I can do it without and I'm not reading, and I'm just doing it in my head and every key just to practice my fingers and the sound getting together.

Prior to COVID-19, he would practice a few hours a week on improvising. A meaningful social comparison between himself and others when it comes to practicing improvising versus

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practicing pieces further exemplifies the focus he places on improvising:

I certainly practice more improvisation, because I don't think many people – [name of band leader], I think improvises a bit. I'm not sure how (...) maybe a couple other people are - improvise a bit. A lot of my practice is improvising. So, I think I do way more of that than probably most people in the band. As far as maybe practicing the, the music we play in the band. Uh, I don't do a whole lot of that. So, there may be others [who] practice those particular pieces a lot more than I do.

While it is a rare occurrence, he loves the “round robin” improvisation opportunity the leader sometimes initiates with the band. He describes this as “nervous fun” and he expresses an even stronger desire for more improvisation opportunities during rehearsals. Although not referring to a band in this study, he describes playing in a dance band with eighteen players, six of whom were improvisers. He counts himself as one of those six individuals and explains how much he loves the excitement of the unexpected with each improvised solo.

Group membership within the band or section is not important for Lawrence when it comes to being a community band member. The community concert band is viewed as a non-judgmental environment to practice his reading, improve his skills, and be prepared for improvising when the opportunity arises. While he enjoys the more personal aspect of what he calls “social music” and socializing with fellow band members during rehearsals, his group membership “in-groups” include identifying as a saxophone player and an improviser, which also highlights the Who am I? component of his musical identity.

Finally, Who am I? for Lawrence also touches upon his musical interests in listening to jazz music (i.e., from his collection of vinyl records, YouTube, the radio, and attending live concerts) to pick up on “riffs” to practice in various keys. Even within the community concert

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band, his preference is jazz music, although he is also content to play big band and dance music. Both within the band and in general, he identifies as a tenor saxophone player (though he owns all the saxophone family of instruments as well as the bagpipes and a digeridoo), a guitar player, and acknowledges that he struggles with reading but has a good ear for tuning.

While “I am not such a good reader” is a negative self-identifier within the identities in music component of his musical identity, he also identifies positively as self-taught, as a strong improviser, and as someone who is good at timing and has a strong ear for hearing tuning and key changes. Outside of rehearsals, he is someone who works on improvising strategies by cataloguing melodies, playing those melodies in different keys, and listening to “the greats” in hopes of emulating them. Apart from playing, he also identifies as a music collector and as someone who proudly owns all the saxophones in the saxophone instrument family.

In terms of music in identities, Lawrence differentiates himself from others based on musical ability through both positive and negative social comparisons. For example, he feels he is weaker at sight-reading and playing than others, but stronger in improvising. In comparing his weaknesses to others and trying to improve, he listens to the “greats” as well as other band members in hopes of following “signposts” to help him through a song. While this could potentially negatively influence the music in identities component of his musical identity, he instead frames musical mistakes as the result of nerves and others not being in their correct place in their own music for him to follow. Also, in comparison, he works more on his improvising skills than others in the band. The significant weight and importance upon this skill may balance his music weakness in sight-reading and offer a more positive way to differentiate himself from others based on his strengths rather than his musical weaknesses.

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Summary

Participating in a community band provides Lawrence with an outlet for a different/additional identity beyond that of simply being “retired.” From his music-making experiences both in the band and outside of the band, he has developed several positive and negative self-identifiers that touch upon musical strengths and weaknesses, Who am I? and group memberships within identities in music. In terms of music in identities, Lawrence differentiates himself from others based on musical abilities through both positive and negative social comparisons. Focusing predominantly on his weaknesses in reading and strengths in improvising, social comparisons also extend from the band to the “greats” he wishes to emulate. Overall, he describes himself as an “average amateur that does reasonable practicing and does improvisation.”

Mac – The Enthusiastic Amateur

Mac presents as friendly and very confident in his musical abilities. As his participation evolved, insecurities and reflections of a past musical abilities deepened the exploration of his musical experiences and musical identity throughout his life. Mac began playing the tuba at 13 years old and holds a Conservatory level in tuba. Even though 25 years passed between high school to joining a community concert band, he views being a member of “all” the high school bands (i.e., the concert band, a dance swing band, and brass quintets) as some of his best musical experiences. Since returning to music and playing the tuba, “it’s kind of come back to me to some extent” but he is often frustrated at how much he of his past musical skills he has “lost.” In high school he could play the full range of the tuba and he could “transpose on the fly,” but he has “kind of forgotten all that” and he is much less “flexible” in his current abilities. Overall, he views himself as “pretty average in terms of my ability to play my instrument” and his current

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musical strengths “might include a fairly well-developed ability to adjust tempo, dynamics and phrasing to match the rest of the band,” as well as a deeper understanding and ability to interpret inflections within music as compared to others. His sight-reading ability is “reasonable” and strong enough that he can sight-read at performance level when and if he is asked by other ensembles, but he is always comparing his current abilities to his past high school abilities which negatively affects his self-construct of musical identity. In comparison to others in the band:

I think there [are] definitely other people within the band that would struggle more with sight-reading. So, I don't think I am, by any means the worst sight-reader around. Uhm, and I wouldn't say I'm the best, but I would put myself somewhere in the middle. Maybe a slightly above middle as far as that goes.

Alternatively,

(...) there are people in the band that clearly studied music in university and have probably and still do spend more time with their instruments. So, you know, I mean, I don't expect to be better than everyone there so. Uhm, so yeah, I would say there's certain people that just technically are better and probably others like I can think of other people that are just more really more comfortable with your instrument because they [have] played a lot throughout their lives.”

Even though he is interested in improving and acknowledges how practicing could restore some of the skills he once had as a teenager, at this stage of his life “I'm not gonna ever have the time or inclination to play as much as I used to. So, you kind of give up on the idea that you're gonna be really great.” Instead, Mac is more interested in playing music for fun and is not interested in competitions or high-stakes performances. However, being a community concert band member also allows Mac to focus less on his own abilities (or weaknesses) and more on

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others, which in turn positively influences his musical identity. Since the tuba “is not much of a solo instrument,” he relies on the rest of the band to support his enjoyment of playing. There is a reciprocity in this support in that while Mac does not typically require time to work on difficult passages, he is happy to let others spend time on these passages “to succeed rather than feel bad about their playing.” Apart from being proud of the tuba and identifying strongly as a tuba player, wanting others to succeed in a judgement-free environment and ensuring they too have positive musical experiences during rehearsals highlights an in-group that includes each member of the band.

This focus on creating an environment free of social judgement when making mistakes supports not only others but also himself. Even if Mac is having bad rehearsal because “I am not playing well myself” or he becomes lost during a piece:

I can sit out the remainder of a piece without it really affecting my mood or enjoyment of the practice (although that would bother me if it was a concert!). I quickly forget about bad practices but tend to remember good ones and the good feeling that goes along with it tends to last for some time.

Overall, he views mistakes as annoying and reminders of his past abilities, yet these mistakes do not impede his enjoyment of playing or his current musical identity. While he laments about what he has lost over time, he is happy to have returned to playing the tuba and is content with his current level of musical abilities. His musical identity is also supported by performances. He loves the feeling of entertaining an audience, feeling as though he is fulfilling a community service by performing concerts, and:

Although I haven’t experienced it in a long time (high school) I have had a few instances where everything fell into place perfectly for a band and the feeling you get from that is

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difficult to describe – kind of a huge swell of well-being (or dopamine).

Beyond the self-identifiers and group memberships of being a tuba player and a member of only one community concert band, Mac is sometimes invited to play with other ensembles when they are missing members, which also contributes to Who am I? within his musical identity in that he can sight-read with a variety of ensembles. While he does not view playing music as a defining characteristic to who he is because he has several other interests and hobbies outside of music, he remains committed to his band membership and practices at home prior to a concert for the purposes of avoiding potential humiliation in making musical errors during performances.

Mac also describes himself as an “enthusiastic amateur” who is “probably overly confident based on my ability” and “just serious enough” to be open to improvement but not driven by perfection. He appreciates validation as praise from others when he is successful in his playing, but he does not seek validation from those within his community concert band. To further this disconnect from his fellow band members, he describes not having developed any close friendships within the band because for him being a band member is more about having a place to play music and revisiting his high school music experiences. The Who am I? of Mac’s musical identity is also influenced by musical preferences which includes an interest in playing swing music but not actually listening to music as a pastime or hobby.

One of his favourite things about being a community band member is helping the younger generation of players with learning and developing skills or even just calming their nerves before a concert or performance. In addition to the concerts and performances, this is yet another way that he feels he is giving back to the community, which also increases his group membership within the band and his overall musical identity. Finally, important insights into Mac’s self-construct of musical identity comes from the discussion of band uniforms. In high

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school, the band uniform was important because “it gave you some sort of identity” and “it helped reinforce that idea of being part of a special group.” However, now many years later his views have changed as:

I've worn a number of uniforms throughout my life and most of them would identify you in a specific way, right? Whereas what we wear as a *uniform* is not, it doesn't really identify you as a band member per se or a [name of band in the study] member. It's a uniform when we're on the stage, we just look the same.

Mac's identities in music from self-identifiers and group memberships include being tuba player, a member of only one community concert band, an “enthusiastic amateur,” someone who loves performing and giving back to the community through music, and someone with strong enough musical that he can play with other ensembles for rehearsals or performances. In terms of music in identities, he views himself as a stronger sight-reader in comparison to others, but the fact that others have more formal training than himself and are more proficient technically serves to remind him of the skills he once possessed during high school and now lacks. He also highlights the type of environment he thinks a band should offer and how he can help others have an open space to work on difficult passages when they may be struggling. This highlights his own musical abilities as compared to others because he does not require a lot of time to work on difficult passages. Finally, Mac views clear differentiations between his current self and his past self. He acknowledges the differences in abilities from the past to the present and is beginning to accept his current level of musical ability while focusing on the enjoyment aspect of playing music rather than worrying about improving.

Summary

Even though Mac has a wide range of interests, and he accepts that he does not play at

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the musical level he once did as a teenager, he is proud to call himself a tuba player. His musical experiences during high school have stayed with him and formed a foundation of musical identity. He identifies as a tuba player, a member of only one community concert band, an “enthusiastic amateur,” someone who loves performing, and someone with strong enough musical abilities to play with other ensembles for rehearsal or even performances.

Music in identities also furthers his musical identity by viewing himself as a stronger sight-reader than others. However, he views those with more formal training as more proficient in technical abilities – which only reminds him of the skills he once possessed in his younger years. He acknowledges the differences in abilities from the past to the present and is beginning to accept his current level of musical ability rather than worrying about past abilities. Overall, being a community band member allows Mac to relive his high school experiences and revisit a past identity on his own terms.

Natalie – The Music Teacher

Friendly, energetic, and with a clear love of music, Natalie is another participant with a lifelong music-making history. She began private piano lessons at 6 years of age and moved to the saxophone “when I was very small, after taking an interest in my mom’s alto. And I mean very small, in that she had to hold it for me while I blew and moved my fingers.” This treasured memory is not only core to who she is today as a musician, but it also provided a foundation for learning other musical instruments and continuing with music during high school (i.e., playing in the concert band for 4 years, the jazz band for 2 years, and an orchestra for 2 years). It was also an impetus for years of musical experiences with her mother. Sharing a love of music into adulthood, Natalie and her mother schedule visits around rehearsals to continue having these special moments together. In addition to sharing a love of music with her mother,

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she also shares her passion with others as a music teacher at a private elementary school as well as offering online private music lessons during the pandemic. As part of her occupation and offering music lessons on a variety of musical instruments, Natalie plays and owns a wide range of instruments. However, her personal preferences include the saxophone family, clarinet, piano, and flute. Inherent in these socially defined roles are the self-identifiers of a “music teacher”, “a saxophone player”, a “clarinet player”, and someone who can play almost any instrument. Additionally, each of these self-identifiers represents an individual musical group membership in that she is part of a “music teacher” in-group, a “saxophone player” in-group, a “clarinet player” in-group, and an in-group of individuals who possess the ability to play almost any instrument.

With her focus on being a teacher and other non-musical pursuits such as softball and curling, Natalie drifted away from seeking musical experiences outside of her occupation for about 10 years until a teammate from a softball team suggested she participate in an event offered by the Canadian Band Association, which led her to join one of the community concert bands included in this study. She highlights that her reason for joining and continuing her membership is that this band met her needs with a busy work schedule, and it provides a relaxed approach to playing music that differs from her work environment. At the time of the study, she has been a member of one community concert band for over 5 years, originally playing clarinet and then moving to the tenor and alto saxophones as the band required.

Upon first joining the community concert band, she was “more nervous than I care to admit” because she did not know what to expect after not being a member of a wind ensemble or a concert band for so long. However, members of this new community concert band welcomed her and made her feel at ease as she “fumbled through the second clarinet parts.” A few years later and now her community band experiences complement and support her existing musical

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identity, offering a chance to enjoy music-making in a less formal and stressful context. For example, her musical training and experiences mean that “I very rarely have come home to practice - that there's been the odd piece or the odd section, I say, “Oh, I just can't.” Her previous musical training and experiences also influence her approach to practicing, as she explains:

I can kind of tell just by looking at the piece and say, “Oh, that bar is gonna be hard, I'm not going to nail that right away,” and you know how you do kind of figure out like, “Oh, this is not gonna be easy, that part's a problem”. So, I'll zone in first. And then I'll try, uhm, to put the whole piece together at a manageable tempo. Whatever I feel I can, at best play those hard spots. I'll play the full piece through at that speed. Uhm and then I'll put on a metronome up to tempo and see how poorly I'm doing and how much progress I've made from the last time I tried to do that kind of thing.

Additionally, her previous musical training and experiences in comparison to others means that in terms of learning new music:

I'm probably stronger at sight-reading than many other members. Again, because I've done this a lot, I tend to play, reading rhythms, or helping guide children through rhythms is what I do half of my day, if not more. Uhm, and same thing with like sight-singing, I have a really good sense of like, where the pitch is going to fall relative to what I played before. So, it helps me when I have my instrument in my hands, like if it helps me to know if I've played it correctly or not, if something needs to be adjusted. But yeah, a lot of sight-reading is familiarity with your instrument, knowing your fingers like this. Uhm, and then understanding what the rhythm is going to be **right away**, as well as of course, keeping the steady beat. So yeah, just based on my day job, I'm *probably* a lot stronger than most people in the band. But not everyone, for sure. There are some people that

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are just wonderful musicians in there, too.

Beyond practical skills, though, Natalie also feels she is:

(...) pretty good at communicating if there's a section that for whatever reason needs to be corrected. Uhm, I think I'm pretty good at describing how to correct it without necessarily demonstrating it. Again, that's something that I do often - to explain to others how to make this music sound the best possible.

In contrast, however, Natalie views her main musical weakness as a reluctance to perform because even as a music teacher:

(...) if I know that there's a featured part for the instrument that I'm on, that will get the nerves going a little bit. If it's something that I don't know, I don't know well, then I don't tend to play it as required the first time. Uhm I can read the music fine, but I get kind of caught up to myself and I don't - the balance goes away, right? And I'll kind of shy away from the part. So, yeah, I'd have to say that's probably the biggest weakness is that I won't play out if I'm not confident in something

While her musical weakness is not viewed as shared by other members of the band, her perceived strengths, however, highlight a sense of her group membership with members of the band. For example, Natalie describes how musically competent members of the band are and how the music played “almost automatically sounds good because every member is a strong enough musician that we can just kind of go with the flow.” Even though she does not socialize with band members outside of rehearsals (or interact with fellow band members via social media), she views her peers as having a shared common interest and relatively equal musical abilities. It is important to note that this band is small in its membership with only one or two individuals in each section for any given rehearsal or concert. Thus, Natalie’s group membership

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within the band is not based on her alto saxophone section (or even the saxophones combined to include the tenor saxophone), but rather on the band as a whole. This combination of strengths, social comparisons of musical equality, and a shared common interest allows her to feel a strong sense of group membership within the band, which contributes to her musical identity in a different way than with her occupation as a music teacher.

Overall, her musical experiences from childhood to the present provide a musical foundation for Who am I? in relation to her musical identity. Both combined and individually, the socially defined roles and musical categories associated with her self-identifiers and group memberships as a “music teacher”, “a saxophone player”, a “clarinet player”, and “someone who can play almost any instrument” contribute heavily towards her self-construct of musical identity. As a result of these self-identifiers and group memberships, she feels confident in her musical strengths in that “I could probably fake my way through most instruments, at least with a few run throughs of each piece.” Regardless of which instrument she is playing, though, she constantly monitors herself in terms of hand positions, posture, attentiveness to nuances in the music, etc., - all of which serve as confirmation of her skills and contribute to the music in identities sub-component of musical identity. She also describes herself as a curious musician (i.e., she is interested in the mechanics of music-making for different instruments, the music writing process, and how to bring everything together in a music-making band environment) who is also diligent, dedicated, patient, and comfortable sitting in with any section in the band that needs an extra player because “I like the challenge of getting to know a piece of music from different perspectives.” When it comes to the type of music Natalie enjoys playing, she prefers jazzy pieces, “our old favourites”, medleys, and pieces where the saxophone is featured or has a solo. Referring to songs as “our old favourites” and highlighting the saxophone touches upon her

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group memberships within the band and as a saxophone player. Also based in her musical preferences, her favourite rehearsals are when each member of the band takes turns picking a song from the folders to play and repeating this democratic process until the end of the rehearsal. She enjoys the collaborative nature of this type of rehearsal, connecting again to Who am I? and group membership within the community concert band.

Being a member of a community concert band allows her to “keep my chops up and play a little bit without having to really worry about everything going on.” For Natalie, band is a chance to have fun while maintaining her self-construct of musical identity in a less stressful environment than her occupation demands and not particularly striving for self-improvement in the same way as other participants in the study. However, being a community band member is not free of stress for Natalie as she experiences performance anxiety, as well as “the music teacher in me coming through and being used to being able to jump in and, you know, fix little things that could be tweaked.” As someone who enjoys examining music from an analytical perspective, she laments that in the band “we don’t necessarily pick up any harder repertoire so it’s not always a chance to learn and better ourselves.” While she would enjoy the flexibility of improvising and creating alternate parts and/or endings to songs, she also enjoys just playing for fun without focusing on improving her musical skills. However, the social role of being a teacher is always present and means there is “that little extra bit of pressure to do my best” so that others can follow her lead musically, or in being prepared to help if someone approaches her with a musical question. Ultimately, as much as Natalie would like to avoid a leadership responsibility in the community band context, there is still a leadership component to Who am I? within her musical identity through acts of helping others that stems from being a music teacher.

Perhaps one of the most important insights into Natalie’s self-construct of musical

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identity comes from the discussion of band uniforms. While this topic brought out opposing views amongst the participants, Natalie admits that she “still own[s] a couple of band sweaters from 20 years ago” because for her band uniforms are a symbol of nostalgia, prestige, and pride. Wearing a band uniform makes her feel special, while also increasing her sense of professionalism when performing and giving back to the community.

Both identities in music and music in identities emerge throughout Natalie’s childhood musical experiences and in the present as a music teacher and a community band member. Her socially defined roles and self-identifiers highlight the identities in music component of musical identity and include being a “music teacher,” a “saxophone player,” a “clarinet player,” “a curious musician,” someone who can play almost any instrument, and someone who is always prepared to help others. These self-identifiers also mirror her group membership both within the band, to her instrument, and to her occupation. Identities in music are also thought to begin early in life and are influenced by the musical activities in which an individual participates, which for Natalie began with special childhood memories with her mother that continue to influence her musical identity today.

Music in identities emerges by viewing herself as skilled musically due to her occupation and years of experience. She is always willing to help others who may be less skilled or less knowledgeable which confirms her views of her own musical strengths. Additionally, the pride that Natalie feels in wearing a band uniform and in her musical group memberships, particularly in comparison to others, is another important contributor to the identities in music component of her musical identity. Even though Natalie views each member of the band as relatively equal in musical skills, social comparisons reveal that Natalie self-identifies as a stronger sight-reader than others and highlights her strengths and weaknesses and Who am I? as a musician.

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Summary

Natalie's self-construct of musical identity is multi-layered and multi-dimensional, stemming from all stages of her life and across various music-making experiences. Natalie spends her days surrounded by music. As such, Natalie's self-construct of musical identity extends beyond that of her community band experiences to include her own childhood experiences and her experiences as a music teacher. However, even as a music teacher with years of musical experience, she still struggles with performing and being confident in her musical strengths, which is the main factor from her community band participation that influences her self-construct of musical identity outside of her already established and maintained musical identity. Her socially defined self-identifiers highlight identities in music and mirror her group memberships as a "music teacher," a "saxophone player," a "clarinet player," "a curious musician," someone who can play almost any instrument, and someone who is always prepared to help others. In contrast, her music in identities is strongly rooted in social comparisons based on her occupation and natural musical abilities.

Penny – The Soloist

The youngest participant in the study, but also requiring the most attention and encouragement, Penny struggled with confidence and in deciding how much of her experiences she was willing to share. As another participant who has engaged in music-making experiences throughout her life, she began private piano lessons at 8 years of age and continued her musical education by playing the alto saxophone during high school and completing a Grade 6 level with the Royal Conservatory of Music. In addition to playing the piano and alto saxophone, Penny owns and plays an acoustic guitar and a fiddle, and she enjoys singing. Upon the suggestion of a friend's mother, she joined the local community concert band - which she has now been the

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youngest member of for 3 years. Due to health issues, she takes time away from the band as needed - which she finds difficult since band is a main source of social interactions that improves her quality of life. These health issues also meant that the semi-structured interview and focus group sessions moved at a slower pace as she either required questions to be repeated, would ask to return to a question at a later time, or would eventually choose to not answer a question.

Musically, Penny is acutely aware of her strengths and weaknesses. This awareness touches upon Who am I? of Social Identity Theory in that she knows how to adapt and function within the band on her own terms. In striving for efficiency when it comes to learning music, her musical needs do not “necessarily match a conductor's “blanket” instructions or advice,” and instead she often adapts these instructions because “I know how much energy it takes to be “on” enough to remember everything and I don’t have that energy to spare.” Other strategies include “[o]nly playing certain pieces or passages at rehearsals, like ones I need to work on with the band and skipping ones that are very easy but use up a lot of energy,” going to rehearsals but not playing, and recording rehearsal audio of unfamiliar pieces or those she cannot locate online so she can practice on her own terms at home. Listening to recordings has proven to be one of the most useful strategies for Penny because:

I feel like oftentimes, like, other people in my section, are at the beginning, they're better than I am. Uhm, but then I feel like I make more progress. Like, on the whole, so I kind of, like, end up catching up and then, like, surpassing sometimes. Uhm, or just yeah, and then I ended up leading, like, especially with rhythms and things like that.

With all these strategies:

Sometimes it's felt frustrating and sad when these (in my mind) very adaptive and clever strategies have felt unwelcome or gone unappreciated, and especially when I've had to

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defend them. I'm proud of everything I've done to be able to play as well as I always end up playing come concert time, and to be able to carve myself a space not only in the band but in life outside my bed and outside my home. And conversely, when I receive feedback that indicates that people have noticed my efforts and appreciate what I bring to the band, it's felt really validating.

Without listening to recordings at home and memorizing pieces, she struggles with “weird rhythms,” constant time signature changes, and keeping track of all the “instructions” on the page when sight-reading music. While she reasons others probably experience the same issues, she becomes more frustrated when “everybody else has it under control and I’m just like, you know, fumbling along.” Finally, she muses that she would like to play in other bands and ensembles but feels they might be above her current skill level. While she feels her strong musical abilities are a result of practicing more than others both in her section and in the band, playing in a band above her skill level might motivate her to practice and improve even more, which touches upon Who am I? in relation to her strength and weaknesses. Finally, the focus on practicing and improving also extends to playing other instruments and includes working on scales on the piano, playing difficult pieces from band on the saxophone, focusing on finger picking and the guitar, and playing “easy little pieces” on the fiddle since she considers herself a beginner on this instrument.

A non-musical strength that contributes to her musical abilities is perseverance since “I do have that ability to just, like, keep pushing through, uhm, until I’ve learned something.” Further highlighting her musical strengths, Penny shares “I think I do, like, even though I struggle with the sight-reading, I think I do, like, figure it out *fairly* quickly,” along with “memorizing what I'm supposed to be playing, like, when I'm supposed to come in and what,

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what a piece sounds like I can kind of like hear in my head, like, the other sections and instruments.” Generally, “It's just more fun when you feel, like, competent in something, at least for me” and that sight-reading has improved her overall playing not just on the saxophone but on all the other instruments she plays as well.

Feeling competent is particularly important for concerts. During a rehearsal where the band was preparing for a concert, she was the only second alto saxophone present and realized, “I had made the mistake that I often make, which is failing to notice “solo” marked on a small section of the sheet music (which of course goes to 1st alto) and playing it through.” When the band paused, the first alto player asked if she wanted to play the solo. While Penny admits that:

I don't really know why she offered it to me – maybe she felt she had enough on her shoulders for that concert, or maybe she was feeling generous – and it was only a handful of notes, not even worthy of a mention, but to me, it felt like a huge deal and I was really honoured to be trusted with it.

However, a few weeks later when the Christmas concert conductor sought individuals for a featured duet, she found herself volunteering. She had listened to the recording at home, but “between the nerves and the fact that I was sight-reading (not my best skill) at speed, I hit a lot of wrong notes, and I felt pretty flustered. I did get the rhythms and the general idea though.” Even though she “expressed embarrassment at my many mistakes,” she realized “that I'd probably been way too self-deprecating” in the moment. During the live concert, as nervous as she was, she was comforted knowing her fellow band members “were rooting for me.” While she did not think it was her best playing, she was pleased and “several band members did make a point to tell me *they* thought it was my best playing yet.” Overall, this highlights strengths and weaknesses as well as Who am I?, and how these components of Social Identity Theory

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contribute towards her self-construct of musical identity.

In another pre-Christmas rehearsal for a different year, she was in the process of playing more first parts in the section and found herself:

(...) basically leading with the melody. I remember it taking a lot of focus but being pleasantly surprised by how nice it sounded. I noticed that people were visibly and audibly enjoying it. At one point, I think the conductor stopped us because, as it turned out, other sections had been so busy listening that they'd forgotten to come in for their own parts... which made everyone laugh.

Penny remembers this as a “particularly nice experience” and a confidence boost in knowing “that I could make music that had that kind of effect on people, on a very used, incredibly inexpensive instrument with the most basic mouthpiece possible (...).”

Overall, Penny loves the social aspect of a community concert band and bringing music to others through performances. She describes herself as someone who loves to learn everything, particularly when it comes to learning even more instruments and a “sensitive” musician who is “decently good” at playing music. She is also someone who practices “until I *know* how to do something. Like until I've got it down” and to the point of “knowing how well I'd ideally be able to play something at that point in the rehearsal season.” In terms of musical preferences, she loves to play the big band genre of music as well as Christmas music and movie music. During rehearsals she appreciates guidance and instruction, but only if it is well-explained and not too demanding or serious in tone. She also prefers instruction with explicit directions so she can make notes on her music to help her to remember specific cues and markings, thus making playing easier and increased feelings of competency as a musician. While she appreciates the opportunity to improve and the challenge of and rewards from learning something new, she just

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wants to play for fun and to be seen as “good enough” without the pressure of meeting certain expectations. She is “just trying to learn the music as best as I can” because “I’m not gonna work on scales and stuff” and “[I] don't consider myself, like, anywhere near, like, [a] professional musician, and I don't think that I would, like, really want to.”

Outside of band, she has taken voice lessons in the past, she enjoys learning music online (i.e., via YouTube), and she admits that when visiting friends, “I tend to be more drawn to, like, the musical instruments or the pets than the people (...).” Thus, music-making outside of a community concert band presents a significant contribution towards not just Who am I? but also to her overall musical identity. Even though being a community band member can take time away from her other interests, she feels a strong group membership to her saxophone section and to the band. She even feels as though she embodies certain characteristics of the band. For example, she views the band as nice, fun, and supportive. She herself identifies as “a nervous person but I can also be pretty funny and cheerful” which she hopes helps others to enjoy rehearsals, as well as being “supportive in terms of figuring out the music and helping explain it to someone who's confused.” She does, however, view other band members as being more outgoing and more supportive than herself, which affects her sense of group membership because she feels she is not there for others in the same way they are for her. As a result, she feels disconnected from others, particularly those from differing sections of the band. However, her sense of group membership to the saxophone section remains strong:

I feel like maybe we have something that others don't necessarily have, which is, you know, getting together and just, you know, like, enjoying each other's company and having good conversations. Uhm, yeah, just like being a little bit more part of each other's lives beyond the music and band rehearsals and stuff.

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Finally, in a particularly special moment, Penny feels an undeniable group membership in:

Hearing and seeing the whole group of people I'd grown fond of, filling the space with beautiful, heartfelt music... I don't think anyone else thought much of it – I'm sure it was just a regular rehearsal – but it was a really meaningful moment for me. I've thought about it many times since. Those moments when the music and the togetherness really make my heart swell (...).”

Penny's socially defined roles and self-identifiers highlight identities in music of musical identity and include being a saxophone player, a strong player in general, a leader who can help others to learn the music, and someone who has developed adaptive strategies for learning and playing music. Further defining her identities in music, her “in-groups” from her self-identifiers include the saxophone section of the band, the band as a whole, and the friends she had made within her section. Non-musical characteristics and self-identifiers such as “perseverance” also contribute to her identities in music, and they help her to develop her skills on her own terms.

Penny's music in identities incorporates her strengths and weaknesses in comparison to others. She views herself as a stronger player than others, which means she sometimes leads the section and has earned the change from second chair to first chair in her section. She feels a strong group membership within the saxophone section and the band. Also, within music in identities, she approaches learning and playing music differently than others and wants to be appreciated for her effort. However, within this differentiation, she does not want to have certain expectations imposed upon her. Instead, she would prefer to be “good enough” as she is while continuing to work on her musical abilities on her own terms.

Summary

From piano lessons as a child, learning how to play instruments via online resources as a

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young adult, to playing in a community concert band, Penny's identities in music are heavily influenced by each of her music-making experiences from childhood to the present. Her socially defined self-identifiers both relating to band and outside of music-making experiences highlight her identities in music. These self-identifiers (and group memberships) include being a saxophone player, a strong player, a leader who helps others, and someone who excels in developing adaptive strategies for learning and playing music.

Penny's music in identities focuses on viewing herself as a stronger player than others and having the musical skills to help others who are struggling. Also, she differentiates herself from others in her music-learning approaches but would still prefer to be viewed by others as "good enough" while working on her musical abilities on her own terms. Finally, playing solos is particularly important to Penny as it differentiated her from others and further strengthened her music in identities, and thus musical identity.

Chapter Summary

The chapter began with the presentation of the demographic information gathered from each participant via the demographic questionnaire. Three individual tables were created to summarize participants' past, present, and current musical experiences. Specifically, the tables presented the: 1) demographic information including age group and occupation of each participant; 2) demographic information including participants' first instrument played, age of first instrument played, and history of music education; and 3) demographic information focused on the instruments participants play in a community concert band, current community band memberships, and length of membership with one or more community concert bands.

Next, the chapter presented a profile for each participant, synthesizing data across participants' journal entries, semi-structured interviews, and focus group contributions.

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Additionally, the profiles focused on how data connected to: 1) strengths and weaknesses; 2) social comparisons; 3) group memberships; and 4) Who am I? within Social Identity Theory and how it contributed to participants' self-construct of musical identity. The following chapter will discuss the cross-case analysis of key themes from the data.

Chapter 6 – Cross-analysis of Themes

This chapter presents a cross-case analysis of six identified themes across the fourteen participants in this study. The chapter will then conclude with a chapter summary, preparing for the discussion, interpretation, and synthesis of the following chapter.

From relatively new instrument learners to individuals who have always actively engaged in music-making experiences throughout their life, participants in this study represent highly varied musical experiences and backgrounds. Even with such variation, meaningful similarities and themes became apparent as important to how music-making experiences within community concert bands influence musical identity for the fourteen participants of this study. The following section describes the six identified themes from a cross-case analysis of the combined journal entries, semi-structured interviews, and focus group data. Each theme is situated within the Social Identity Theory and musical identity theoretical framework of the study.

Helping Others

Presenting as two sub-sections and discussed by eight of the fourteen participants, this theme includes 1) helping others to enjoy their own band experiences and 2) helping others to improve their playing. Beginning with the first sub-section, participants focused on the well-being of others in their respective community bands and discussed the ways in which they actively (or theoretically proposed to) help others achieve the most enjoyment out of the community band experience. For example, Dawn and Gary (who both hold executive committee positions in the same community concert band) share a focus on the well-being of others, although with differing intents and connections to musical identity within Social Identity Theory. Dawn focuses on music preparation to ensure others can focus solely on playing and enjoying the rehearsal. For her, this task is based on social interactions with others, often dictating specific

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actions and thoughts from those interactions. She also focuses on being friendly and welcoming to new members and promoting this enjoyment through group membership *for others*. Even though she focuses on others, these interactions connect to Who am I? and group membership of Social Identity Theory and positively influence her own self-construct of musical identity. In contrast, Gary focuses on ensuring the band members' needs are met so *the band* can function at its best and thrive past his own reign as President of the executive committee for the band. Thus, his musical identity is strongly situated in the social interactions and specific actions dictated by being the President of the band committee. While he would prefer to spend his time focused on other interests, being President of the band committee offers both purpose and meaning to his band membership, which overall positively influences his self-construct of musical identity.

While not band committee members, both Evonne and Mac also discuss helping others enjoy their own band experiences. Similar to Dawn, Evonne's musical identity includes being friendly and welcoming to new members, although for Evonne this includes sharing first parts of the music with everyone in the section. As someone who is usually first chair in a band, sharing the lead parts with other members of the section highlights Who am I? (i.e., she does not always have to play the lead to maintain her existing musical identity) and group membership (i.e., this act of sharing music promotes group membership within the flute section, so everyone feels as though they are equal and important contributors to the band, thus increasing the musical identity of others as well as her own). For Mac, helping others enjoy their band experience is more theoretical as he shares how he *could* help foster an open environment for others to work on difficult passages during rehearsal time without feeling pressured or embarrassed. This proposed act highlights Who am I? in that he is happy to let others work while he does not play, as well as showing that he is someone who does not need to work on difficult passages himself. It also

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highlights group membership since he views the music-making process as requiring everyone to be on equal ground, musically.

Finally, Penny also discusses wanting to help others enjoy their band experience by being friendly and welcoming to those in her own section. Although Penny is earnest in her intent, she feels as though others are better at being friendly and welcoming than herself. Thus, this social comparison between herself and others negatively affects her self-construct of musical identity in terms of group membership in the band because she mainly interacts with members of her own section. However, this does not affect her self-construct of musical strengths and weaknesses, which tend to contribute more significantly to her musical identity than wanting to be friendly and welcoming to others.

Evolving directly from social comparisons and views of personal musical strengths, the second sub-section of this theme involves helping others to improve their playing. For some, this was directed at helping others to learn, fixing their mistakes, and improving the quality of the band, while for others these helping acts were distinguished specifically as mentoring younger players. For example, John and Mac predominantly focus on helping and mentoring younger members of the band, whereas Penny and Natalie do not focus on age differences but rather on skill differences. For them, helping centers upon leading others through difficult passages and providing musical knowledge when asked by their fellow section/ band members. It is important to note that Penny and Natalie are not only the youngest participants in the study, but they are the youngest members of their respective bands. Thus, their acts of helping others are by default directed toward older members rather than towards younger or even same-aged peers. This is not the case, however, for Abraham who - at 61 years of age - is the youngest member of his section. So, his acts of helping others in his section are also (by default) directed toward older players. In

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contrast, Beverley has no qualms about helping players from various sections in the band, regardless of age differences. Whether she is playing clarinet or oboe, she offers help to both sections and to neighbouring sections such as the flute and saxophone sections. For Beverley, these helping acts relate predominantly to the Who am I? component of her musical identity and group membership within the band overall rather than to the clarinet and oboe sections and applies to any of the community concert bands she is playing with at a given time.

Summary

Regardless of the reasons, participants' acts of helping others to enjoy their band experiences and to improve their playing was an important theme in the participants' self-construct of musical identity. The mentoring aspect of helping others in the band influenced not only Who am I?, but it also enhanced their self-construct of musical strengths and abilities. Additionally, the notion of improving the quality of the band highlights group membership through participants' statements of "we" and "us" and "the group" both within individual sections and within respective community concert bands.

Fulfilling a Responsibility

A theme shared by all fourteen participants in the study is that of fulfilling a responsibility. Whether viewed as completing an act of community service or fulfilling a commitment, all participants felt a social responsibility stemming from the social interactions within individual sections and respective community concert bands. For example, Gary, Mac, Katherine, Francine, Natalie, and Penny each perceived concerts and performances as a form of giving back to the community. This social aspect of performing concerts with their community band provided participants with a sense of group membership within the band. Even though Katherine and Penny generally focus upon their own section more than the band as a whole, the

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idea of giving back to the community is important to their self-construct of musical identity as it positively influences their sense of Who am I? and group membership in their section within the Social Identity Theory and musical identity framework.

Also within this theme is the notion of fulfilling a commitment to the section and/or the band and wanting to contribute their best for the sake of the band. Deriving from the social interactions within the section, participants expressed not wanting to let their fellow band members down. To mitigate this, participants including Abraham, Gary, Lawrence, Beverley, Katherine, and Penny make a concerted effort to uphold a certain level of playing to uphold the commitment they have made to their section. For others, such as Christina, Mac, Holly, John and Dawn, the commitment to uphold a certain level of playing extends to the band overall rather than to their individual section. Perhaps partly due to (generally) being the only members of their instrument section, Christina, Mac, Holly, and John focus predominantly on their commitment to the band rather than their sections, whereas Dawn's connections to group membership is more complex. Specifically, accomplishments within the section positively influence Dawn's group membership but typically by way of its contribution to the band as a whole and upholding a certain level of playing that extends beyond the clarinet section. Additionally, she holds an executive position for the band, which further increases her group membership towards the band more than towards her section as she views her tasks as instrumental to the success or failure of the band and how it functions from rehearsal to rehearsal. Thus, Dawn's self-construct of musical identity is heavily influenced by her group membership within her section and the band as it evolves directly from the social interactions and outcomes from each.

Also representing an executive committee, and from the same community concert band, Gary's self-construct of musical identity is heavily influenced by fulfilling his responsibility as

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the President of the concert band and his focus is always on what is best for the band overall. This highlights that he too experiences a duality in his group membership between the section and the band. In contrast to Dawn and Gary, Katherine and Evonne are both executive committee members for a different band and do not experience a positive influence upon their self-construct of musical identity through this group membership. Instead, they would prefer to be “regular” members of the band. Finally, participants discussed fulfilling a commitment to themselves within the social responsibility of their band experiences. Each participant shared personal reasons for being part of a community concert band and how the social aspect of their group membership helps to foster and support their musical skills, thus positively influencing their musical identity.

Summary

Whether based on social interactions or intrinsic motivations, all participants felt a responsibility stemming from the social interactions inherent within individual sections and respective community concert bands. Most notably the fulfillment of a responsibility focused on community service and fulfilling a commitment to their section, the band, and/or themselves. Specifically, driven by social pressures and conformity within the group, participants did not want to let members of their section and the band down by playing poorly, nor did they want to let themselves down after making a commitment to be part of their respective community concert bands. Overall, this theme highlighted the Who am I? and group membership components of Social Identity Theory and enhanced participants’ self-construct of musical identity.

I am Special

One of the most poignant themes discussed by all fourteen participants focused on feeling special from others. Highlighting musical strengths, social comparisons of “in-groups” versus

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“out-groups,” Who am I? and group membership, the social interactions within participants’ community concert band experiences contributed towards their individual musical identity.

The topic of band uniforms provided the most meaningful insight into this feeling of being special. For example, Natalie and Holly experience a feeling of nostalgia when wearing a band uniform. They are proud of their past musical experiences, and they are as equally proud to be part of their community concert band. Supported by the social interactions with fellow band members, band uniforms promote a unity that replicates that of their high school band experiences and serves to maintain an existing self-construct of musical identity that stems from their past experiences. Additionally, participants including Beverley, Katherine, Evonne, and Francine feel that uniforms help to separate them from others, creating an “in-group” versus “out-group” based on their musical abilities. They too are proud to wear a band uniform representing their community concert band, proud to share a common interest with those who possess similar musical abilities as themselves, and proud to have abilities that others do not. Thus, for these participants, wearing a band uniform contributes positively to their self-construct of musical identity and connects to Who am I? as well as “in-group” versus “out-group” social comparisons and group membership of Social Identity Theory.

While acknowledging the unity that wearing a band uniform can foster within a band, wearing a uniform means something very different for some participants. In this case, Mac, Christina, and Abraham have all worn (or currently wear) uniforms based on their occupations and as a result, these work uniforms hold a very particular meaning and value in their lives and community. For them, band uniforms do not contribute to their musical identity in any way other than to signal to audiences that they are a member of a particular band, and they are simply part of a group of individuals performing a concert together. While not connecting to Who am I? in

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the same way as for Beverley, Katherine, Evonne, and Francine, separating themselves from others (i.e., as those performing a concert versus those who are not) still emerges and touches upon “in-group” versus “out-group” social comparisons as well as group membership to their respective community concert bands.

Although Penny, John, Dawn, and Gary have not worn uniforms associated with a specific occupation, they too do not feel any sense of pride or increased group membership from wearing a band uniform. For them, a band uniform is simply an outcome of being a community band member and performing concerts. However, each of these participants still feel special from others based on their musical abilities, thus contributing to their self-construct of musical identity through “in-group” versus “out-group” social comparisons.

Exploring more deeply the Who am I? component of Social Identity Theory and feeling special from others, participants felt that specific skills and abilities in their music playing highlight who they are as musicians and as members of their respective community concert bands. For example, Beverley, Natalie, Penny, Katherine, and Evonne are proud to possess the skills to play more than one musical instrument; Lawrence believes that his improvisation ability is his best skill when it comes to musical strengths; John focuses on his ability to be a strong timekeeper while also adding in his own accents which he feels makes him a well-rounded drummer to best support the band; and Dawn considers herself to be self-taught and is extremely proud to play at a high degree of difficulty, while showcasing her sight-reading abilities as her strongest musical strength in any band or ensemble she plays with. Thus, even without comparing musical strengths to others in their section or the band, or those who are not a member of any community concert band, participants felt special in recognizing their musical skills and strengths.

Summary

Pride, nostalgia, social comparisons of “in-groups” versus “out-groups,” and perceived strengths and abilities are each present within this third theme of feeling special from others based on community band membership. Connecting to strengths and weaknesses, Who am I?, social comparisons and group membership, this theme shows how interconnected the components of Social Identity Theory are with respect to musical identity. Overall, feeling special from others enhances participants’ self-construct of musical identity, particularly when uniforms are involved. However, not all participants feel positively towards band uniforms although this does not deter or decrease feeling special from others based on their band membership.

Am I Good Enough?

The next theme highlights participants’ efforts towards self-improvement versus wanting to simply be “good enough” at their current level of musical playing and abilities. Shared by thirteen of the fourteen participants, this theme also includes seeking validation and appreciation from others to support their self-construct of musical identity.

Beginning with striving towards self-improvement, participants shared how their approaches to practicing center upon improving specific musical skills, learning new skills, or working on particularly difficult passages of music. In this case, improving and learning new skills do not relate to responsibility and commitment as with a previous theme. Rather, this theme focuses on building musical strengths and improving musical weaknesses for personal gain, achievement, and satisfaction. Specifically, Dawn and Beverley focus on maintaining their current level of skills while also striving towards further excellence in their playing; Abraham and John seek out YouTube videos to research, observe, and learn from others to improve their

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musical weaknesses and overall strengths; and Lawrence works to improve his improvisation abilities to prepare for additional improvising opportunities and potentially joining other music-making ensembles. Overall, participants' effort and desire to strive towards self-improvement contribute to the Who am I? and strengths and weaknesses components of Social Identity Theory and serve to enhance participants' self-construct of musical identity past group membership or social comparisons and based more in personal reasons.

In contrast, several participants expressed a conscious choice to not improve. While these participants are pleased with their current level of musical strengths and weaknesses, they do not consider themselves to be musicians (and in their view will never be), and they simply wish to be recognized as "good enough" as they are within their respective community concert bands. However, these participants who include Gary, Christina, Katherine, Penny, Holly, Natalie, and Mac still practice prior to performances and if they are struggling with a particular passage in their music. These seven participants also express appreciation for being presented with a challenge and having something to work towards, which can be construed as a form of self-improvement in terms of Who am I? and musical strengths and weaknesses. Thus, even though participants may not work on their own to improve their musical weaknesses, they are still improving through meeting the musical challenges presented during rehearsals. One explanation is that the social atmosphere of learning and rising to a challenge with others in a community concert band is missing when they are practicing on their own.

The second component to the *Am I good enough?* theme includes participants' need for validation and appreciation from others to support their self-construct of musical identity. Some participants seek validation from specific individuals (i.e., the conductor, section members, family members, and friends in the audience) while others seek it on a more global scale from

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the band or the audience as a whole. For example, Penny shares a need to be appreciated and validated for her adaptive methods of learning and music-making; Beverley thrives on receiving compliments from section members and audience members when she plays well; Katherine and Francine seek validation from audience members as well as invited family and friends; and Mac values when he plays with other ensembles who express appreciation for his playing. Gary, however, offers a different perspective in that his need for appreciation and validation is not for himself, but for others. Specifically, he would rather spend his time on non-musical pursuits, but it is still important that his family (i.e., daughters and grandchildren) see and appreciate the value of music and what it can offer to *their* lives when they are older.

In a less overt expression of appreciation and validation, other participants seek non-verbal appreciation and validation. For instance, John seeks to produce music that the audience can walk away from and remember, while Lawrence Katherine, Natalie, and Christina rely on non-verbal validation cues from others in the band to know they are in the correct place in the music. The importance here is that these non-verbal validation cues are needed to support their musical weaknesses to the point that they will stop playing if they are not in the right place and/or if something seems “wrong.” Thus, there is again a connection between the strengths and weaknesses and Who am I? components of Social Identity Theory that influences and contributes to participants’ self-construct of musical identity.

Summary

Overall, this theme highlights participants’ conscious choice to improve or not improve their musical skills and abilities. While “why” some participants chose to not improve their musical skills cannot be answered in the scope of this study, this theme exposed participants’ perceived weaknesses in their musical abilities. Participants also expressed a need to be

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appreciated and validated by others for their efforts both individually and within their community band “in-group,” which increased participants’ feelings of group membership as well as perceived musical strengths and weaknesses. It also connects to Who am I? and social comparisons as this praise is often sought from others who are not band members and thus part of an “out-group” from the band “in-group.” Finally, non-verbal cues also emerged as further exposing musical weaknesses and Who am I? in that they are not strong enough to play on their own without seeking affirmation and validation in what others are doing. Through a form of social comparison, this non-verbal affirmation protected from potential negative outcomes of musical weaknesses towards a more positive self-construct of musical identity.

A Sense of Belonging

A fifth theme shared by twelve of the fourteen participants focuses on how social interactions within the band offer a sense of belonging that enhances participants’ self-construct of musical identity within the Social Identity Theory and musical identity framework of the study. Even if participants do not interact with fellow band members outside of rehearsals (either in person or via social media outlets), several participants felt they had developed a second family within their respective community concert bands. These relationships have supported participants through difficult times, through stressful days at work, and have offered social and emotional well-being perceived as akin to that provided by their own families. For some, this was section specific (i.e., Katherine and Penny), whereas for others (i.e., John, Natalie, Beverley, Evonne, Francine, and Abraham) this sense of belonging to a family extended to a broader group membership that included the band as a whole. Others, however, do not feel this sense of belonging in the same way. While they acknowledge friendships within the band and wish for more social opportunities outside of band to develop these friendships further, Dawn, Mac,

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Natalie, and Holly do not view band members as being like family to them, but they still felt a sense of belonging within their respective community concert bands.

Next, this theme also includes band members who *are* family. In some instances, participants have shared the band experience with their own family members. Specifically, Dawn and Holly have shared the band experience with their children, Natalie with her mother, and Gary with both his daughter and his father. Each participant valued spending time with their family in a different social context than at home. Through the social environment of band, they were able to interact with their family members in a different way and their relationships changed for the better. These participants felt supported by having their family members present and merging with their other social group in their lives, which increased positive feelings of belonging and group membership within their community concert band.

Summary

Many participants felt that band members have become like family to them, providing a similar social and emotional support as their own family members that increased feelings of group membership within the community concert band. This sense of belonging also increased perceived musical strengths as being among like-minded friends with similar interests who are like family allows them to not feel bad when mistakes are made, which then contributes to Who am I? overall as it relates to musical identity. For some, actual family members have shared in the music-making community band experience, which further enhanced feelings of belonging and thus group membership within their community concert band.

The Value of Musical Foundations

Shared by all fourteen participants, the final theme highlights the importance of having a musical foundation. Firstly, when participants were asked what other instrument they would like

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to play in the band, almost all responded that they would either: 1) stay with what the instrument they currently play or 2) select an instrument close to one they already know how to play so the learning curve would be less difficult. This predominantly included staying within the same instrument family (i.e., a brass instrument with valves to another brass instrument with valves; another woodwind instrument; etc.); or switching to an instrument they were already familiar with but played less frequently. Mainly, participants exhibited a preference for an instrument or instrument family with which they had already developed a foundation of musical skills. This familiarity from previous experiences touches upon strengths and weaknesses within Social Identity Theory, as well as answering Who am I? of participants' musical identity.

Others, however, selected an instrument that was not only from an entirely different instrument family, but one they had never had a chance to play before and had always wanted to try. Showing a broader strength in musical abilities as a foundation of skills overall rather than with a specific instrument or family of instruments, John and Dawn were willing to explore other possibilities within the community concert band. Although ultimately both asserted that they are better suited to where they are in terms of musical instrumentation in the band and learning a new instrument for the band at this point in their lives was not viewed as beneficial or realistic.

The theme of musical foundations also emerged as participants each had previous musical training and experiences prior to joining their respective community concert bands. Whether participants had engaged in private lessons as children, participated in high school music programs, completed accreditations with the Royal Conservatory of Music and/or post-secondary education, or simply listened to music as a way of learning and improving, each participant had a certain level of musical foundation and prior music-making experiences. Some participants had lifelong music-making experiences while others were returning after time away,

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but they all possessed some form of background training and music-making experiences. Most important within this act of returning to music, participants were returning to something they enjoyed while also connecting to happy memories from their past. This also connects to a smaller sub-theme of re-learning music as adults. For participants including Christina, Dawn, Francine, Holly, and Mac, their community band membership offered a chance to reclaim a previous musical identity developed during high school. This act of re-learning the same musical instrument they played in high school positively influenced group memberships to their instrument and the band, as well as perceived strengths and weaknesses and a sense of Who am I? from the past to the present that strengthens the present self-construct of musical identity.

Finally, the importance of a musical foundation also emerged when participants were asked to select a setlist for a theoretical rehearsal. Relying on familiarity and previous musical experiences, participants' responses touched upon strengths and weaknesses and Who am I? Specifically, participants selected familiar music (i.e., from their past or music the band plays the most often), music they felt particularly confident in playing, and purposefully avoided pieces they found to be difficult or less enjoyable to play.

Summary

The final theme included the value of participants having a musical foundation. Within this theme, each participant discussed previous music-making experiences either with private lessons as children, participation in high school music programs, and/ or completing specific music accreditations prior to joining their respective community concert bands. Even with these previous experiences, most participants were unwilling to change or learn a different instrument band than the one they currently play. Finally, the theme also included re-learning music as adults as well as preferences and interests based in previous music-making experiences. Overall,

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this theme connects to strengths and weaknesses as well as Who am I? within Social Identity Theory, strengthening even further participants' self-construct of musical identity.

Chapter Summary

The chapter presented the six key themes identified from participants' journal entries, semi-structured interviews, and focus group sessions. The six key themes were identified as: (1) Helping others; (2) Fulfilling a responsibility; (3) I am special; (4) Am I good enough?; (5) A sense of belonging; and (6) The value of musical foundations. Individually, some themes were more meaningful for specific participants. However, together the six themes represent the most salient ideas and experiences in relation to community band memberships and musical identity for the 14 participants of the study. In each of the six identified themes, connections to and between the four components of Social Identity Theory as they applied to participants' self-constructs of musical identity were discussed. The next chapter will continue with an interpretation and synthesis of the findings, situating the findings within relevant data and answering the three components of the research question.

Chapter 7 – Discussion, Interpretation, and Synthesis of Findings

This study sought to investigate the influence of community band involvement on musical identity for community concert members. From a theoretical perspective, both the Social Identity Theory and seminal work by Dabback (2008) and Hargreaves et al. (2012) on musical identity were integral to both the framework and the analysis of the data of the study. Formed within a social constructivist orientation, and using qualitative methods, the study was guided by the following research question: How does individual participation in intergenerational community concert bands influence participants' musical identity with respect to: a) the instrument, the section, and the band as a whole?; b) prolonged membership and multi-band membership?; and c) learning new musical repertoire? The purpose of this chapter is to provide deeper insight into the findings by presenting a synthesis and discussion of the key themes in response to the research question as it relates to musical identity and the extant literature.

As the focus is on musical identity, the following will expand upon how Hargreaves et al. (2002) “identities in music” and “music in identities” reveal participants' self-construct of musical identity within the context of the research question, Social Identity Theory, and the key identified themes. Chapter 3 outlined identities in music as “socially defined within given cultural roles and musical categories” (Hargreaves et al., 2012, p. 2) of the self that may include identities such as “composer,” “performer,” or “music teacher.” Additionally, this type of musical identity may begin early in life and is influenced by the musical activities in which an individual participates, such as school music, private lessons, or ensembles. Although Hargreaves et al. (2002) outline that identity in music best corresponds to Identity Theory, three arguments were made for why identity in music is included within this Social Identity Theory framework.

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In contrast, the second type of musical identity presented in Chapter 3 is “music in identity” which focuses on “how we use music as a means or resource for developing other aspects of our individual identities” (Hargreaves et al., 2002, p. 2). While it includes a focus on how music affects social group identification, it can also describe relationships between music and characteristic traits such as gender or ethnicity. Additionally, “music in identities” can include the ways in which people differentiate themselves from others based on musical ability, which connects to social comparisons within Social Identity Theory. Additionally, these social comparisons relate to differences in strengths and weaknesses, as well as differences in group memberships (e.g., by sections in the band and between band members versus non-members).

RQ Part 1. How does individual participation in intergenerational community concert bands influence participants’ musical identity with respect to the instrument, the section, and the band as a whole?

Identities in Music

Through socially defined interactions, assumed responsibilities, and self-identifiers, identities in music emerged in various ways. Firstly, participants identified through social comparisons and group memberships with their instrument (e.g., I am a trumpet player, I am a euphonium player, I am a clarinetist, I am an oboist, I am a drummer, etc.), with their sections (e.g., using “we” when referring to members of their section as a group), and with respect to the band overall. Within these categories, participants further identified as mentors, as leaders, as skilled musicians, as executive committee members, as the youngest or oldest member in their section/band, as the strongest or weakest player in their section/ band, and in some cases, as a member of post-rehearsal “social club.” For many, these self-identifiers began in previous musical experiences such as private lessons as children, participating in a high school music

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program, and/ or completing RCM certifications.

For some, group membership was most strongly rooted to the instrument the participant played and/or the section of the band within which they engaged in social interactions on a weekly basis. However, for others group membership was more strongly oriented towards the band rather than to specific sections within the band. Even though group memberships varied in terms of individual experiences, almost all participants noted group memberships within both their section and to the band an overall “in-group.” In a unique situation, participants who were also part of their band’s executive committee had group memberships that included the executive committee, their instrument section in the band, the band overall, and a further group membership tied to the instrument itself. Finally, one participant did not express group membership to their section or community concert band. For him, the band served as “training” in preparation for joining other bands, and his group membership was solely tied to the instrument and type of band he wishes to be part of in the future.

Helping Others. As presented in the previous chapter, the theme of helping others included: 1) helping others to enjoy their own band experiences and 2) helping others to improve their playing. In the first subsection, participants identified themselves as friendly members of the band, which is supported by the well-documented welcoming nature of community bands (see Higgins, 2007; Higgins, 2008a; Higgins, 2012). Within the context of “in-groups” and “out-groups” through social comparisons, participants focused on ensuring others felt welcome and promoting positive experiences and equality within sections and the band, showing “in-groups” both within individual sections and within the band overall. Community bands are a framework for participation, equality, diversity, and opportunity, and all are welcome to join irrespective of age, ethnicity, occupation, social status, or level of musical ability (Veblen, 2008; Veblen &

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Olsson, 2002), and this type of environment fosters continuous interpersonal communication amongst members (Higgins, 2007; Higgins, 2008a; Higgins, 2012). Since identity is influenced by society and by our social interactions (Deaux & Burke, 2010, Hogg, 2006; Hogg, Terry, & White, 1995; Tajfel and Turner, 1986), helping others through social interactions can be extrapolated as also influencing identity. For participants in this study, helping others to enjoy their experiences supported their sense of Who am I? through these social interactions that connected to and strengthened their group memberships within their sections, the band, and for some their executive committee group memberships.

With respect to the second sub-section, participants compared their abilities to others (regardless of age differences and sectional differences) and identified as “mentors,” “section leaders,” and/or as someone more skilled than others in their sections (or band) who could help others. Specifically, participants discussed helping those they viewed as less skilled than themselves and needing correcting or helping to improve both the individual’s abilities and the quality of the band. Sometimes these helping acts extended beyond individual sections, which highlighted group memberships to the instrument, to the section, and to the band. The notion of helping others to improve connects to Veblen and Olsson’s (2002) list of community band characteristics that includes multiple learner/teacher relationships and processes within community bands, as well as a commitment to lifelong musical learning and access for all members of the community, excellence and quality in the processes and products of music-making. Although helping acts were extended *by* both older and younger members and *towards* both older and younger members, this theme is also supported by findings of cognitive gains from community band participation, particularly for older adults (see Mantie, 2012; Mantie & Tucker, 2008). It’s not just about “keeping up,” but rather how participants gain satisfaction in

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leading and helping others. This self-satisfaction further supports research from Dabback (2008) suggesting that when adults are treated as competent and able, they will make a commitment to musical growth and development. Feeling competent in their own abilities allowed participants in this study to help others to improve musically, which appeared to contribute to musical growth and development in terms of perceived strengths and Who am I? of their musical identity.

Finally, in a study by Hays and Minichiello (2005) in-depth interviews and open discussions (with participants ages 60 and over) revealed how musical networks in community bands contribute to feeling accepted, valued, and needed. In the case of participants in this study, helping others through social comparisons of strengths and abilities helped them to feel valued and needed, which further contributed to participants' musical identities.

Am I Good Enough? Emphasizing a conscious effort to avoid being the weakest player amongst the section and band, participants compared their abilities to others and worked to ensure they were playing as well as others (or as well as they could), which then also touched Who am I? within the theoretical framework. For some participants, this theme also meant being accepted musically as “good enough” at their current level of playing without putting in the effort to improve. However, these participants still practiced prior to performances and worked on difficult passages at home. Contextualizing this theme in the literature, research on adult development and processes of adjustment emphasizes the value of goal modification in later life (Coleman, 2000) and that when treated as competent and able, band members will make a commitment to musical growth and development (Dabback, 2008). The finding is also supported by Selph and Bugos (2014) and King (2009) in highlighting intrinsic motivators of self-growth, musical growth, community pride, and social rewards on participants' self-constructs of musical identity.

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For participants in this study, age was not a determining factor in whether they were motivated to improve or not to improve because the same self-identifiers were used by participants, regardless of age categories. While participants did express pride in their community band memberships and a preference for certain musical selections within their respective bands, their focus on being good enough was more personal. Specifically, it appeared to relate to social pressures and wanting to be part of the “in-group” of those who play well rather than being viewed as weaker players. Contrastingly, some participants appeared not to be influenced by these social pressures and wanted to be accepted as they were, and in general, they felt accepted in their section and band. This idea of being accepted and welcomed in community bands regardless of musical level and abilities is well-documented in the literature (see Higgins, 2007; Higgins, 2008a; Higgins, 2012).

Musical Foundations. All participants had previous musical foundations which helps to explain why they have returned to or continued with music-making in the form of community band participation. Reasons as to why participants have joined is not the focus of the study, but those reasons do contribute to Who am I? overall. Also, having musical foundations prior to community band experiences provided participants with a sense of their strengths and weaknesses as well as a basis of social comparison of “where I am” versus “where I need to be” to play as well as others in the section or the band. For all participants, previous music experiences contributed to how they engage with their peers during rehearsals. It also contributed to perceived musical strengths and weaknesses, particularly in comparison to others and as it forms the Who am I? in relation to being a band member and being a musician. Additionally, previous musical foundations allowed participants to re-establish a musical identity from previous high school or post-secondary education, which positively influenced their current

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musical identity. This finding supports literature on the positive influences of reclaiming a previously existing or establishing, developing, or creating a new identity on the well-being of aging adults as they engage in community band music-making experiences (Creech et al., 2014; Dabback, 2008; Hallam & Creech, 2016; Hargreaves, MacDonald, & Miell, 2005). The theme also highlights how self-identifiers and group memberships influence identities for participants with respect to their instrument, section, and band. Although not situated with a Social Identity Theory and musical identity framework, research by Dabback (2008), Defrance (2007) and Glynn (2000) supports this finding, showing that instruments played and sections within the band influences identities in music of musical identity.

Music in Identities

Focusing less on self-identifiers and more on group memberships, social interactions, social comparisons, and differences from others, music in identities also helps to answer this first part of the research question. For some participants, group membership was most strongly rooted in the instrument played and/or the instrumentation section they sat in and engaged in social interactions with on a weekly basis. However, for others group membership was more strongly oriented toward the band overall. Even though group memberships may be more strongly oriented toward the section or the band, almost all participants noted group memberships within both their section and the band as an overall “in-group.” Additional group memberships within the band also include an executive committee and/or an after-rehearsal “social club.”

Emerging from these group memberships, specific social interactions and social comparisons resulted in: helping those perceived as less skilled (which for the most part increased participants’ self-construct of their own musical strengths); fulfilling a responsibility to themselves, to the section, to the band, and to the community; feeling special from others (e.g.,

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less skilled members of the section or band, and in comparison to those who do not play musical instruments and/or are part of a community band); comparing their abilities to others and working to ensure they were “good enough” and playing as well as others (or playing as well as they could) because they did not want to be socially viewed as the weakest player amongst their section or in the band; and gaining a sense of belonging through familial connections and finding social and emotional support in their section/ the band that contributes to positive views about the self as a band member and as a musician in the band.

Fulfilling a Responsibility. Within music in identities, participants expressed a social responsibility stemming from the social interactions within individual sections and respective community concert bands. Specifically, participants expressed fulfilling a commitment to the section and/or the band. Thus, group memberships and “in-groups” versus “out-groups” included the sections and the bands and extended beyond, into the community. Driven by social pressures of social comparisons and conformity, participants did not want to let members of their section and/or the band down by playing poorly. These findings are supported by Veblen (2008) who states that, “One’s individual responsibility to the group is reciprocated by group responsibility to the individual” (p. 7) as well as by Higgins’ (2012) aspect of accountability and commitment to lifelong learning within a community band and its social-emotional influence on members.

Participants also discussed fulfilling a commitment to their community. Individuals who play in community bands feel social benefits by serving the community and by being an active member of society (Dabback, 2008; Diamond, 2001; Hays & Minichiello, 2005). Finally, participants discussed fulfilling a commitment to themselves which highlighted Who am I? as well as strengths and weaknesses within the Social Identity Theory framework. Identifying musical weaknesses revealed how social comparisons motivated participants to avoid being the

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weakest player in their section or band. Participants actively adopted approaches to minimize the gap between themselves and others so they would not be an “out-group”, but rather part of an “in-group” of those who play well. Stebbins (2005) suggested that most leisure commitments are based on internal commitment and reflect the salience of the leisure activity in one’s self-identity (p. 254). By choosing to be involved in music-making of some kind, community musicians have made a choice to include music-making as a part of their identity. In addition, when the act of community music-making occurs in a group, it can be assumed that group membership is part of a community musician’s musical identity. Additionally, Taylor (2012) identified that concert band members express and demonstrate a strong commitment to the act of music-making and to band membership. She outlined this commitment within the six indicators of commitment including length of tenure, attendance, priority, leadership, commitment to other members, and frustration with an inability to do more. Overall, participants from the community concert bands in this current study expressed the same commitment and within the same six indicators.

I am Special. Pride, nostalgia, social comparisons of “in-groups” versus “out-groups,” and perceived strengths and abilities were present among the participants. As discussed by Veblen and Olsson (2002), individuals’ social and personal growth are as important as their musical growth. Some participants expressed an even stronger sense of specialness in wearing a band uniform - particularly when viewed as a separation between themselves and others (“in-group” vs. “out-group”), when it showcased their musical strengths and abilities, and when it reminded them of a past self (e.g., their high school music experiences). However, others felt their musical identity was unaffected by wearing a band uniform because the uniforms worn in relation to their past or current occupations held greater importance and value in comparison. While these participants acknowledged the unity that wearing a band uniform can foster within a

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band, and how they separate band members from non-band members, these participants did not feel that band uniforms contribute to their musical identity.

Musicians in community bands form perceptions about their identity based on the instrument they play, the sections they sit in based on instrumentation, and the rituals of concerts and performances (e.g., wearing a uniform and rising for the conductor upon their entrance to the stage) (Dabback, 2008; Defrance, 2007; Glynn, 2000). Connecting most strongly to group memberships of their instrument, section, and band “in-groups,” participants felt pride and a sense of specialness in comparison to those who do not play instruments and are not part of community band ensembles. This differentiation from others is supported by Adderley, Kennedy and Berz (2003) and Kruse (2012) who found that community bands provide individuals of all ages with a sense of pride in their musical membership.

A Sense of Belonging. Many participants felt that section members and band members had become like family, providing a similar social and emotional support as their own family members that increased feelings of group membership within the community concert band. Research shows that social support within community concert bands promotes social inclusion, social cohesion, and solidarity which are important for the well-being of individuals of all ages (see Hatton-Yeo and Ohsako, 2000). Furthermore, memberships in groups that emphasize continuity and belonging can help stave off feelings of alienation by offering a means to reconnect to society beyond career environments (Coleman, 2000), which is a sentiment that participants in this study also shared.

Summary

Identities in music emerged through social comparisons, group memberships, and Who am I? with their instrument (e.g., I am a euphonium player, I am a clarinetist, etc.), and using

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“we” or “us” statements when referring to their instrument, section, or band. Participants further identified as mentors, leaders, skilled musicians, committee members, the strongest or weakest player in their section/ band, etc. For many, these self-identifiers began in previous musical experiences and continued to support their current identities in music. In terms of music in identities, participants were influenced by social pressures and social comparisons of strengths and weaknesses that influenced their musical identities. Uniforms provided an additional finding, creating an “in-group” based on memberships and abilities versus an “out-group” of those who are not members of a band and those who do not play an instrument.

RQ Part 2. How does individual participation in intergenerational community concert bands influence participants’ musical identity with respect to prolonged membership and multi-band membership?

As outlined in Chapter 2, prolonged membership was defined as 10 years or more while multi-band memberships include only community concert bands (even though some participants were also members of other small ensembles). While long-term participation in group musical activities is viewed as beneficial for healthy ageing, instrumental groups involving adult players remain relatively understudied (Lamont et al., 2018). Likewise, it is important to note that the influence of multi-band memberships on identity is also largely unexplored.

Identities in Music

Eight of the fourteen participants in this study were either prolonged members of one or more community concert band or members of multiple community concert bands - but not necessarily prolonged members of each band. Some participants have been (or at the time of the study were) executive committee members for their respective community concert band(s) which influenced their identity in music in various ways. These responsibilities added to the Who am I?

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within identity in music by identifying as the “Treasurer,” “Music Librarian,” and “President,” etc. for their band. For these participants, their identity in music was strongly situated in the social interactions and specific actions dictated by fulfilling these responsibilities in the band. While self-identifiers and group membership for these participants focused on their responsibilities within an executive committee, they also included the instrument, section, and band overall. While some executive committee members were prolonged members of only one band, other prolonged membership participants were executive committee members (or had been at some point) for more than one band. This finding of enhanced individual identity and group memberships within community bands tied to social interactions is supported by community band research (see Coleman, 2000; Dabback, 2008; Higgins, 2012; Stebbins, 2005; Taylor, 2012; and Veblen, 2008) as well as research exploring connections between musical engagement and overall identity development (see Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2011).

For participants in this study, prolonged membership strengthened identity in music as participants often identified as “strong players,” “leaders,” and “mentors” by comparing their time spent in community bands and their abilities to those they perceived as being less experienced and/or weaker players in the band. For some, self-identifiers and socially defined interactions based on instrumentation heavily influenced participants’ musical identities in relation to the instrument they played. However, other prolonged members did not feel like “strong players” or “leaders” and focused more on group membership to the instrument, to their section, and to the band, which connects to Social Identity Theory and striving to maintain a positive sense of self through social contexts (Brown, 2000; Forte, 2007). In terms of multi-band memberships, participants’ group memberships were spread across bands. For participants in this

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study, there is a strong sense of group membership towards their respective community concert bands to have remained members for so long. For those who are a member of more than one band, group membership included each band as well as their instrument sections within each band. Finally, social benefits in terms of identity and companionship can be stronger for those who are beginners together (Jutras, 2011); however, research has not explored the same social benefits for those who are prolonged band members together and how this influences identity.

Overall, conclusions cannot be made with respect to this research question for the participants included in this study other than to highlight that: 1) out of 14 participants, 8 fell into this category of players which shows that many community band members are either prolonged or multi-band members, or both; and 2) the complex nature of social interactions within different community concert bands and how it influences musical identity for varying age groups of players. It is also important to note that those who are not multi-band members or long-term members also experience these same self-identifiers as those who are prolonged and multi-band community band members. Given the parameters of the study, it is not possible to determine participants' weight and worth in these self-identifiers. Thus, differences based on comparisons between participants who are prolonged and or multi-band members and those who are not cannot be made. However, it can be concluded that community bands allow for finding a place to belong and identify as different types of players or to adopt various responsibilities as a member of a band, regardless of how many bands they are part of or how long they have been playing in a community concert band. These findings are supported by Dabback (2008) who contends that "identities emerge from and are shaped by the social interactions among members in the ensemble setting," (p. 270) and these social interactions foster a meaningful identity for the individuals. While relating specifically to older adults, prolonged participation in a community

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band has been shown to increase grey matter volume in the brain and protect against brain diseases and degeneration (Hyde et al., 2009; Norton et al., 2005). However, these effects for those who are prolonged or multi-band members are unknown. Thus, more research is needed - particularly in relation to musical identity.

Music in Identities

As outlined by Hargreaves et al. (2002, p. 2), music in identities includes “how we use music as a means or resource for developing other aspects of our individual identities.” Participants with prolonged and/or multi-band memberships experienced further development of music in identities through social comparisons and differentiating themselves from others in the context of a community concert band. For example, these participants experienced years of changing band contexts and/ or multiple community concert bands – all of which involved social interactions and social comparisons between themselves and others. Even with changes in conductors and memberships within individual bands (which would undoubtedly influence social interactions and social comparisons between members), prolonged and multi-band member participants in this study have continued their individual community band memberships.

For some, long-term band memberships were viewed in a broader sense, and they had a difficult time separating one band from another, often speaking of their community band experiences in generalities rather than to a specific band. This high level of commitment to a group membership of “band” rather than to a specific band has not been explored in research. However, while each participant viewed their commitment differently (and thus influencing “in-groups” and “outgroups”), these participants showed a strong commitment to their musical identity through their prolonged and multi-band memberships. Although not framed within a Social Identity Theory and musical identity framework, this type of commitment within

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community concert bands by individual members is supported in the literature (see Coleman, 2000; Dabback, 2008; Higgins, 2012; Stebbins, 2005; Taylor, 2012).

Multi-band and prolonged membership participants were split between those who constantly strive for perfection, comparing themselves to others in search of being good enough versus those who wished to be recognized as good enough at their current level of playing. While some work to improve to be the best they can be (Who am I? within musical strengths and weaknesses), others were content with the effort they currently put forward during rehearsals and do not have the time nor the interest to work at home on improving (apart from occasionally practicing specific songs or passages of a song prior to concerts). In the middle of the dichotomy, however, are participants not focused on perfection but who appreciate the opportunity to improve. The personal satisfaction gained by participants in these instances reinforces research findings connecting to the social and emotional benefits of community band participation and the influences upon identity development (see Cumberledge & Acklin, 2019; Cavitt, 2005; Dale, 2018; Goodrich, 2019; Hays & Minichiello, 2005; Taylor et al., 2001; Taylor, 2012).

Depending on the social interactions within each different band, participants felt either more or less confident in their musical strengths as compared to others. This is important as research notes that perceptions of ability provide an important vehicle for identity construction (Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2001) and that identity is not simply derived through the acquisition of musical skills, but it also depends on being perceived as a valuable member of the ensemble regardless of level of specific skills (Dabback, 2008).

Overall, multi-band membership and long-term membership do not distinguish some participants from others within this study. This research question exposed a gap in the literature

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in that multi-band community band memberships and prolonged band memberships requires further exploration in the context of musical identity.

Summary

Identities in music emerged as many prolonged and multi-band member participants had been or currently were executive committee members which added to Who am I? by identifying as the “Treasurer,” “Music Librarian,” and “President,” etc. of their band. The social interactions of these responsibilities provided an in-group vs. out-group that enhanced their overall musical identity. In terms of music in identities, participants with prolonged and/or multi-band memberships experienced the same types of social comparisons as others in the study. Overall, multi-band membership and long-term membership did not distinguish these participants from others in this study. This question did however expose a gap in the literature and calls for a greater focus on prolonged and multi-band memberships in the context of musical identity

RQ Part 3. How does individual participation in intergenerational community concert bands influence participants’ musical identity with respect to learning new musical repertoire?

Community music participants experience paths of learning each time they play their musical instrument. Whether learning a new passage of notated music or trying to improve a specific skill on their musical instrument, participants in this study applied previous musical experiences to new ones, which allowed for learning new things. It also provided an opportunity to reclaim a previously existing identity or to establish, develop, or create a new identity altogether, which has been shown to contribute positively to well-being as adults age (Creech et al., 2014; Dabback, 2008; Hallam & Creech, 2016; Hargreaves, MacDonald, & Miell, 2005).

Identities in Music

Participants experienced learning new music within their respective community concert bands in different ways, which in turn influenced their self-constructs of musical identity. For some participants, the learning environment was focused on sight-reading and skill development in a friendly but formal atmosphere. Through these experiences, participants' social comparisons were often predominantly based on comparing the self to others who were perceived as "better" and developing strategies to match those skills of the "others." Thus, social comparisons highlight strengths and weaknesses that contribute to Who am I? as a musician and as a member of the section and of the band. Additionally, participants expressed satisfaction when they played well, improved, or learned a new skill which served as a motivation to continue playing well to avoid social repercussions from being the weakest member of their section or band.

Participants in this friendly yet formal music learning environment felt special in having certain musical abilities that others in the section or band do not; that is, possessing musical abilities that non-band members do not and/ or keeping up with the "more skilled" members of the band. Who am I? within Social Identity Theory is formed in these social comparisons of the self versus "others," particularly with respect to perceived musical strengths. Although "others" were distinguished by different levels of musical backgrounds, experiences, and abilities, participants felt special in having the capacity to learn amongst a group of like-minded peers with similar interests. Again, perceptions of abilities in comparison to others (or shared with others) contribute to musical identity, a finding that is supported by various authors (see Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor et al., 2001).

For other participants, however, their music learning experiences were far more formal and structured with a focus on fixing mistakes through repetition and learning contextualized as

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perfecting specific pieces for a performance. In general, community music ensembles are presumed to provide opportunities (regardless of musical abilities and age) for individuals to engage in music-making in both informal and formal contexts. Higgins (2008a) later describes an ideal structure “safety without safety” (p. 391) in that it encourages individuals to take risks within a framework of “minimal parameters,” wherein they feel safe in moving away from the familiar and comfortable. Participants who experienced this highly formal and structured learning environment were often fearful of making mistakes and did not feel safe in moving away from the familiar and comfortable. They remained, however, happy to learn - provided it occurred in the context of learning skills or techniques from others in the band.

Social comparisons of perceived strengths and weaknesses in learning also connected to feeling special in comparison to those who are not community band members, and to those who do not play as well in their section or in the band overall. For some, learning also meant helping others to learn and to improve. Higgins (2007) describes community music as “a group of practitioners actively committed to encouraging people’s music making and doing” (p. 77) as it seeks “to redress perceived imbalances between musicians/ non-musicians, product/process, individual/community, formal music education/ informal music education, and consumption/ participation” (p. 76). Providing that participants in this study viewed themselves as strong members in their sections, helping others contributed to Who am I? through perceived strengths in comparison to others. It is important to note that not all who experienced this strict learning approach expressed positive influences on their identity in music. For example, one participant believed she was the weakest member of her section (and often sought the help of others to support her learning) while another participant received criticism of her playing which affected her learning during rehearsals by making her more self-conscious, stressed, and more focused on

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her weaknesses which influenced her self-construct of abilities as a musician, as a section member, and as a member of the band. Dabback (2008) argues that the approval and encouragement of others (i.e., the conductor, the other members, and family members) help to “reinforce” perceptions of musical identity. These social relationships are key to fostering a meaningful identity within a community band (Cavitt, 2005; Coffin, 2005; Coffman & Adamek, 2001; Dabback, 2008; Ernst & Emmons, 1992). Further, adult learning research suggests that the “best” practices to promote learning includes task novelty, progressive difficulty, clearly defined requirements, and positive social interactions (see Green, 2011; Jarvis, 2004; Higgins, 2012; McQueen, Hallam, Creech, & Varvarigou, 2013; Myers, Sykes, & Myers, 2008). For the participants in the study who experienced learning in this formal, structured, and perfectionistic environment, approval from others was based on pleasing the conductor and receiving small compliments or criticisms from section members. There appeared to be few positive social interactions between the conductor and the participants, or even between participants (note: positive interactions existed for these participants in the context of friendships outside of music-based interactions during rehearsals).

Overall, this type of learning environment goes against the suggested “best” environment for community bands and adult learning, yet participants still felt “special” having a unique group membership in comparison to others (e.g., non-band members) with like-minded individuals with similar interests, which contributed to Who am I? Even further, participants felt special by being able to *learn* music when others cannot, by developing skills that other members of the band do not possess, and by playing “better” in comparison to their section members/ other band members. Most importantly, these participants believed that a more relaxed and accepting learning atmosphere would help improve their musical abilities and strengths on their

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own terms rather than highlighting their musical mistakes and weaknesses.

Finally, some participants experienced learning in a very friendly and informal environment. For these participants, learning was based on a personal agency of musical development with opportunities for exploring styles, techniques, and creativity with their instruments in various pieces of music. Following characteristics outlined by Veblen and Olsson (2002), community bands often include flexible teaching and learning and fosters confidence in individual creativity. Higgins (2012) furthers these characteristics to include the development of personal and musical growth. Connecting these characteristics to adult learning, self-directed learning accounts for the majority of adult learning with regards to music (see Coffman, 2002; Folkstead, 2006; Jarvis, 2004; Roulston & Jutras, 2015). Thus, participants who experienced this type of learning environment appear to experience the suggested ideal characteristics and environment for adult musical learning within community concert bands. Although comparisons and conclusions cannot be made for whether participants who experience these different types of learning environments exhibit “stronger” musical identities, participants were (for the most part) content with the learning environment they experience and felt that it adequately supported their learning needs in developing their musical skills and musical identity.

Higgins’ (2007) description of community music as “a group of practitioners actively committed to encouraging people’s music making and doing” (p. 77) is again evident amongst these participants as their learning also centred upon helping younger and less-experienced players to improve their musical abilities. This act of helping younger members contributed to participants’ self-construct of Who am I? both within the band as a musician through social comparisons of both age and the perceived abilities of others. While other participants in the study focused on helping others for the sake of ensuring the quality of the band, these

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participants were chiefly concerned about younger members - perhaps connecting to their sense of fulfilling a responsibility and giving back to the community and further highlighting both strengths and Who am I? within Social Identity Theory. Even though participants who experienced this third type of learning atmosphere were generally non-judgemental about mistakes, self-identifiers such as “I am good at sight-reading” or “I am not good at sight-reading” contributed to participants’ satisfaction in their learning and feeling special with their possessed abilities that others do not. This not only connects to Who am I? and strengths and weaknesses through social interactions and social comparisons with other band members, but also supports research on the increased likelihood of community band members viewing themselves as a “musician” when they perceive their musical abilities positively rather than as being incompetent in their musical skills (see Dabback, 2008).

Finally, all participants had previous musical foundations that help to explain why they have returned to (or continued with) music-making in the form of community band participation. Having musical foundations prior to community band experiences provided participants with a sense of their strengths and weaknesses as well as a basis for social comparisons of “where I am” versus “where I need to be to play as well as others” in the section or the band. Specifically, the experiences of playing a musical instrument in high school or post-secondary institutions allowed for easier re-learning of their previous instrument, which then influenced perceptions of ability and strengthened Who am I? in terms of “I am a tuba player” or “I am a clarinet player” etc. This finding of how perceptions of musical abilities influence identity is supported in the literature (Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2001).

Overall, Who am I? based on perceived strengths resulted in participants identifying as

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strong sight-readers, weak sight-readers, and/or those in the middle of the continuum.

Participants also expressed that they learn better in calm, friendly, and open environments where there are no (or fewer) social repercussions for committing musical errors, touching upon Who am I? by way of preferences and learning styles that contributed to musical identity. There is also an aspect of group membership to Who am I? as participants felt a boost to their learning and musical strengths by learning with other like-minded and skilled musicians in their respective community concert bands. Finally, musical foundations and previous experiences provided a basis upon which participants could return to music, re-learn an instrument, and re-establish their identities in music as a trumpet, clarinet, saxophone, etc. player - both within and beyond the community concert band context. Even though participants experienced different learning environments, they generally felt supported in their musical learning within their respective community concert bands, which enhanced perceptions of abilities and overall musical identity.

Music in Identities

As discussed, participants in this study experienced varied learning environments within their respective community concert bands and these different environments, along with corresponding social interactions and social comparisons, influenced participants accordingly. While participants who experienced the friendly but formal music learning atmosphere were not worried about making mistakes, they still felt an internal pressure to fix mistakes and improve for self-satisfaction and not letting the group down, which is supported by self-directed learning consistent with adult learning (Coffman, 2002; Folkstead, 2006; Jarvis, 2004; Roulston & Jutras, 2015) and research on how perceptions of abilities reinforce identities (Dabback, 2008; Mantie & Tucker, 2008; Rohwer, 2008).

Social comparisons were predominantly based on comparing the self to those perceived

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as “better” and developing strategies to match the skills of the “better” players. Some spent time outside of rehearsals on skill-building and improving, while others each had reasons for not doing the same – including career demands, familial commitments, and pursuing other interests outside of the band. Thus, for some participants learning occurs only within the context of rehearsals and is framed by wanting to be good enough at their current level. However, for others learning extends past rehearsal time to further contribute to Who am I? as a musician, highlighting learning for self-satisfaction. Overall, participants were motivated to learn for the sake of avoiding negative social repercussions from being the weakest member of their section or band and social comparisons highlighted strengths and weaknesses and Who am I? as a musician and as a member of the section and band. Supported again by literature on self-directed learning consistent with adult learning (Coffman, 2002; Folkstead, 2006; Jarvis, 2004; Roulston & Jutras, 2015) and how perceived abilities can reinforce identities (Dabback, 2008; Mantie & Tucker, 2008; Rohwer, 2008), the specific motivation to avoid social repercussions has not been previously documented in community music research. While other community band members may feel this same motivation, based on differences in theoretical frameworks and research methodologies, this finding connects to other studies in more general terms such as a commitment to the act of music-making through length of tenure, attendance, leadership, commitment to other members, and frustration with an inability to do more (Taylor, 2012); how identity is influenced by being perceived as a valuable member of the ensemble and on the approval of others (Dabback, 2008); and how adults often choose their learning based on increasing their knowledge and opportunities for personal self-improvement (Coffman, 2006).

Participants who experienced the second type of learning environment – formal, structured, and perfection-based – focused on fixing mistakes through repetition and perfecting

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pieces for performances were aware of their strengths and weaknesses in comparison to others and what to do (e.g., whom to emulate) to improve their weaknesses and avoid being the weakest player in their section or band overall. In general, learning – particularly sight-reading – was viewed as stressful. Even in this stressful environment, participants were still committed to their group memberships within the band and to learning, which supports the outlines of community band characteristics proposed by Higgins (2012) and Veblen and Olsson (2002). However, one participant in particular, Beverley, seemed to thrive on the challenge and excitement of learning new pieces. Interestingly, along with being one of the older participants in the study, she has played with more ensembles than other participants, and she has the most experience in terms of playing music in comparison to other participants. Perhaps due to the added stress in this learning environment, these participants (minus Beverley) wanted to be seen as “good enough” as they were and to learn in a more relaxed and accepting atmosphere where they could improve their musical abilities and strengths on their own terms rather than highlighting their weaknesses. Overall, participants who experienced this type of learning environment highlighted how social comparisons of weaknesses in comparison to others’ musical strengths contributed to group membership and Who am I? in terms of being a musician and as a member of the band.

For participants who experienced the third and most informal learning environment, learning was contextualized as having fun and improving upon familiar pieces (e.g., “familiar favourites”), which allowed members to self-monitor their learning and improved strengths in their musical skills. Learning for these participants also focused on helping younger and less-experienced players to improve their musical abilities, which in turn contributes to perceived strengths through social comparisons to others as well as Who am I? both within the band as a musician overall.

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Being “good enough” was also important to these participants, although for different reasons. Some simply wanted to recapture their high school experiences. Recognizing that they cannot play at that same level in the present, they wanted to be accepted as good enough as they are and play for fun. Others, however, take proactive learning measures to turn weaknesses into strengths and strive for self-improvement in technique and skills. Regardless of reasons or motivations for wanting to be good enough, Who am I? and strengths and weaknesses were highlighted through social interactions and social comparisons within the band. Finally, these participants also discussed the importance of learning in a relaxed and accepting environment. Some felt they had this in their band while others felt they did not and would benefit both emotionally and musically if their band fostered this type of environment during rehearsals.

Regardless of which approach to learning was experienced, all participants felt special in having certain musical abilities that others in the section or band do not, they felt special in possessing musical abilities that non-band members do not possess, and they felt special in having the opportunity to learn music. Additionally, they gained self-satisfaction in playing well and were motivated to learn to avoid being perceived by others as weakest member of their section or of the band. Research has identified the role music plays in defining social identity, particularly with respect to music preference and the self-esteem, and to apply social identity theory to differences in music preferences and self-esteem (see Shepherd & Sigg, 2015). Research has also explored social identity development in adolescent choir members, with data analysis revealing a desire to give back to the community, social identity as a group, emergent cliques and egos that impeded social identity development, and the connections to increased self-esteem (see Lonsdale, 2021; Parker, 2014). Research has not explored the influence of weekly learning within the context of a community concert band, amongst varying ability and age

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groups, and how it influences identity. However, the findings of the study highlight and support literature on adult learning - specifically self-directed learning, personal satisfaction, and increased knowledge and opportunities for personal self-improvement (Coffman, 2006); the typical characteristics of community bands (Higgins, 2012; Veblen & Olsson, 2002); band members' commitment to lifelong learning through music (Roulston & Jutras, 2015); and finally, how musical identity largely depends on being perceived as a valuable member of the ensemble and the ways in social interactions influence identity development (see Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Coffin, 2005; Coffman & Adamek, 2001; Dabback, 2008; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2001). While the focus on learning was only part of the research question, a greater and more thorough exploration of this topic would be valuable for further music education, identity development, and social identity research.

Summary

Both identities in music and music in identities were influenced by the type of learning environment participants experienced. Even though participants experienced different learning environments, they generally felt supported in their learning. Social interactions and social comparisons connected to group memberships, perceptions of abilities, and a sense of Who am I? that all influenced participants' self-constructs of musical identity.

Overall Synthesis

How does individual participation in intergenerational community concert bands influence participants' musical identity with respect to: a) the instrument, the section, and the band as a whole?; b) prolonged membership and multi-band membership?; and c) learning new musical repertoire? Through a social-constructivist epistemology and based upon a Social Identity Theory and musical identity framework, this study sought to explore how members of

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community concert bands construct their musical identity. Although recruitment included a categorization based on three community concert bands and three age groups, the focus was not on the bands or the age groups. Rather, the intent was to expand the age gaps in the literature and to understand the influence of community band involvement on musical identity for a broader range of individuals. However, the intergenerational aspect of the study did provide new knowledge to the literature surrounding community band research. Specifically, the study found no differences between the three age groups regarding the types of identities participants assumed from their community band experiences (i.e., I am a strong player, I am a weak player, I am a trumpet player, I am good at sight-reading, I am an executive committee member, etc.) in their identities in music. Furthermore, there were no noted differences in the types of social comparisons they made to differentiate themselves from others based on musical ability in terms of the music in identities component of their individual musical identities.

Hargreaves, Miell, and MacDonald (2002) explain the significance of the concept of musical identity and its importance as a field of study because it enables us to understand individuals' musical development 'from the inside' whilst clearly locating identity as an emergent feature of our fundamentally social worlds. It provides a way of conceptualizing the interaction between biological and social influences. Studying the ways in which people perceive themselves in relation to music has the potential to explain some phenomena of musical behavior and experience that might otherwise be inaccessible. Musical identity and its two sub-components of identity in music and music in identity are just a small part of one's entire identity. Identity is formed through various experiences and can be transient throughout the lifespan. As individuals gain new skills and experiences, these interactions influence perceptions of self-identity (Brown, 2000; Forte, 2007). Community bands in particular offer a unique

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perspective into the identity of aging adults as it has been shown to increase self-esteem (Lamont, 2011) and promote the long-term well-being of older adults (Creech, Hallam, McQueen, & Varvarigou, 2013; Creech et al., 2013; Creech et al., 2014; Varvarigou, Hallam, Creech, & McQueen, 2013). Thus, it is never too late to learn to play, and the positive effects and outcomes continue, regardless of age. Community bands also provide an opportunity to reclaim a previously existing identity, or to create a new identity (Dabback, 2008; Hargreaves et al., 2005; MacDonald, Hargreaves, & Miell, 2002), especially for those in the retirement stage of life. Additionally, re-learning a musical instrument (or re-visiting a previous identity of playing music) offers adults satisfaction in mastering a new repertoire, which can boost confidence (Coffman & Adamek 1999), minimize the negative effects of physical and psychological aging (Coffman 2002; Hays & Minichiello 2005), and positively influence perceptions of identity. Furthermore, re-learning to play an instrument allows adults to transform themselves from passive listeners to music practitioners, which contributes to musical identity and to their overall identity. Finally, the process of re-learning offers adults the possibility of re-structuring their identity (and previous identities involving music) as a musician even if they would not think of calling themselves a musician (Malloch & Trevarthen, 2009). For participants in this study, self-constructs of musical identity emerged from and were supported by the social interactions with fellow band members. Social expectations such as wearing band uniforms further contributed to participants' self-construct of musical identity. For several participants, band uniforms contributed to an existing musical identity (e.g., high school music experiences) and served to re-establish and/or maintain their current self-constructs of musical identity.

Personal reasons for joining a community band vary. Research notes the most common reasons as being enjoyment, fun, and personal satisfaction (see Cavitt, 2005; Dale, 2018; King,

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2009; and Rensink-Hoff, 2009). This was true for participants in this study as well. Additionally, the familiarity with the type of music played reminded participants again of their younger and/or high school music-making experiences and provided them comfort. Social interactions and friendships formed within bands also provided participants with comfort. Comfort was also highlighted when discussing preferences for musical learning environments in a community concert band. Notably, when participants felt more comfortable, they felt they could play better, which then contributed positively to their self-construct of musical identity.

Higgins' (2012) "ideals" for community band musicians are exhibited throughout the themes of the study, including all-inclusiveness, accessibility, encouragement, confidence, ownership, flexibility in teaching, development of social, personal, and musical growth, commitment to life-long learning, inter-cultural respect, diversity, awareness of disenfranchised and/or disadvantaged individual and groups, and finally, accountability. The group context of music-making allows for social connections to be made in direct formation of small community identities (Bailey & Davidson, 2005; Judd & Pooley, 2014) and in making music as part of a larger whole (Lamont et al., 2018). Also, being part of a group is proposed to be a main mechanism behind increases in psychological well-being, with musical groups appearing to create faster and more "meaningful" bonds (Pearce, Launay, & Dunbar, 2015; Stewart & Lonsdale, 2016). As evident from the findings, social responsibilities, views of ability (e.g., strengths and weaknesses through social comparisons), and self-identifiers (e.g., Who am I? through social comparisons) provide an important vehicle for identity construction in later life which is supported in both identity development and community music-making research (see Adderley, Kennedy, & Berz, 2003; Cavitt, 2005; Dunkel & Anthis, 2001; Taylor, Kruse, Nickel, Lee, & Bowen, 2001). Research by Taylor (2012) also supports the ways in which participants

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identify as music-makers versus those who have more difficulty in fully accepting the self-identifier. However, and similar to Taylor (2012), once participants establish a musician identity, they too place high value in this identity - particularly in comparison to others who are not musicians or who are not part of a community concert band.

Chapter Summary

In answering the research question several important findings emerged, both supported by extant literature and highlighting areas of research requiring more attention and in-depth inquiry. The identities in music sub-component of musical identity revealed a wide range of self-identifiers, highlighting how musical identity is influenced by group memberships, social comparisons, and perceived musical abilities (both strengths and weaknesses) and contribute to participants' overall sense of Who am I? In relation to the research question, participants' identities in music emerged with respect to their instruments, sections, sub-groups in the band, and individual community band experiences. Prolonged and multi-band memberships revealed similar self-identifiers, however, those who were not multi-band members or long-term members also experienced these same self-identifiers. Finally, in terms of learning, self-identifiers of being "strong" players or "weak" when learning new music were often rooted within previous musical experiences and were also heavily influenced by the type of learning environment participants experienced within their individual community concert bands. Importantly, musical foundations and previous experiences provided a basis for self-identifiers upon which participants could return to music, re-learn an instrument, and re-establish their identities in music as a trumpet, clarinet, saxophone, etc. player - both within and beyond the community band context.

The music in identities sub-component highlighted how participants use music to develop other aspects of their identity and how they differentiate themselves from others based on

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musical ability. Social comparisons related to strengths and weaknesses, “in-groups” and “out-groups” and Who am I?, further revealed the complexity of participants’ self-constructs of music in identities within musical identity. Participants differentiated themselves based on group memberships (e.g., others in the band, others in different sections, those who are stronger/weaker players, those who are not band members, etc.) within their instrument, their section, and their individual community concert bands. Long-term band memberships were viewed in a broader sense and those with multi-band memberships had a difficult time separating one band from another, often speaking in generalities rather than to their experiences within a specific band. Finally, with respect to learning new music, many participants felt an internal pressure to fix mistakes and improve for self-satisfaction and not letting the group down – highlighting a social comparison based on musical strengths and weaknesses that affected Who am I? and music in identities. Even though participants felt that a warm, friendly, and open environment would support their learning and musical identity those who experienced more stressful learning environments were still committed to the band and to learning. Regardless of reasons or motivations for wanting to be good enough, Who am I? and strengths and weaknesses were highlighted through social interactions and social comparisons. Also, all participants felt special in having certain musical abilities that others in the section or band do not, they felt special in possessing musical abilities that non-band members do not possess, and they felt special in having the opportunity to learn music.

Chapter 8 – Conclusion

By using qualitative methods within a Social Identity Theory and musical identity framework, deeper insight into the self-construct of musical identity (identity in music and music in identity) emerged. Six key themes were identified in the cross-analysis of participants' profiles which includes: (1) Helping others; (2) Fulfilling a responsibility; (3) I am special; (4) Am I good enough?; (5) A sense of belonging; and (6) The value of musical foundations. These themes are each supported in the literature and further our understanding of community band experiences. This final chapter addresses the contributions of the research study and considers the theoretical and practical implications for music, music education, adult education, and well-being through the lifespan. Limitations as well as considerations and possibilities for future research are then proposed before offering concluding thoughts.

Contributions of the Research

The findings of this research study contribute to several areas of literature, including lifelong learning, music education, community music-making, identity development, musical identity, and socio-emotional well-being. While research on community bands typically focuses on older adults who are in the retirement phase of life (see Coffman, 2002, 2006, 2008; Ernst, 2001; Ernst & Emmons, 1992; Dabback, 2008; Hays, 2004; Hays & Minichiello, 2005; Southcott, 2009), many community bands are seeing more of an intergenerational aspect to community band membership. To address this gap, the study examined the individual experiences in community bands and its influences upon musical identity for fourteen community band members of varying ages from three different community concert bands. By including individuals of a broader range of ages, this study helps us to understand how musical identity develops and is maintained through community band participation at different stages of

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life. We can also begin to understand how musical identity is influenced by social comparisons, perceived strengths and weaknesses, and group memberships and how each contributes to an overall sense of Who am I? as individuals engage in community band music-making experiences. Finally, learning occurs at any age and these experiences can influence one's identity. Community bands offer adults of all ages learning experiences which contribute to adult learning research in arts education and highlight the importance of lifelong music education, as well as learning beyond a conventional classroom environment with continued effects upon individuals as they age.

Theoretical and Practical Implications

While research has shown that musical identity can help aging adults navigate well-being later in life (Creech et al. 2014), it has not explored how individual music-making experiences within a community concert band influences musical identity. Thus, the main theoretical implication of this study relates to identity formation through arts education, particularly in the setting of a community concert band. Further theoretical implications relate to adult learning and music education for individuals of varying ages and musical backgrounds.

In terms of practical implications, the study provides further support for how musical identity contributes to well-being as adults age by touching upon the positive social, emotional, cognitive, and physical outcomes of community band membership. The study also supports for the importance of community bands and lifelong learning on musical identity not just for aging individuals, but also for younger community band members.

Limitations

As with any research study, limitations influence the findings and its conclusions. It is important to recognize factors that may limit the study, to assess their potential influence on the

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research and to understand their influence on future research.

Researcher biases. It is important to acknowledge that with qualitative research, the analysis and conclusions of the study reflect the researcher's own interpretations and biases. Even if the researcher is stringent during the procedures, data collection, and data analysis, the researcher's biases will influence their interactions with participants, interpretations of the data, and as a result, the conclusions of the study (Denzin & Lincoln, 2008). Given my own years of experience with playing music and how important being part of a community concert band has been in my own life, a certain level of researcher bias within the study was likely present throughout the research process. While my "insider perspective" offered a unique understanding and connection to participants. Also, I knew each participant by name, and which instrument they played which means that my own biases could have influenced how I analyzed their data. The use of pseudonyms not only protected participants' anonymity in general, but they also helped to separate the data from the person. The coding scheme added another layer of separation by looking for certain words/ ideas within SIT, which further separated the data from person. Overall, an effort was made to keep the procedures of the study as similar as possible with each participant during each point of data collection, and a coding scheme was created to promote consistency and accountability in terms of data analysis. Additionally, an effort was made to ensure that participants felt comfortable sharing their self-views and that they guided the conversation, while also ensuring that specific questions were asked to maintain consistency across participants.

Interviewer bias. Researcher bias can also occur as interviewer bias, influencing how the researcher interacts with each participant, how information is related to the individual participants, and how the data of each participant is analyzed in comparison to the others. During

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discussions with the participants, an effort was made to create a comfortable and open environment for participants. The approach focused on allowing participants to guide the discussion as much as possible, which created different types of discussions and interactions between the researcher and each participant. However, the same semi-structured and focus group questions were asked in all cases to maintain consistency among participants.

Transferability. A third limitation of this research study is transferability. Given the heterogeneity of the sample with respect to musical experiences, the transferability of the findings is limited. The findings do, however, offer insight into the self-construct of musical identity of 14 unique community band members within a Social Identity Theory and musical identity framework, and are supported by the literature in this field (e.g., Creech, Hallam, McQueen, & Varvarigou, 2013; Dabback, 2008; Dale, 2018; Hargreaves, Miell, & MacDonald, 2002; Higgins, 2012; Kruse, 2012; Kruse et al., 2011; Lamont, 2011; Malloch & Trevarthen, 2009; Taylor, 2012; Varvarigou, Hallam, Creech, & McQueen, 2013; Veblen, 2008)

The Hawthorne Effect. Sometimes participants provide data that they feel is more socially desirable or that presents a better image of the self, even if the information is falsified or enhanced (McCambridge, Witton, & Elbourne, 2014). This limitation is important since an individual's self-construct of musical identity is socially derived. It is important to acknowledge that some participants were more comfortable than others with the online modality of the study, which could have influenced how they presented themselves to the researcher during their participation. To minimize the Hawthorne Effect, participants were assured prior to each task that there were no incorrect responses and only their experiences were of interest to the study.

Recommendations

The following recommendations emerged from the data analysis and findings of this

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study, highlighting gaps within the literature and/or issues that continue to exist within education and lifelong learning.

Promotion of community concert bands. Research shows the positive socio-emotional outcomes of community band engagement and lifelong learning upon an individual's well-being (see Coffman 2002; Coffman & Adamek 1999; Creech et al., 2014; Dabback, 2008; Hallam & Creech, 2016; Hargreaves, MacDonald, & Miell, 2005; Hays & Minichiello 2005; and Lamont, 2011). Promoting community concert bands during high school (and in the community) could show the value of music education and lifelong learning toward long-term well-being. It could also enhance the identity in music aspect of musical identity that begins to form through early music-making experiences such as high school music.

Community bands and learning. While Veblen and Olsson (2002), Veblen (2008), and Higgins (2012) outline specific community band characteristics that relate to social, personal, and musical growth, bands differ on how this is executed in practice. In the findings of the study, participants discussed the type of learning environment they prefer for learning, and which best supports their individual musical identity as competent players. A recommendation is to foster continued flexibility in learning so that members of community concert bands can garner more positive outcomes for all ages in relation to their self-construct of musical strengths, which would then positively influence their musical identity and identity as a whole, thus supporting the positive socio-emotional outcomes of community band engagement (see Coffman 2002; Coffman & Adamek 1999; Creech et al., 2014; Dabback, 2008; Hallam & Creech, 2016; Hargreaves, MacDonald, & Miell, 2005; Hays & Minichiello 2005; and Lamont, 2011).

Music in schools. Participants of this study showed how important childhood and adolescent musical experiences were to later musical participation and well-being. Each

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participant had a different reason for joining a community concert band as an adult which included a love of music and playing musical instruments, wanting to develop or strengthen their skills, or wanting to revisit a past musical self. Their past musical experiences have stayed with them to the point of deciding to revisit previous musical identities and expand upon those identities and/or create new versions of the self with music. Thus, a recommendation is to ensure the vitality of music in schools and/or after-school music programs and/or show the value of community concert bands to students and how they can continue music-making and support their musical selves and well-being long after they have left school.

Suggestions for Future Research

This research was conducted during the COVID-19 pandemic. Each band in this study approached rehearsals during the COVID-19 pandemic differently. For example, one band implemented online Zoom rehearsals at the beginning of the pandemic and then instituted an in-person “demo band” made of a sub-set of band members to play in person while the rest of the band members played via Zoom. Although the number of individuals in the demo band and online Zoom rehearsals does not represent all individuals, four participants in the study were part of this pivot in rehearsals. Another band held in-person rehearsals sporadically throughout the COVID-19 pandemic, as guidelines changed over the last two years. Three participants of this study participated in these in-person rehearsals. Finally, the third band has not engaged in any rehearsals since March 2019, however, participants in the study from this band indicated enthusiasm for returning to playing when gathering in school-based rehearsal spaces is permitted once again. Regardless of how participants have (or have not) continued their music-making band participation during the pandemic, all participants showed strong group memberships to their individual community concert bands which highlights that community band music-making

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is important to their musical identity and overall identity. However, further research could be conducted to determine how individuals' self-constructs of musical identity have changed during the COVID-19 pandemic as a result of the pivoting (or paused) rehearsal approaches by including a greater number of participants and a broader range of community band experiences.

Aside from the influence of the pandemic on community bands, other suggestions for future research could include expanding the sample of participants (e.g., to include more than 14 participants) and expanding upon the number of bands to deepen our understanding of how music-making influences musical identity for a broader range of experiences within community concert bands. Research could also explore musical identity as a cross-case analysis of different community concert bands. This would provide greater insight into specific bands, their influence on musical identity for members, and develop a greater overall understanding of musical identity for community band members as groups within a communities of practice perspective. A final suggestion for future research is a longitudinal exploration of musical identity and well-being, beginning from childhood and continuing through different life stages and musical experiences.

Final Thoughts

Musical identity and its two sub-components of identities in music and music in identities are just a small part of one's entire identity, an identity that is developed and maintained through various experiences and can be transient throughout the lifespan. As individuals gain new skills and experiences, these interactions influence perceptions of self-identity (Brown, 2000; Forte, 2007). Musical identity incorporates all the musical experiences from childhood to the present as well as ways in which individuals define themselves within music, how they use music to develop other aspects of identity, and how they differentiate themselves from others based on musical abilities. Highlighting how musical identity is influenced by group memberships, social

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comparisons, perceived strengths and weaknesses, and Who am I? within Social Identity Theory, six key themes amongst the 14 participants in this study were identified as: (1) Helping others; (2) Fulfilling a responsibility; (3) I am special; (4) Am I good enough?; (5) A sense of belonging; and (6) The value of musical foundations.

While taking into consideration previous music-making experiences, this study helps to understand the importance of lifelong music education. As Louis Armstrong once said, “Musicians don’t retire; they stop when there’s no more music in them.” This quotation not only underscores the importance of continued music-making as adults age, but it also encapsulates the very core of music-making – it is part of who you are until you are no longer part of the living world. Musical identity is something that continues, never ceases, and stays with you throughout your life – which was evident for all 14 participants of this study.

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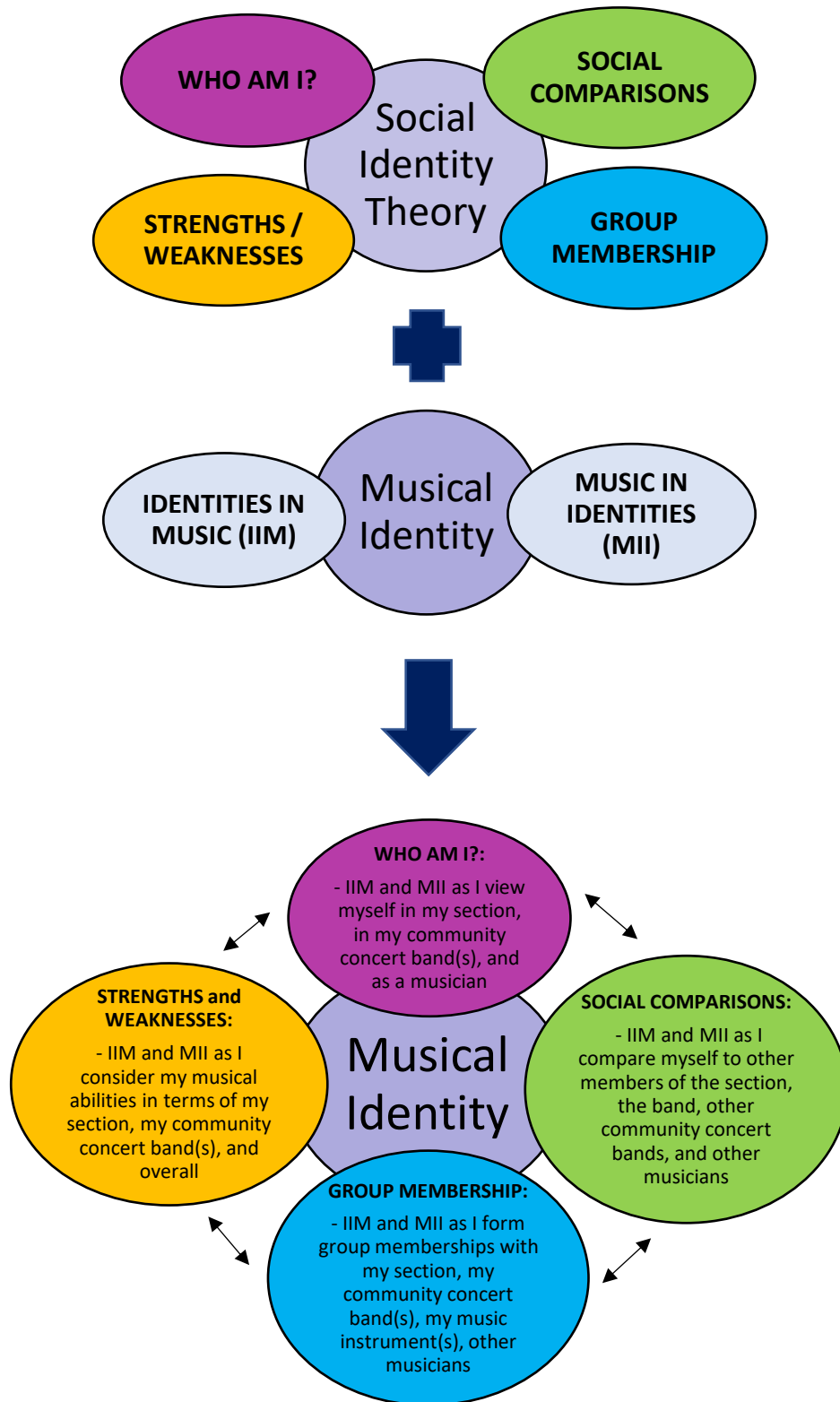
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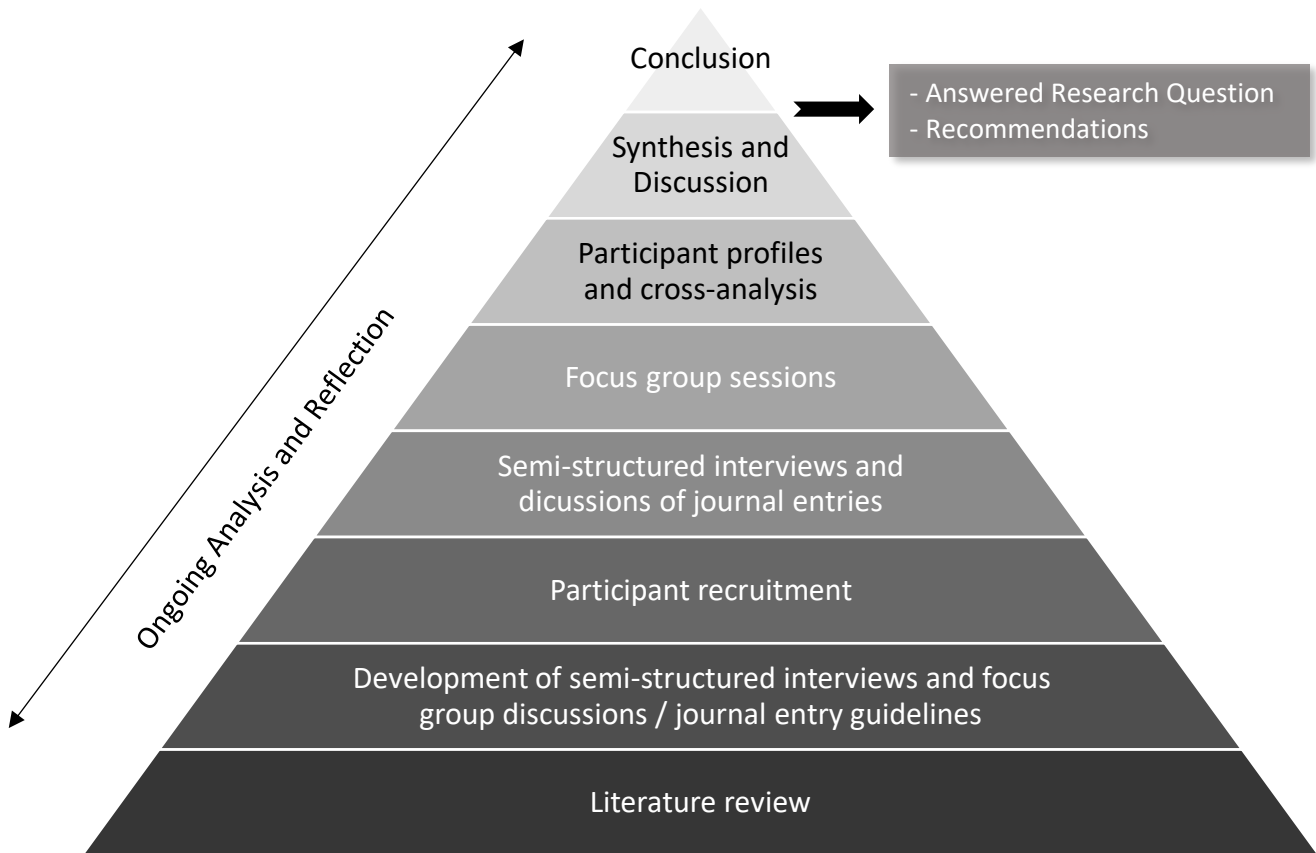
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Appendix A: Visual Representation of the Theoretical Framework



Appendix B: Overall Development of the Research Study



Appendix C: Participant Recruitment Text



My Musical Self: Examining social influences of community band membership on musical identity using Social Identity Theory

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Education

Hello!

I am looking for community band members to participate in my Ph.D. doctoral research project entitled, *“Musical identity of intergenerational community band members.”* The age bracket requirements are as follows: a) ages 20 to 40; b) ages 41 to 60; and c) ages 61 and over. **The study requires participants for each age bracket, and all are welcome!** Please note that the type of instrument played (and how long you have been playing) will not limit your participation in this study. Also, data will be collected in English, so all prospective participants must be willing to converse in English with the researcher and during a focus group discussion.

The purpose of this study is to explore how community band involvement influences musical identity for individuals of varied ages, musical backgrounds, and length of time as a community band member.

This research project is informed by my own experiences and research interests.

Participants will be asked to share their experiences in various ways. First, participants will provide demographic information. Second, participants will complete a series of journal entries focusing on experiences before, during, and after band rehearsals, as well as other music-making experiences. Third, participants will engage in one semi-structured interview with the researcher (approximately 60 minutes) to discuss the journal entries and other experiences related to community band membership. Finally, participants will engage in one focus group session (approximately 60 minutes) with other members of the same community band. Participation in this study will span over several weeks. Please note that the study will be conducted virtually, which means that the demographic questionnaire and journal entries will be completed through email, while the semi-structured interviews and focus group sessions will be conducted via Skype, Zoom, or Adobe Connect.

Participants' responses will be confidential and all identifying information will remain anonymous in the research results and in any publications resulting from this study.

If you would like to participate in this research project, please contact me by replying with the name of your community band and which age bracket you fall into a) 20 - 40; b) 41 - 60; or c) 61 and over.

Thank you for your interest in this project, I am looking forward to hearing from you!
Megan Lummiss

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Researcher: Megan Lummiss
Ph.D. Candidate
University of Ottawa
Faculty of Education

Supervisor: Dr. Bernard W. Andrews
Full Professor
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Faculty of Education

Appendix D: Consent Form



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My Musical Self: Examining social influences of community band membership on musical identity using Social Identity Theory

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Professor:

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Faculty of Education
University of Ottawa

Dear Sir/Madam:

Invitation to Participate: I am invited to participate in the abovementioned research study conducted as part of Megan Lummiss' Ph.D. thesis, under the supervision of Professor Bernard W. Andrews with the Faculty of Education at the University of Ottawa.

Purpose of the Study: I understand that the purpose of the study is to explore musical identity for intergenerational community band members, with a focus on how community band experiences contribute to identity development and maintenance.

Participation: My participation will require me to complete **four** tasks. First, I will be asked to respond to a brief demographic questionnaire. Next, I will be asked to complete a series of **four** journal entries, one for four different rehearsals that I have attended with my community band. For this task, I will create a word document for my entries which I may complete from the comfort of my own home, and my entries will focus on my experiences during band rehearsals. I may be as detailed as I wish with my entries and each entry is presumed to take approximately 10 – 20 minutes to complete. After completing my four journal entries, I will email my document to the researcher. Next, I will meet with the researcher **via Skype, Zoom, or Adobe Connect** for a semi-structured interview (approximately 60 minutes) to discuss my journal entries and my community band experiences. Finally, I will participate **via Skype, Zoom, or Adobe Connect** in a focus group discussion (approximately 60 minutes) with other members of my community band. Interviews and focus groups will be audio-recorded and as a participant I will have the opportunity to review the transcript from my interview and of my contribution to the focus group.

Risks: I understand that my participation in this study will span several weeks and may require me to volunteer personal information, which may cause me to feel emotional discomfort. The personal information that I share during the semi-structured interview will only be shared with the researcher, whereas the thoughts I share during the focus group session will be shared with four other members of **my community band**. I understand that I may stop or withdraw my participation at any time during the study and I may refuse to answer any of the questions that are posed to me during my participation in the study.

Benefits: My participation in this study will expand on the existing understanding of self-identity through music-making experiences. This study will provide insight into the influence of intergenerational learning and the importance of music education to an individual's overall well-being. As for my benefits as a participant, I will provide first-person insight into how community bands influence identity, thereby contributing to research in a very meaningful way.

Confidentiality and Anonymity: I understand that the information I share will remain strictly confidential and that no information that can identify me will be published or made public. I also understand that focus group sessions must be treated as confidential, and that all information shared by myself, and my band peers must remain within the focus group session. However, I understand that while the researcher will maintain confidentiality, she cannot fully guarantee that other members of the group will entirely preserve the confidentiality of the information shared during the focus group session. Finally, I understand that the information I share will be used for a PhD dissertation and related publications, and that my confidentiality be protected using pseudonyms of names and places (i.e., my name and the name of my community band).

Conservation of data: The data collected will include digital recordings of interviews, journal entries, observational data, transcripts, and researcher notes. Data will be kept in a secure manner (i.e., on a password protected laptop) and will be accessible only by the researcher for this research project. All data will be stored and kept secure for five years after the thesis is defended.

Voluntary Participation: I am under no obligation to participate and if I choose to participate, I may withdraw from the study at any time and/or refuse to complete any of the required tasks for this study. If I choose to withdraw, all data gathered until the time of withdrawal will be destroyed and will not be included in the final paper, presented in future conferences, or included in any potential research publications. Note, given that focus group data are highly dependent on overall group discussions, my contribution to the focus group may still be used in the context of how it affects and/or is integrated by the other participants of the focus group, but all personally identifying information will be removed.

Acceptance: I, _____ agree to participate in the above research study conducted by Megan Lummiss of the Faculty of Education, University of Ottawa, under the supervision of Professor Bernard W. Andrews. I understand that by accepting to participate I am in no way waiving my right to withdraw from the study. I also understand that the researcher may present the findings of this study at conferences, but my identity will be kept confidential with a pseudonym. Finally, I understand that the researcher may use my data for publication purposes.

If I have any questions about the study, I may contact the student and/or her professor using the contact information listed at the top of this form.

If I have any ethical concerns regarding my participation in this study, I may contact the Protocol Officer for Ethics in Research, University of Ottawa, 550 Cumberland Street, Room 154, Ottawa, ON, K1N 6N5

Tel.: (613) 562-5387

Email: ethics@uottawa.ca

Note: I may print a copy of this form to keep.

Participant's Signature

Date

Researcher's Signature

Date

Appendix E: Demographic Questionnaire

Name: _____

Age:

- 20-40 years of age
- 41-60 years of age
- Ages 61 and up

Occupation:

Are you retired?

- Yes
- No

Instruments:

At what age did you begin to play a musical instrument?

What instrument did you begin with?

Did you take private lessons as a child?

Did you play in high school bands? (If yes, please discuss if this included concert band or jazz band, for how many years, and what instrument(s) you played in these bands)

MY MUSICAL SELF

What is your level of music education?

What other instruments do you currently play? (Do you own your instrument(s)?)

Community Band Involvement:

How long have you been a community band member?

How many community band ensembles are you currently a member of?

Which instrument do you play in these community band ensembles?

Do you play different instruments in different community band ensembles? (IF yes, please specify!)

Appendix F: Journal Entry Instructions



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My Musical Self: Examining social influences of community band membership on musical identity using Social Identity Theory

Journal Entry Instructions

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Your Task: Reflect upon your music-making experiences during band rehearsals.

In a word document, please reflect upon **FOUR** rehearsals that you have attended with the [name of band]. In doing so, try to focus on your musical strengths and weaknesses as well as perceived social and emotional outcomes of your membership in a community band. Did the rehearsal go well? Were you having an “off” night? Did something specific happen during the rehearsal that influenced you in some way? Was the group preparing for a concert or a festival performance? In addition to reflecting upon band rehearsals, you may also discuss experiences outside of designated rehearsal times in your entries.

Your entries may be as detailed or as brief as you wish. The amount of time that you invest into your journal entries is up to your own discretion. However, it is presumed that **each entry** should take a minimum of **20 minutes** to complete. Once you have completed your four journal entries, please email your word document to the researcher, upon which a day and time for a one-on-one semi-structured interview will be set (via Skype, Zoom, or Adobe Connect).

Finally, note that you will be asked to discuss your journal entries with the researcher during the semi-structured interview session.

Please note that ALL journal entries will be retained by the researcher and stored on a password-protected computer for five years after the thesis is defended. After the five-year retention period, the journal entries will be permanently deleted.

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Appendix G: Connecting Interview Questions to the Research Questions

Purpose and research questions:

The purpose of this study is to explore social influences upon musical identity within three different intergenerational community concert bands. To explore these considerations, the three parts of the research questions are as follows:

A) How individual participation in intergenerational community concert bands influence participants’ musical identity with respect to the instrument, the section, and the band as a whole?

B) How does individual participation in intergenerational community concert bands influence participants’ musical identity with respect to prolonged membership and multi-band membership?

C) How does individual participation in intergenerational community concert bands influence participants’ musical identity with respect to learning new musical repertoire?

Semi-structured Interview Questions		Research Question		
		A	B	C
	THOUGHTS ABOUT THE BAND (INTRODUCTION)			
1	How did you find out about the band? What was the joining process? Did you pick the instrument?	x		x
2	Imagine that you are asked to play a different instrument, which instrument would you play & why? Since you play multiple instruments, how do you decide which instrument to play for a specific rehearsal / in a band?	x		x
	PRACTICING			
3	How would you describe your approach to practicing? (i.e., How often, for how long, the focus, etc.)	x	x	x

MY MUSICAL SELF

	Does your approach change for different instruments? What about for different bands?			
4	Do you think you practice more or less than others in your section? Than others the band as a whole?	x	x	x
SOCIAL INTERACTIONS				
5	In what ways do you interact with your fellow section members during rehearsals? With other members of the band? (i.e., before, during, at break time, after). How does this compare to other bands that you play with?	x		x
6	In what ways do you socialize with band members after and outside of rehearsals or concerts? How does this compare to other bands that you play with?	x		
LEARNING & PLAYING MUSIC				
7	Do you enjoy sight-reading? How would you compare your sight-reading skills to others in the band? Does this change when playing different instruments/ with different bands?	x		x
8	How do you feel when you make a mistake? (rehearsals / concerts) When the section makes mistakes? Different bands?			x
9	What do you like about the band's approach to rehearsing and learning music? How does it fit within your needs as a member of the band? What would you change?			x
10	What do you enjoy about concerts and performances? What do you not enjoy? More than one band - Do you enjoy performances with one band more than another? If so, why?	x		x

MY MUSICAL SELF

11	If you could pick the set list for a rehearsal, what music would you pick and why?	x	x	
YOU IN THE BAND				
12	What are some of your musical strengths? What are some of your weaknesses? How does this compare to others in the section? In the band? What about for the different bands you play with?	x	x	x
13	How would you describe yourself within the section? The band? (i.e., section leader, exec) Is this the same for each band you play in?	x	x	x
14	How does your section compare to other sections? What does the players, the people, bring to the band that people in other sections do not?	x	x	
FINAL THOUGHTS				
15	If you were to move, or the band ceased to exist, would you seek out another band? Why or why not?	x		
16	For you, what is the best part about being in a community band?	x		x
17	Overall, how would you describe yourself as a musician? (“I am...”)	x	x	
18	Finally, what kind of musical experiences do you engage in outside of the band? (private lessons, small ensembles, attending concerts of other bands, attending a music camp, etc.,)	x	x	

MY MUSICAL SELF

Focus Group Questions		Research Questions		
		A	B	C
1	What makes the (name of band) unique from other bands?	x	x	x
2	For you, what are some of the social and emotional benefits of being in a community band? For you, what are some of the negative social and emotional outcomes of being in a community band? How does having both younger and older members influence these benefits / outcomes for you?	x	x	
3	For you, what are some of the physical and cognitive benefits of being in a community band? For you, what are some of the negative physical and cognitive outcomes? How does having both younger and older members influence these benefits / outcomes for you?	x	x	
4	What does the band uniform mean to you?	x	x	
5	In three words, what characteristics would you used to describe the (name of band)? How do you fit within these characteristics?	x	x	x
6	Finally, why should other people join a community band?	x	x	x

Appendix H: Connecting Interview Questions to the Theoretical Framework

Purpose and research questions:

The purpose of this study is to explore social influences upon musical identity within three different intergenerational community concert bands. The study was guided by the following research question: How does individual participation in intergenerational community concert bands influence participants’ musical identity with respect to: a) the instrument, the section, and the band as a whole?; b) prolonged membership and multi-band membership?; and c) learning new musical repertoire?

Situated within the Social Identity Theory as a theoretical framework, the data was analyzed according to the following sub-components:

- A. Who am I?
- B. Strengths and Weaknesses
- C. Group Membership
- D. Social Comparison

Semi-structured Interview Questions		Social Identity Theory			
		A	B	C	D
	THOUGHTS ABOUT THE BAND (INTRODUCTION)				
1	How did you find out about the band? What was the joining process? Did you pick the instrument?	x		x	
2	Imagine that you are asked to play a different instrument, which instrument would you play & why? Since you play multiple instruments, how do you decide which instrument to play for a specific rehearsal / in a band?	x	x	x	

MY MUSICAL SELF

PRACTICING					
3	How would you describe your approach to practicing? (i.e., How often, for how long, the focus, etc.) Does your approach change for different instruments? What about for different bands?	x	x	x	
4	Do you think you practice more or less than others in your section? Than others the band as a whole?	x			x
SOCIAL INTERACTIONS					
5	In what ways do you interact with your fellow section members during rehearsals? With other members of the band? (i.e., before, during, at break time, after). How does this compare to other bands that you play with?	x		x	
6	In what ways do you socialize with band members after and outside of rehearsals or concerts? How does this compare to other bands that you play with?	x		x	
LEARNING & PLAYING MUSIC					
7	Do you enjoy sight-reading? How would you compare your sight-reading skills to others in the band? Does this change when playing different instruments/ with different bands?	x	x		x
8	How do you feel when you make a mistake? (rehearsals / concerts) When the section makes mistakes? Different bands?	x	x		x
9	What do you like about the band's approach to rehearsing and learning music? How does it fit within your needs as a member of the band? What would you change?	x	x	x	

MY MUSICAL SELF

10	What do you enjoy about concerts and performances? What do you not enjoy? More than one band - Do you enjoy performances with one band more than another? If so, why?	x		x	
11	If you could pick the set list for a rehearsal, what music would you pick and why?	x	x		
YOU IN THE BAND					
12	What are some of your musical strengths? What are some of your weaknesses? How does this compare to others in the section? In the band? What about for the different bands you play with?	x	x		x
13	How would you describe yourself within the section? The band? (i.e., section leader, exec) Is this the same for each band you play in?	x	x	x	x
14	How does your section compare to other sections? What does the players, the people, bring to the band that people in other sections do not?	x		x	x
FINAL THOUGHTS					
15	If you were to move, or the band ceased to exist, would you seek out another band? Why or why not?	x		x	
16	For you, what is the best part about being in a community band?	x		x	
17	Overall, how would you describe yourself as a musician? (“I am...”)				
18	Finally, what kind of musical experiences do you engage in outside of the band? (private lessons, small ensembles, attending concerts of other bands, attending a music camp, etc.)	x		x	

MY MUSICAL SELF

Focus Group Questions		Social Identity Theory			
		A	B	C	D
1	What makes the (name of band) unique from other bands?			x	x
2	For you, what are some of the social and emotional benefits of being in a community band? For you, what are some of the negative social and emotional outcomes of being in a community band? How does having both younger and older members influence these benefits / outcomes for you?	x	x		x
3	For you, what are some of the physical and cognitive benefits of being in a community band? For you, what are some of the negative physical and cognitive outcomes? How does having both younger and older members influence these benefits / outcomes for you?	x	x		x
4	What does the band uniform mean to you?	x		x	
5	In three words, what characteristics would you used to describe the (name of band)? How do you fit within these characteristics?	x	x	x	
6	Finally, why should other people join a community band?	x	x	x	x