

LEARNING MUSIC IN THE THIRD AGE

by

Nancy Jill McElwain
B.Ed, University of Alberta, 2003

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of the Requirements for the Degree of

MASTER OF EDUCATION

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Department of Curriculum & Instruction

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University of Victoria

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Abstract

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In the next decade approximately thirty percent of Canada's population will consist of people entering (or already in) their third age and many will participate in community bands. Therefore, the purpose of this study was to investigate the learning styles, motivations, and perceived benefits of novice third-aged music learners to better inform instruction. Five members of a community band in central Vancouver Island, Canada were the participants in this instrumental case study. Data sources included personal profile questionnaires, interview transcripts, guided journals over four months, and field notes. Three themes that emerged from this study are (a) the relationship between the director and ensemble member is best served with a collaborationist-constructivist approach to teaching-learning; (b) varied levels of participation, and levels of aspiration require accommodation; and (c) the social aspects of third age learners in a community wind ensemble must be given due consideration. These themes have implications for practice.

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My appreciation also goes out to all my community band member colleagues, my other third-age band friends, and particularly to the participants of this study. They always had words of encouragement and support such as, “When are you going to be done so I can read it?” or, “You can’t come out for a beer after rehearsal because you have to do *what?*”

I would be remiss to not mention the person who gave me the idea for the study. My sister-in-law, Linda Billings, jazz singer extraordinaire who began writing her music story in earnest as a third-ager, remarked one day, “Why don’t you write about people who have always dreamed of doing music, and then they go do it?” Linda, three years later- look what happened!

DEDICATION

This project is dedicated to my husband, Dean, whose unfailing support means so much.

CHAPTER ONE

Introduction

Rationale

I am on the precipice of a ‘certain’ age: My children are grown, we own our home, my romance with educational institutions has added up to almost eight years of post-secondary education, both my husband and I work, and, with the nest almost empty, I am now able to take time to participate in activities of my own choosing. Yet I don’t feel like I am edging toward the stereotyped ‘age of decline’; I actually feel as though I am approaching my prime and excited about what life has to offer in the coming years. Soon I will be a part of the largest demographic in Canada which Laslett (1989) terms the *third age*, the period of a person’s life generally beginning at retirement and continuing until the onset of disability.¹ My personal profile has a lot in common with almost one quarter of our nation’s population.

In 2011, 27% of Canada’s population was over the age of 55 as compared to school-aged students (approximately 10-18 years old), who comprise less than 12% of the nation’s population (Statistics Canada, 2011). In the next ten years, 5.4 million more people, or 16% *more* of Canada’s population will have passed the age of 55 (Statistics Canada, 2011). This group of people are healthier, better educated, more active and wealthier than ever before (Statistics Canada, 2006), forming a demographic unique in history (Laslett, 1989, p. 79). These people are active. According to Statistics Canada’s *A Portrait of Seniors in Canada* (2006, p. 172) “55- to 64-year-olds with a university degree were almost five

¹ See definitions for more information.

times more likely to be involved in a cultural, education or hobby organizations than those who had less than high school.” Our aging population, the group born since World War II who attended Woodstock and initiated the radical social movement of the 1960’s, has expectations of a quality of life both fulfilling and active. No longer are we expected to “go gentle into that good night” (Thomas, 2003 p. 239).

One popular activity many third age adults are choosing is being a part of a wind band. Although actual numbers are not available, we can estimate the number of bands. For instance, in British Columbia there are 73 registered wind bands with the BC Band Association (n.d.). However, the number is greater than this. There are at least four additional concert bands or big bands not on this list in the small city where I live, making me consider how low this number could be when considered province-wide. In addition, Nasby (2011) has compiled an online list of 137 bands in Ontario not including university or youth wind ensembles. Many of the members of these bands are not young. Mantie’s (2009) study of community bands in Ontario found the typical community band participant in Ontario is over 45 years old with 27% at least 65 years old (p. 60). In agreement with the above statistics, over the past six years I have worked increasingly with wind orchestras largely composed of dedicated third agers whose music making is a large part of their lives.

The paradigm shift. Several evenings a week, I am involved in four adult bands, two as an ensemble member, and two as co-director. In the two evening bands I play in, the members are either retired professional musicians or amateur musicians who have

been making music throughout their lives. Furthermore, these bands are auditioned and play challenging repertoire. In the two wind bands I co-direct, all comers are welcome and thus these ensembles consist of beginners or people who played an instrument years ago and have found their way back to music making. Providing a contrast to my evening music making, during the day I teach school music and band, and have a music studio at home for my private wind and piano students. On any given day I can be working with music makers from age 5 to 90.

Interestingly, considering the time I spend with older adult music makers in recent years, the majority of my post-secondary education and training was focused on music education for school-aged students. For many years following my training, my days and nights were surrounded with children—both my own and my students, and in that time I taught exclusively the age group for which I was trained. Now I leave my school and my school-aged students, finish with my private students, and head off to co-direct the adult beginner wind band—and find myself working with a group where I need to make a paradigm shift in my teaching and directing style.

To state the obvious: teaching adults is different from teaching children and youth. In the adult bands everyone is there because they have chosen to be there; and for some, it has taken considerable effort to commit to the scheduling, transportation and learning curve that are all a part of this kind of activity. Everyone has an agenda that needs to be addressed and acknowledged by the leader in comparison to my school bands in which the agenda of the leader (and curricular requirements) come first. Furthermore there are

no classroom management requirements (members actually *know* when it is appropriate to not talk), nor do I have to implement classroom routine procedures (no hall passes required). No time is spent on instrument maintenance, assessment, testing, or dealing with the challenge of those who don't want to be there. And to my delight, I don't have to censor my jokes so carefully, and participants actually *like* my puns.

Yet some areas of the paradigm shift from the situation of leading students in music to leading adults in music, however, are not so clearly defined. So, I follow my instincts and adjust my directing style based on feedback and results. Compared to my school-aged students, I give my adult students extra time for transitions—from finding a cue point on a score, to waiting for the musicians to adjust the music, and especially to preparing mentally for the music playing which is to follow. I am careful to watch for an indication that a band member may not have heard me clearly. I try to be extremely sensitive to the tiniest bit of frustration when third agers are learning new passages as I have noticed many older learners will falter musically when confidence slips. I use everything in my arsenal of teaching strategies to keep older learners relaxed, happy and feeling good about their efforts. Yet these are reactionary adjustments, and I often leave rehearsal reflecting on what I could have done better to enhance my understanding of the older adult music learner so these wonderful people are enabled to do their best and have a fulfilling experience.

I know they have an agenda and see themselves as stakeholders in the experience, but what exactly is that agenda? What inspired them to join in the first place? What do

they find motivating, and what do they find uninspiring? What assumptions am I making about these people that could be inaccurate? What are their stories and are they similar to the stories of other third-agers engaged in music making across Canada? Unlike my school teaching context, where I build relationships with my students in and out of the music room and see them constantly throughout the day where many such questions are easily answered, my contact and therefore relationship-building time with the adults in the community band is restricted for the most part to the two rehearsal hours we have per week. Furthermore, where does my formal training, which is based on informed research for school aged learners, leave a gap when I direct third-age learners? What does the relevant research have to say? In my desire to be the best I can be for the bands I am involved with, I decided to learn more and gain a deeper understanding of that growing world of music learners, the third-ager.

Creating the backdrop. Adult education is not a new field of study and significant progress was made in the early 1970's towards creating a descriptive profile of the adult learner. Two adult learning frameworks particularly relevant to this project are *andragogy* and *self-directed learning*. Although these frameworks did not answer my questions specifically, they did create a backdrop that helped frame my inquiry. A third area of study, which in the past 15 years has significantly altered perceptions of adult music education, is *cognitive research*. What follows is a brief introduction to these areas of study, which will be examined more deeply in the literature review.

The first, *andragogy*, is a framework developed by Knowles (1970) and is defined as “the art and science of helping adults learn” (p. 43). Andragogy falls under six main principles that differentiate the adult learner from the young learner:

1. The need to know ‘why, what and how’ before the third-age adult is ready to learn something.
2. Changes in self-concept—the assumption that a mature adult has a self-concept that is increasingly self-directed.
3. The role of experience—an expanding reservoir of experience that causes him or her to become an increasingly rich resource for learning, and at the same time provides a broadening base to which to relate to new learning.
4. Readiness to learn—ready to learn those things they ‘need’ to because of the developmental phases they are approaching in their roles as workers, spouses, leaders, etc.
5. Orientation to learning—adults tend to be ‘problem-solving centered.’
6. Motivation to learn is more internal rather than external (Knowles, 1973 pp. 45-47; Knowles, Holton, & Swanson, 1998).

This framework was valuable as it helped create a general adult learner profile. On the other hand, this framework was not sufficient on its own to answer my questions, as the inquiry of the *process* from the perspective of the learner was absent.

The first principle of andragogy, that the adult is increasingly *self-directed*, is a second pillar of adult learning and stands on its own as a field of study. Self-directed

learning was first thoroughly explored at the same time as Knowles was developing his concepts of andragogy by Tough (1971) who describes self-directed learning as a “highly deliberate effort to learn” (p. 2). Since then, self-directed learning has been a major theme in education in general and its framework has expanded to include the importance of process: “Self-directed learning can be seen as a process in which people take the primary initiative for planning, carrying out, and evaluating their own learning experiences” (Baumgartner, Caffarella, & Merriam, 2007, p. 106). This holds true for the members of the adult beginning community band, but only to a point. Since band is a group effort, with the goals of the individual requiring alignment with the goals of the ensemble, the individualistic nature of the process of the self-directed learning experience offered valuable insights, but research into group processes was needed to examine the process from the point of view of the learner in the music ensemble situation.

The third area of adult learning is one that has significantly altered the foundations of adult education—cognitive research. No longer do we wonder if older adults can learn; we know they can. With the many means of measuring brain activity, and the interest in examining the brains of musicians (Bartlett, 2002; Hyde et al., 2009; Peretz & Zatorre, 2005; & Trainor, Shahin & Roberts, 2009), we have learned enough in the past fifteen years to force us to rethink how the adult brain works, including the processes used when third-age adults learn music. Current cognitive research points to the idea that, physiological aging aside, older adults are just as capable of learning music as younger people (Bruhn, 2002; Cavanaugh, 2006; Cohen, 2002; Hyde et al., 2009). Older

learners may need more time to accomplish a learning goal, but are no longer considered incapable because of their age.

Shaping the inquiry. As the inquiry became focused on how older adults learn how to play music in a wind band, the body of available research decreased significantly. Some information is available, however, on how adults learn music in group situations such as community choirs and wind bands, for instance Kruse's "An Elusive Bird" (2009) or Gibbons' "Stop Babying the Elderly" (1985), and the importance of the social aspect of group music (Veblen & Olsson, 2002). People are discovering a need for further research, and scholarly information on the experiences of older adults learning music in the concert band setting is slowly emerging. For example, in Canada and the United States, Don Coffman (University of Miami.), Roger Mantie, (University of Toronto), Maria Busch, (University of Illinois), Samuel Tsugawa (University of Arizona) Nathan Kruse (University of North Texas), and Christopher Alfano (McGill University) are all current researchers in this field. It is a new and exciting field of research where the process of the third-age novice wind instrument learner is examined from the perspective of the learners themselves. There is need, however, for continuing study to better inform instruction. My questions are many, but for the purposes of this investigation, I have focused on the following three:

- Learning characteristics: what kinds of instruction or direction do third-age novice music learners want and need?

- Motivation: what motivates third-age adults to make the decision to return to music or start learning music, and what motivates them to continue?
- Benefits: what are possible benefits for third-agers learning music?

Purpose of the Study

Therefore, the purpose of this study was to investigate the learning styles, motivations, and perceived benefits of third-aged music learners in a community concert band to better inform instruction. To provide a deeper understanding of their experience, I studied their learning over a period of four months. My hope is that the findings of this research will better inform band directors who have third-aged adults in their ensembles.

Delimitations and Limitations

The sample I used for this project was five third age adults learning music in a novice community wind band in central Vancouver Island. The minimum age of the participants was 55 years old. They needed to be novice players either: (a) beginning an instrument or (b) returning to playing an instrument after at least 25 years of not playing.

Assumptions

For the purposes of this study:

- I assumed these people were in this wind band voluntarily.
- I assumed the participants had a varied background of music experience.
- I assumed that some of the participants would have known me personally for a number of years, and others would be new acquaintances at the beginning of the research process.

Definition of Terms

Several terms, whose definitions imply complex meanings, are used in this study.

- Third Age

The *third age* as defined by Laslett (1989) is a period of a person's life beginning at retirement and continuing until the onset of disability. Laslett considers the third age the person's "era of personal fulfillment of disposable wealth, and the years following work and raising the family to before the years of decrepitude" (p. ix). It is also connected to a community or society where this is the norm; where more people in a nation are living with longer years of health than ever before. The third age emerged as a definable demographic in the mid 20th century, and "established itself as a settled feature of the social structure in the 1980's" (Laslett, 1989, p. 79). Basically, this demographic began with the group also known as the post war baby-boomers. This age group may comprise a quarter or more of the population of developed societies (Illsley, 1991) and is growing fast.

- Fluid intelligence or brain plasticity

This term denotes the lifelong ability of the brain to reorganize neural pathways based on new experiences or situations (Chudler, 2010).

- Purpose and Motivation

For the sake of this project, purpose and motivation are used in a variety of contexts.

a) *Purpose* refers to the reason for which something is done or created, typically one that is temporary or restricted in scope or extent (Oxford Dictionary). I also refer to this as *initial motivation*. Garrison (1997) refers to this as *entering motivation*.

b) *Sustaining Motivation* is the reason or reasons for acting or behaving in a particular way and is related to continuing to do so. I also refer to this as *perseverance* and Garrison (1997) refers to this as *task motivation*.

Summary

In the next ten years, it is estimated at least 30 percent of Canada's population will be in their third-age, and many of this group will be involved in learning music. It is important that music directors are well informed about best practice when dealing with novice third age members in their ensembles. My own experience as a director of community bands was guided by instinct, feedback and experience, and my practice was lacking in that it was not informed by research. I hoped that this study would build on the small but growing body of current research to better guide my instruction, and hopefully the instruction of others. The following chapter will present a review of literature relevant to this study examining learning characteristics, motivations, and benefits of older adults who choose to learn music.

CHAPTER TWO

A Review of Literature

Introduction

In Chapter 1, I presented information on the number of third-age people who participate in wind bands, and demonstrated that the current number is likely to grow. This in turn led me to argue for further research on older adults who are learning music in the hopes of better informing instruction, particularly from the point of view of the learner. The review that follows focuses on three lines of inquiry in current research relevant to third-agers learning music in the wind orchestra setting.

The first strand of inquiry is *adult learning*, which creates a learning framework distinctive of older learners in general. It is also a necessary starting point for my investigation due to the dearth of available research on adult wind band learners (Coffman, 2002a; Tsugawa, 2009; Klueppelholz, 1989). Adult learning is divided into two sections: (a) fundamentals of andragogy and self-directed learning in adults, and (b) current cognitive research as it relates to music learning in older people. The second theme is *motivation* of the adult learner and is divided into two parts: (a) initial motivations (or purposes) for older adults to begin learning music, and (b) motivation to continue (sustaining motivation or perseverance). The third line of inquiry investigates the potential *benefits* of participation in bands for third-age music novices. The literature on adult learning and motivation generally emerges from qualitative studies and adult learning theories, with motivation being a strand of adult learning theory. Other sources

cite quantitative studies, which mostly document the benefits of learning music for older adults.

Adult Learning

The first section of theme one, adult learning, is based on three sources: (a) Knowles' theory of andragogy referenced in multiple articles (e.g. Holton, Swanson, Naquin, 2001; Knowles, Holton, Swanson, 1998; Knowles, 1968); (b) Garrison's (1997) theory of self-directed learning; and (c) Coffman's (2009) study of band directors who teach both adult and youth and the resulting comparisons and contrasts that directors found between these two age groups.

Andragogy. Holton, Swanson, Naquin (2001) re-introduce Knowles' (as cited in Knowles, Holton & Swanson, 1998) andragogical principles and offer insight regarding their application in practice:

1. Adults need to know why they need to learn something before learning it.
2. The self-concept of adults is heavily dependent upon a move toward self-direction.
3. Prior experiences of the learner provide a rich resource for learning.
4. Adults typically become ready to learn when they experience a need to cope with a life situation or perform a task.
5. Adults' orientation to learning is life-centered, and they see education as a process of developing increased competency levels to achieve their full potential.
6. The motivation for adult learners is internal rather than external.

These principles act as the inner ring of a concentric circle view of andragogical practice, with the next ring of the framework being “individual and situational differences,” and the outer ring being “goals and purposes for learning” (Holton, Swanson, & Naquin, 2001, p. 129). This framework allows a director to analyze the adult learner and guide instructional goals. The analysis of each ring of the framework will be different for each individual a person teaches (see Figure 1).

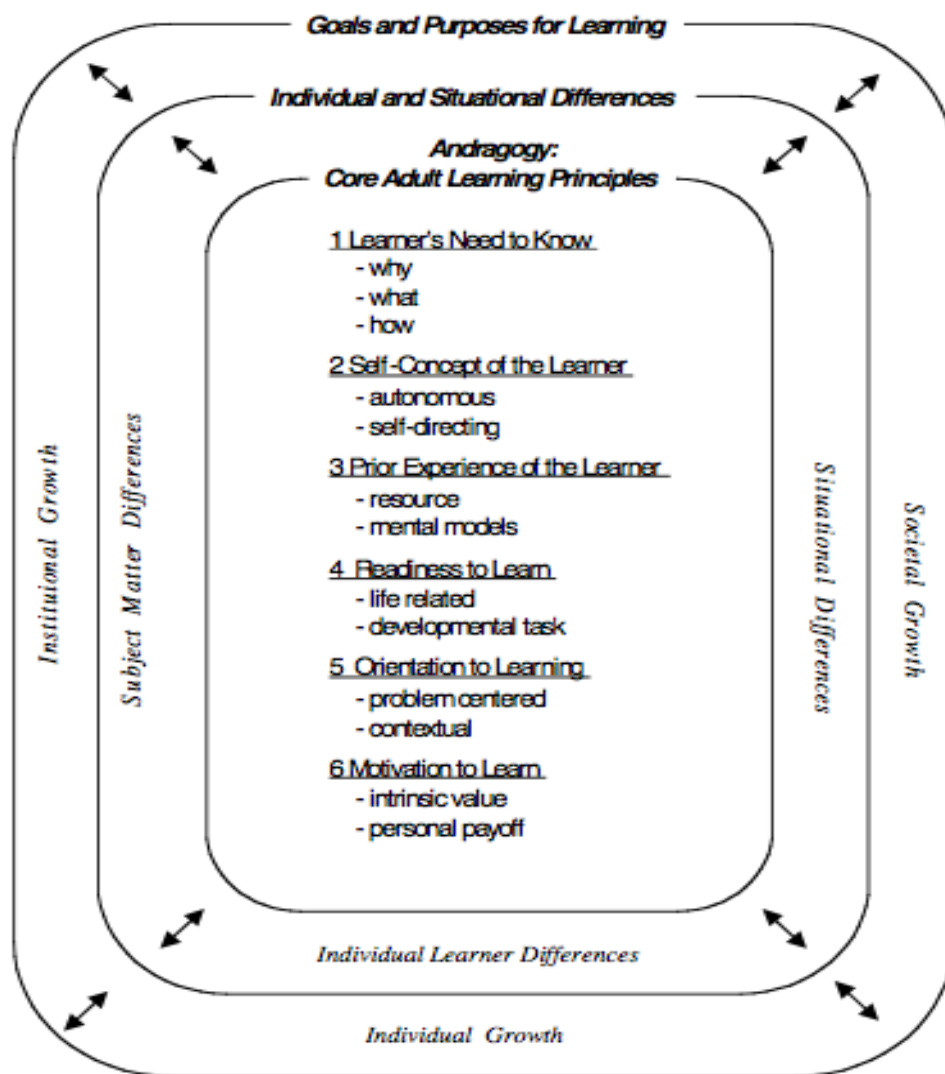


Figure 1. Andragogy in Practice Model (Knowles, Holton, & Swanson, 1998)

The andragogy in practice model is interesting to consider in the context of a novice community wind band where each individual is in a different learning place. The director differentiates learning in the ensemble so that every individual receives a meaningful learning experience and gets the support he or she needs. In addition, a director needs to structure learning so that the overall goals of the ensemble are fulfilled.

Adult self-directed learning. Empowered, self-directed learning, which promotes independence, is a major theme in the research literature regarding approaches to learning for adults (Boswell, 1992; Myers, 1992). Garrison's (1997) framework of self-directed learning was built from a "collaborative constructivist perspective" (p. 19) where the learner is responsible for constructing meaning while including the participation of others in learning what is considered worthwhile. Because of this perspective, the learner has a certain amount of control over what and how he or she learns. Garrison refers to this as "*anticipated control*" which "reflects the perceived ability and opportunity to exercise control over the learning process" (p. 18). This integration of learning (constructing meaning), tied to social (collaborative) concerns, with the learner exercising a certain amount of control over the learning process, translates easily to the wind band setting. Adult learners choose to join the band; they choose their own instruments; and they certainly let the director know in one way or another if they are not having a satisfying experience.

Even though self-directed learning is very learner-centered, the importance of the facilitator, or the music director, is emphasized. Garrison (1997) explains:

Facilitators provide the support, direction and standards necessary for a successful educational outcome. Therefore, in what might seem a paradox, self-management of learning in an educational context is properly a collaborative experience. Management control of learning activities depends upon a complex array of variables. However, in essence, external management dynamic (task control) is determined by balancing the factors of proficiency, resources, and interdependence. *Proficiency* represents the abilities and skills of the facilitator and learner. *Resources* encompass a range of support and assistance available in the educational setting. Finally, *interdependence* reflects institutional or subject norms and standards as well as learner integrity and choice. (p. 23)

When this is applied to the third-ager learning a wind instrument, the learner profile is constantly in flux (cf. Knowles' model of andragogy). Participants' proficiency is in a state of change; resources change as the learner/ensemble needs develop; and the relationship of interdependence changes depending on the first two factors.

From the collaborative constructivist perspective, Garrison's (1997) self-directed learning model utilizes three overlapping themes: "self-management (task control), self-monitoring (cognitive responsibility), and motivation (entering and task)" (p. 21).² These three themes are inter-dependent and facilitated by the perspective of collaborative-constructivism and intended to create an upward spiral of meaningful learning. An

² Entering motivation (initial motivation or purpose) and task motivation (sustaining motivation) is discussed at more length in the *motivation* section of this literature review.

understanding of the self-directed learning model helps directors better understand the learner profile of adult community wind band participants.

A study of directors of adult bands. Coffman (2009) investigated adult music wind and orchestra learning from the point of view of the directors. Coffman asked directors (N=62) of New Horizons International Music Association Bands the question, “What similarities and differences have you seen in teaching adults and youth” (p. 231). Coffman presents his data in three themes: teaching issues, learning issues, and teaching and learning interactions. The last theme, teaching and learning interactions also discusses self-directed learning in the adult novice/amateur wind band setting. Regarding teaching issues, Coffman found that the process of teaching musical instruments and notation differs little between adult and youth learners” (p. 231). One teaching issue which Coffman did find that was different for the directors when with their adult bands, was that they tended to be more “laid back and more themselves” (p. 231) than with their younger student groups.

With respect to learning issues, directors had several comments. Some felt that “adults need more time than youth to receive instruction, find and absorb rehearsal focal points, and respond to direction” (p. 232). Others felt some adults actually learned faster in the New Horizons Bands than in their youth ensembles. One director commented, “they have a wider scope of reference available to them” so new ideas come more readily (p. 233). Also, directors described their adult students as “more concerned with perfection, very self-conscious and more fearful of failure” (p. 232). Coffman found also

that learning strategies of adults included asking more questions, remaining attentive longer than youth, and being more “cognizant of improvement and more patient with the process” (p. 233).

On the issue of teaching and learning interactions, Coffman notes that some director-participants of this study considered the older music learners in their ensembles limited as to how far the novice adult musician could progress. Several directors referred to this as a “ceiling of ability” (234). Other limitations mentioned were physical ones. Eyeglasses, hearing aids, sound amplification systems and speaking louder with clear enunciation were all strategies directors commented that members used to help mitigate these problems (p. 234). Directors also noted older adult novice players’ need for more time than younger players to gain the same skill, and the delay of eye-hand coordination (p. 234).

When Coffman (2009) discusses self-directed learning, he reports that the ensemble defers to the expert in the room, the director, for instruction (p. 234). Chen (1996) (as cited in Coffman, 2009) extends this, claiming that self-directed learning was not evident in her study of adults learning piano, as the adult students were reliant on teachers to evaluate achievement. Kruse (2009) found elements of both self-directed learning and teacher-centered approaches with a majority of participants preferring teacher-centered approaches (p. 222). What self-directed learning could look like in the adult wind band was not articulated by Coffman or Chen, but was by Kruse (2009): Self-directed behaviours may include such actions as seeking additional instruction, tailoring and

adapting one's individual practice habits towards improved learning, searching out musical resources and remaining self-selective in participatory activities (p. 216).

In a performing ensemble, the direction has to come from the director to create a unified product, a learning environment that aligns with Garrison's (1997) collaborative-constructivist model of self-directed learning. Other aspects of Coffman's study, which appear congruent with self-directed learning are (a) the participants have a voice in the repertoire they learn (p. 233), and (b) some members organize their own rehearsals and performances outside the main ensemble (p. 235), and (c) members are intrinsically motivated (p. 235).

Cognitive Research

Current cognitive research provides a quantitative perspective of the third age novice music learner. Several studies in Germany have investigated developmental ability in music and aging. Bruhn's (2002) review of research reports findings³ on the basic abilities—hearing, singing, hearing, motor skills, memory, timing and playing instruments—of the elderly. These results are encouraging for older people who choose to learn music. Gibbons (1982) (as cited in Bruhn) found no significant correlation between the scores in a Measure of Academic Progress (MAP) Test (Gordon, 1965) and age. Aspects of the MAP Test included: level of current musical activity, the accumulated experience with music, and the frequency of past listening to music.

³ This literature is based in Germany. Some of the research is available in English, and some translations are not yet available.

Gibbons concluded that there is no reason why a person should not begin learning to play a musical instrument at an advanced age. Concurring with Gibbons, Eberly (1954) (as cited in Bruhn, 2002) found that ability to learn new musical information seems to remain constant with age, this finding stemming from a study of piano lessons with elderly people between 60 and 84 years of age. The success of the learner, however, was dependent on participant interest.

Bruhn's (2002) study also reports age-related declines with older beginners. Weng (1982) (as cited in Bruhn, 2002) found "difficulties with dexterity, manual skills and psychomotor problems with rhythm and coordination" (p. 62). Klueppelholz (1989) (as cited in Bruhn, 2002) reported further issues that affect learning including hearing issues, and skill-related issues such as knowledge of music theory, sight reading skills, and maintaining regular practice times. Compensating for these issues, Krampe's (2002) research reflects that music-related skills are positively affected by deliberate practice and the fact that "older adults selectively rely on those processing mechanisms that are less sensitive to age-related decline" (p. 774). In other words, as we age, we rely more on areas of crystallized intelligence (Coffman, 2009), whether that is motor memory, hearing linked to memory, or other areas of cognitive strength. Utilizing crystallized intelligence parallels Knowles' third andragogical principle that prior experiences of the learner provide a rich resource for learning. Also, in Garrison's overview of self-directed learning, a learning resource (the second premise) could be the learner's past experience.

The above discussion has provided a brief snapshot of research literature on the subject of the characteristics of adult learners. Next, I examine the second theme of this literature review, motivation—why a third-age adult chooses to take up playing a musical instrument (initial or entering motivation) and what factors affect sustained motivation (task motivation or perseverance).

Motivation

Initial motivation. There are a number of reasons why people return to music later in life. In some cases, the research in this area is descriptive using interviews and surveys. In other research, larger themes are explored against human needs frameworks. Kleuppelholz (1989) conducted a survey investigating the reasons why third-age adults (N = 119) choose to learn a wind instrument. Table 1 presents the reasons given by participants. It is unclear, however, how open-ended or closed-ended the survey questions were.⁴

⁴ Limited information is available in English as this study is written in German.

Table 1

Motivation of Adults for Learning a Musical Instrument (Kleuppelholz, 1989)

(N=119) oldest surveyed- 76 years	
Reason given	Percentage
Activity	41%
For fun	32%
Let off steam	23%
Way of relaxation	19%
To prove oneself	12%
Nonverbal communication	12%
Get a better feeling for music	8%
Enhance creativity	4%
Social prestige	3%

A similar survey by Taylor and Hallam (2008) identified “achievement, choice, personal satisfaction, self-confidence, and enjoyment” (p. 290) as reasons for learning music. (Coffman, 2002a) identified larger themes including prior experience, personal reasons, musical reasons, and social reasons when defining why adults learn music. The following section of initial motivation to learn music is built around Coffman’s four themes.

First, many older adults who participate in music have had prior experience. Commonly they had musical parents, had music in the home as children, or participated in musical activities when they were young (Coffman, 2002a; Taylor & Hallam, 2008). In a study by Cooper (2001) involving 564 participants who were alumni of a university

in the United States, the results showed that 95% of those who currently studied piano had taken lessons as children. As young people, many learned music and are now indicating they would like to go back to music and improve their musical abilities (Coffman, 2002a; Gibbons, 1985; Myers, 1992). These goal oriented reasons for choosing to learn music are linked to *benefits* of learning music.

Second, when an adult takes up music for personal reasons, he or she is often searching for meaning in life and thus personal reasons are intrinsically tied to meaning-making (this is also outcome-based and tied to benefits). Baumeister and Wilson (1996), and Carlsen (1988) have developed frameworks of adult meaning-making. Baumeister and Wilson (1996)'s four aspects of life meaning that people can develop are listed below:

- A need for purpose. Purpose confers meaning on events by treating them as steps toward desirable outcomes. There are two main types of purpose: *goals* in the sense of objective circumstance and *fulfillment*, which refers to subjective states.
- Need for value and justification with a reliable criteria of right and wrong that can be used to make moral choices and define one's own actions as good.
- The need for efficacy involving an essential belief that one can make a difference in external events. Autonomy and control can satisfy this need.
- The need for self-worth. Some positive affirmation of the self is necessary to satisfy this, usually involving finding means of regarding oneself as superior to

others, whether this is based on membership in an elite group or on individual attributes and accomplishments. (pp. 323-325)

Baumeister (1991) (in Taylor & Hallam, 2008) claims that personal musical identity is tied to personal motivation and explains that *how* adults choose to use their musical skills relates to the way they use music to create meaning for themselves. Simply put, adults can feel more personally fulfilled when they play music.

A second framework of adult human needs is presented by Carlsen (1988) (as cited in Boswell, 1992). Adults have:

- Identity Needs: to be perceived and respected for one's uniqueness, to find creative outlets for that uniqueness, and to continue to grow in the meaning of that uniqueness;
- Participation Needs: to actively participate in success, to create and complete personal goals, and to find rewards valued by one's culture and by oneself;
- Partnership and Intimacy Needs: to blend self with another, independence with dependence, autonomy with intimacy. (p. 39)

Boswell (1992) makes the link between Carlsen's list of basic human needs and the value of music participation. He writes:

Making music has the power to fulfill the need for identity, participation, and, partnership. Lifelong learning in our middle and later years, expressed through such activities as learning to play a new instrument or participating in large and small ensembles, assists us in understanding the patterning that has shaped our

lives and opens our eyes to new possibilities. Along with it comes new awareness of the influence and meaning of our affective experiences. (p. 39)

Both Boswell's and Baumeister's needs frameworks align well with the second principle of andragogy: self-concept.⁵

Third, Coffman and Adamek (1999) surveyed 52 members of a seniors' volunteer wind band using a mixture of open-ended and closed-ended questions. A "desire for active music making was a primary motivator among seniors' reasons for joining a band program, but so was a desire for socialization" (p. 84). Results showed that these seniors were seeking a fulfilling quality of life and considered music making very important in this quest. In other studies (Jutras, 2006; Klueppelholz, 1989), fulfilling a lifelong desire to learn or return to music is the most important motivation for many people. In Jutras' (2006) study, 711 third-age people who studied music rated in a survey what was most important to them when taking up music in three major categories: skill benefits, personal benefits and social/cultural benefits. Skill benefits and personal benefits ranked higher than social/cultural and *Dream Fulfilled*, a sub-category of personal benefits, was the highest ranked reason for taking music.

Fourth, social reasons are considered an important motivator to learn music in an ensemble setting (Bruhn, 2002; Kennedy, 2009). When people come together to make music, a social bond is formed. Music-making is a venue by which people can form friendships (Coffman, 2002a) and keep social connections alive. Once adults have chosen

⁵ See page 2.

to join a community band, the challenge for music directors is retention. Hence, understanding motivation to persevere is key.

Sustaining motivation. People have varying degrees of motivation to persevere when they join a concert band as third-age adults. Gibbons (1983) asked a group of 152 elderly people to evaluate their current and desired musical skill level and the majority indicated that they would like to improve their musical skills. As directors of music ensembles, it is not enough to know that the older adult members of one's ensemble want to improve in general. The following section examines literature that discusses more specifically what sustains motivation in third age learners.

Certainly, initial motivations or purposes for beginning music in the third age—meaning-making, personal needs, musical needs, and social aspects—also act as aspects of sustaining motivation. However, Gates' (1991) *theory of participation*, juxtaposed with a learner's *level of aspiration* (Atkinson & Feather, 1966), provide further insight into sustaining motivation.

Gates' theory of participation (1991) describes six levels of participants in musical activity: dabblers, recreationists, hobbyists, amateurs, apprentices and professionals. Each of these participant categories carries with it a different expectation of the music making experience. Whereas the dabbler is interested in trying many things but not becoming serious about any, the amateur considers music as "serious leisure or potential work" (p. 13). Gates' participation theory can be compared with Atkinson's (1966) "*level of aspiration*" model of motivation. Atkinson ascertained that choices (like choosing to

join a community concert band) are a function of expectancy and value—people choose to do or keep on doing what they think they can do and what they value doing:

The changes in motivation produced by success and failure, which account for changes in *level of aspiration*... assume that success produces an increase, and failure a decrease, in motivation of the task. The result in each case is some loss of interest in the initial activity and a stronger tendency, on a subsequent occasion, to engage in a different activity. Following success, the change in strength of achievement-oriented tendencies favors an increase in level of aspiration. (p. 337)

As a director of a community concert band, this seems obvious but one can easily creep over the line where a person's fear of failure (afraid they can't accomplish what is asked of them) overcomes their confidence of success. Similarly, Garrison (1997) refers to Atkinson's level of aspiration as *expectancy* (p. 26), meaning that the learner needs to believe that a desired goal is achievable. In a novice community band, Gates' (1991) six levels of participation are worthy of consideration. A *dabbler* is not going to have the same expectancy as a *professional*; therefore his or her motivation profile will appear different. Yet the goal of a performing ensemble is to operate as a unit, regardless of the differences of the levels of participation of its individual members.

Like Atkinson, Garrison and Gates, Schunk (1991) reports on research that investigates *self-efficacy*, the belief in being able to succeed at a task, and how this relates to sustaining motivation. Linnenbrink-Garcia, Maehr, and Pintrich (2011) also found that

learners with strong self-efficacy beliefs were able to master various tasks better than those with poorer self-efficacy and further, that strong self-efficacy became a predictor of learning and achievement. Furthermore motivation improves when learners feel they are making progress (Schunk, 1991).

If level of aspiration, self-efficacy, and expectancy are means of understanding and establishing motivation in learners, the literature points to the need to combat low self-esteem as one of the biggest challenges for adult music learners' musical performance. Both Gembris (2006), and Taylor and Hallam (2008) maintain that low self-esteem is more of a factor affecting musical abilities than a decline of learning abilities. Orlofsky and Smith (1997) point out more challenges to teaching adult students as well. Some adult music students will struggle with the fear of learning a new skill, or have generalized feelings of failure. Second, busy adults who don't have time for adequate practice may not achieve goals they have set, and this is a challenge for teachers/directors.

When a third-age learner fails to believe that a goal is achievable, that loss of confidence affects his or her ability to play well. Furthermore, when Atkinson's (1966) level of achievement or Garrison's (1997) expectancy have tipped over the line towards failure, a loss of sustaining motivation may lead the struggling adult learner to reconsider whether or not it is worthwhile to continue. Consider Taylor and Hallam's (2008)

example of James,⁶ a participant in an older beginner piano study. James had to simplify his goals and make them more achievable in order to maintain motivation. In his words, “If you know there’s something difficult coming that I can’t do, it puts me off my stride sometimes. It makes me feel frustrated” (p. 292). James needed enjoyment in his learning experience. He explained: “Enjoyment comes because it works and is to do with being satisfied” (p 292). For whatever reason a person is losing motivation, whether it is the inability to achieve a level of aspiration or enjoy the experience, adults also value choice. As one director commented in Coffman’s (2009) study: “learners can always vote with their feet and leave” (p. 232).

Heckhausen (2005) addresses the role of motivation of third age learners from the perspective of self-directed learning. She describes older people as “individual agents in their own development who are striving to optimize their potential to control their environments and important outcomes in their lives” (pp. 244-245). Heckhausen (2005) divides this tendency into “*primary and secondary control striving*” (p. 245), which has implications for motivation in older people. Primary goal striving refers to direct goal pursuit and secondary goal striving is behavior and thinking directed at one’s own motivational resources such as imagining the benefits of learning a piece of music and avoiding being distracted from doing so. These two motivational aspects work together.

Values also play a role in sustaining motivation. Eccles (2005) defines four components of values in achievement motivation in terms of task value:

⁶ A pseudonym

- Importance: how important doing the task well is to the person.
- Utility: how useful the person considers the task for future goals.
- Interest: how much the person enjoys or likes to do the activity.
- Cost: what must be given up to achieve the task, such as time or social cost.

(p. 109)

As long as learning music can be considered important, useful, interesting and worthwhile, the participant may choose to persevere through the challenges of the learning process.

One aspect of motivation that is important to tie together with the above aspects of sustaining motivation is Knowles's sixth principle of andragogy, that motivation in adults is generally intrinsic. Elliot and Church's (1997) research examines goal achievement and intrinsic motivation through a series of questionnaires and the authors suggest correlations with pre-existing literature. Their resulting model of achievement motivation directly links mastery to intrinsic motivation. Elliot and Church (1997) conclude: "Successful negotiation of many achievement settings may entail the simultaneous adoption of a mastery goal that would presumably facilitate intrinsic motivation" (p. 229).

A goal of educators is to help learners achieve intrinsic motivation. In working with third-age music learners, this deeper internalizing of motivation can have meaningful outcomes, and Csikszentmihalyi's research into this subject is significant (Csikszentmihalyi, M., & Csikszentmihalyi, I. S., 2006; Csikszentmihalyi, M., 1997).

Csikszentmihalyi examines what people experience when they find themselves completely involved in something “to the point of forgetting time, and everything else except the activity itself” (Csikszentmihalyi, Abuhamdeh, Nakamura, 2005, p. 600). He calls this state of being *flow*. A music ensemble that has achieved mastery is one where the individuals within the ensemble are performing at their absolute best and may likely experience flow, both individually and collectively. The authors explain:

Clear goals, optimal challenges, and clear, immediate feedback are all necessary features of activities that promote the intrinsically rewarding experiential involvement that characterizes flow. Conditions necessary to achieve flow are a sense of control by the person involved, clear goals, a balance between perceived challenges and perceived skills, and a dependence on clear and immediate feedback. This feeling of flow, created under these conditions, promotes intrinsic motivation. (pp. 602-603)

Andragogy, self-directed learning, and motivation are interconnected and interdependent, yet how an individual third-age person learns, the reasons he or she comes back to learn music, and what motivates him or her is distinct (Coffman, 2002a; Cooper, 2001; Jutras, 2006; Myers, 1992; Taylor & Hallam, 2008). In consideration of the literature reviewed above, the music director has much to keep in mind, particularly if his or her teaching experience and training has targeted primarily the school-aged learner. Kruse (2009), one of the few researchers who have done studies on older adults learning music in a concert band, made the following conclusions about motivation:

Group dynamics were key factors in sustaining music participation for nearly all of the respondents. The degree to which individuals were satisfied with musical experiences depended on the level of musical difficulty, the teaching styles of instructors, the ownership and sense of belonging to the larger community, and a strong awareness of reciprocity within that community. (p. 218-219)

In this section, research was reviewed regarding sustaining motivation. Level of aspiration, fear of failure, self-directed learning and intrinsic motivation, values, and experiencing a sense of flow were themes sustaining motivation. The next section contains a review of literature regarding perceived and actual benefits resulting from third-age adults' music making.

Benefits of Learning Music in the Third Age

Perceived benefits. The benefits of learning music later in life have been investigated by means of surveys, which lead to anecdotal feedback from participants. In addition, cognitive benefits of learning music have been identified through neuroscience research.

Participant feedback of personal benefits of studying music were participants' self-perceptions of the mental, physical and emotional health benefits that come from studying music (Coffman, 2002a; Gembris, 2006). Coffman's more detailed study (2008) of band members of New Horizons International Music Association Musicians (N=1652) examined how to better understand older adults' experiences in making music.

One of the purposes of the study was to determine the perceived benefits of music making in Hew Horizons groups. Participant comments revealed that 74% cited emotional benefits, 24% noted physical benefits, 21% cited cognitive stimulation, and 20% noted social benefits.

Perceived benefits of learning music are interconnected to initial motivations to take up music. In Jutras' (cf. 2006) study, skill benefits, personal benefits and social/cultural benefits were considered reasons to take up music learning, yet are also outcome-based. For example, to fulfill a life-long dream (a personal benefit in Jutras' study) was the highest ranked reason third age people take up playing music. To fulfill a lifelong dream to learn music is an initial motivation (purpose to start) a sustaining motivator for continuing, and a benefit (dream fulfilled) as an outcome.

Cognitive Benefits. Neuroscience researchers have frequently observed that aging effects are more pronounced for fluid skills, such as cognitive processing speed, than for crystallized skills, such as long-term memory, factual knowledge, judgments based on prior knowledge, or decision-making (Park, Smith, Morrell, Puglisi, & Dudley, 1996) (as cited in Bartlett, 2002). Fighting decline by building fluid intelligence, such as learning new music, in turn positively affects crystallized intelligence (Krampe & Ericsson, 1996). Cavanaugh's (2006) research of cognitive benefits of adult music learning has shown that mental abilities (in terms of fluid intelligence and crystallized intelligence) do not exhibit uniform declines as one ages, and in fact, crystallized intelligence (life experience reasoning) actually can increase with age and activity (p. 284). Although there are only

limited studies that investigate the increase of fluid intelligence on adults practicing music, research shows that fluid skills that have fallen to disuse can be reactivated by instruction and minimal practice, rising again to levels comparable to younger adults (Heckhausen, 2005, p. 242). Also, deliberate practice that maintains current skills (crystallized intelligence) while adapting that current knowledge with new skills (fluid intelligence) allows the older adult to continue to learn music with valuable cognitive benefits (Krampe & Ericsson, 1996). Lastly, (Heckhausen, 2005) ascertained older adults can acquire new fluid skills, provided a lack of time constraint and cognitive load. Bartlett's (2002) findings agree:

Tasks requiring rapid acquisition of new patterns may be more difficult for seniors but tasks requiring access to musical structure may be equally easy for seniors and young adults. We should keep in mind that all these patterns are relative: In almost all cases, even when senior adults were at a disadvantage, they were well above chance performance or in other ways showed they could complete the tasks, even if less quickly or effectively than young adults.

Although our experiments were not designed with training or practice components in mind, we are confident that the intelligent participants in our studies would find ways to at least partially compensate for age- or experience-related disadvantages, given time and opportunity to do so. (p. 24)

Considering the above research findings, Cohen's (2002) assertion that there is no cognitive barrier to beginning or continuing music later in life appears reasonable; this is good news indeed.

Third aged adult music-making has also been studied in terms of promoting brain plasticity. An important aspect of brain plasticity is how the brain is built to learn new things and builds 'plastic' neural pathways as a result. This brain-training is not fixed to a particular age. When we see people relearning how to walk or talk after a stroke, after that particular part of the brain has been damaged, for example, we are seeing brain plasticity at work. Other examples of how music-learning has been incorporated into rehabilitation programs include:

- Dementia- Music training and music therapy show positive results with seniors with dementia (Ahonene-Eerikainen, Rippin, Sibille, Koch, Dawn, 2007; Koger, Chapin, & Brotons, 1999; Wan & Schlaug, 2010).
- Parkinson's disease- Parkinson's choirs around the world exist in part because research suggests that singing (as opposed to speech therapy) can improve the vocal production of Parkinson's sufferers (Sinnema, 2011).

Brain plasticity is also credited for transfer affects, such as music training to auditory perception, fine motor abilities, spatial, verbal and mathematical performance (Wan & Schlaug, 2010, p. 570; Gruhn & Rauscher, 2006).

Regarding normal aging, certain deteriorations are taking place in the brain such as an increase in mental 'noise,' and declines in memory and agility (Merzenich, 2009).

Engaging in activities, which promote growth of neural plasticity, can help reverse these symptoms of aging (Merzenich, 2009). When various skills have to collaborate to do a task, it is called “coactivation” (Gruhn & Rauscher, 2006) and the result of this is a “widely distributed network” (p. 450) of brain activity, which is building a healthy and active mind. Wan and Schlaug (2010) argue learning a musical instrument is considered an excellent [coactive] activity because “older individuals need to engage in demanding multisensory, cognitive, and motor activities on an intensive basis” (p. 573) to effectively rebuild and maintain plasticity. The conclusions of Johansson (2002) (Senior Scientist, Division for Experimental Brain Research, Wallenberg Neuroscience Center, Sweden) deserve the last word on cognitive benefits of music learning:

From the point of view of music and aging it seems clear that current neuroscientific knowledge supports the notion that musical activities have extensive effects on the human brain and quality of life from early childhood to the end of life. (p. 54)

Physical well-being. In addition to cognitive benefits of music learning for older adults, Zelazny (2001) (as cited in Coffman, 2002b) asked four older adults with hand osteoarthritis to complete sixteen 30-minute sessions of electronic keyboard playing over a four-week period. She observed increases in finger range of motion, strength, and dexterity and decreases in self-reports of arthritic discomfort.

In a quantitative study which utilized blood tests, Koga (2005) examined quality of life and the physical and mental health benefits of music making for music learners

over 65 years old (N=100) using both an experimental and a control group. The program was designed for students with little or no musical background, and participants were given 55-minute sessions each week for 20 weeks in a group setting. Koga's results indicated:

A decrease in anxiety, depression and perception of loneliness [in the experimental group] while very little change occurred for members of the control group. Blood tests indicated a 90% increase during the test period in level of human growth hormone (hGH), which normally decreases at a rapid rate as one ages. Higher hGh increases energy and sexual function while decreasing the occurrence rate of illnesses related to aging. (2001, pp. 20-21)

Both the perceived and measured benefits of music-making in third-age adults are compelling and therefore the scarcity of available research in this field is a concern. Hopefully with an aging population, more interest will be given to this subject and research will continue to grow with the same positive results shown in this review.

Summary

The preceding review of literature explored three areas of research: (a) adult learning, (b) motivation of adult learners, and (c) benefits of learning music later in life. Due to limited available research on third age adults participating in a community band, much of the review examined general adult learning theory and motivation. What the general adult learning literature does offer, though, is insight into how adult learning can be considered against the context of the novice community band member.

Motivation literature of the older adult in music gives many reasons third agers return to music. These reasons—social, prior experience, personal fulfillment, or creating meaning for themselves—stem from qualitative research and provide a solid foundation for further qualitative study on initial motivations for learning music in the third age. Although the sustaining motivation literature is limited, the available general literature lends itself well to music learning. Certainly level of aspiration theory helps directors be sensitive to what expectations can or cannot be put on individuals in the ensemble.

Directors are also challenged to prevent fear-of-failure and low self-esteem amongst band members as research indicates this negatively impacts motivation and will eventually impact the musicality of the ensemble (and the membership). Most importantly, the more successful a director is at creating a meaningful experience for the members of the ensemble, the more the members will achieve intrinsic motivation, mastery and flow.

From the emerging music cognition literature examining benefits of music learning later in life, it is encouraging that stereotypes that insinuate that music learning is for the young are found to be untrue. Encouraging as well are the reports originating from research on the physical and cognitive benefits of learning music, particularly for those suffering from such ailments as Parkinson's disease, dementia, or even minor depression. As the body of research investigating the benefits of music learning increases, so hopefully will support and participation rates of music programs.

In the following chapter, the methodological framework for this study will be presented. I will argue how a qualitative case study of five novice third age learners in a community concert band will address the research issues with the intent of gaining further insight and understanding to inform instruction.

CHAPTER THREE

Methodology

Introduction

The purpose of this study was to investigate learning styles, motivations, and perceived benefits of third-aged novice music learners in a community concert band to better inform instruction. This chapter describes the methodology used to develop the study and is organized into the following sections: a) a description of case study research and an explanation of how that method supports the goal of this project; b) a detailed explanation of the procedures and tools for data collection; and c) an outline of the processes for completing the analysis and reporting the study.

Case Study Research

My first task, after having becoming informed by the literature, was to select a research design. Denzin and Lincoln (2011) write:

A research design describes a flexible set of guidelines that connect theoretical paradigms, first, to strategies of inquiry, and, second, to a method for collecting empirical material. A research design situates the researcher in the empirical world, and connects them to specific sites, people, groups, institutions, and archives. A research design also specifies how the investigator will address the two critical issues of representation and legitimation. (p. 14)

An instrumental case study (Stake, 1995) was chosen as the research design as I deemed it would be the most fitting method of inquiry for my purpose. An instrumental case

study, in its simplest description, is the means by which one will gain insight and understanding of a particular situation or phenomenon, with the case playing a supportive role and facilitating understanding of a larger issue (Stake, 1995).

The following section describes how an instrumental case study supports Denzin and Lincoln's research design by:

1. Identifying strands of inquiry and explaining how those strands can be investigated through instrumental case study.
2. Creating an appropriate *case*, which will create a set of data that grants meaningful insight of the issues.
3. Gaining a deep understanding the participants' experience through triangulated data collection so the reader will more deeply understand the issues, and in turn, inform instruction.

Strands of inquiry. Research for this project began long before I thought about interviews, fieldwork or methodologies. Research began when I started to reflect on, and question the distinctions between my instructional styles of directing young daytime students and evening adult novice band students. For instance, the pace of learning shifted between the two groups and the length of time between transitions was entirely different. Learning issues for my adult novices were different than those of my young students and I wasn't sure I was doing everything possible to give my adult ensemble a meaningful experience. Once themes from the review of literature began to emerge, these strands of inquiry I had about my instruction began aligning into those themes.

These themes became the ‘issues’ of this case study. Issues in case study research are the emerging (and pliable) lines of inquiry. Stake (1995) describes further: “Issues are not simple and clean, but intricately wired to political, social, historical, and especially personal contexts. All these meanings are important in studying cases” (p. 17). Yin (1994) recommends that these issues are generally *how* and *why* questions (p. 21) which concurred with my emerging themes. Why do third-age learners take up learning a wind instrument? How are they motivated to continue? How do they want and need to be instructed? How do they believe they benefit from this experience?

These issues led to the development of a conceptual framework that guided the research (Baxter & Jack, 2008). This framework also created important boundaries so that the case study did not lose focus or attempt to answer too many questions. Baxter & Jack (2008) advise the following binding principles on the case study:

- bound by time and place (also in Bresler & Stake, 1992, p. 82)
- bound by activity
- bound by definition and context (p. 546)

Since the issues of this project are broad and could easily become out of control, I placed the boundary of time—a study of three rehearsals over 16 practices (4 months); the natural boundary of place—one community band in central Vancouver Island; the boundary of activity—third age adult novice wind band learners in a community wind band in central Vancouver Island; and the boundary of definition and context—three lines of inquiry only are explored with the five participants of the case study who are all

members of the community band. A final form of boundary on the case study is made by classifying it as an *instrumental* case study which means that the goal was to gain insight into a general question by studying a particular case (Stake, 1995, p. 3). The study was bound with the focus on one case only, the learning experience of a group of five third-age wind instrument novices in a community concert band in central Vancouver Island.

Creating the case. The goal in creating the case was to define a manageable framework. Yin (1994) recommends framing research with five components. The first two components are to (1) define the study's question and (2) to define its issues (Yin terms these issues *propositions*). These first two components were defined as follows:

1. What should I know that is specific to the third-age novice music learner?
2. What are the learning needs, motivations and perceived outcomes of third-age novice music learners?

The third component is that the researcher needs to define the case, which is also called its unit of analysis (Yin, 1994, p. 21) and is articulated as the group or individual I have chosen to study to best try to answer what questions I have. Therefore my case (unit of analysis) was: five third-age adult novice wind instrument learners in a community concert band studied over a four-month period. This case addressed my question: By studying novice third-age learners from one community concert band over a period of 4 months, what can I learn to better inform instruction of third-age music learners? The fourth and fifth components Yin (1994) recommends for the research are the logic linking

the data to the propositions and the criteria for interpreting the findings (p. 20-27).

This part of the case study will be further addressed in the Data Analysis section of this chapter.

Seeking deep understanding. Stake (1995) describes the case study as “the desire to more deeply understand participants’ experience and to more clearly understand the complexity of the personal journey of process” (p. 38). Case study researchers use several strategies to accomplish this. *Triangulation*, the use of multiple sources of evidence, is one aspect of case study that elicits deeper understanding. Data source triangulation is also an effort to see if what the researcher is observing and reporting carries the same meaning when found under different circumstances (Stake, 1995, p. 113). This additionally helps the researcher analyze the validity of the data. Yin (2009) addresses the relationship between triangulation and validity: “The internal seeking to establish a causal relationship, whereby certain conditions are believed to lead to other conditions, and is distinguished from spurious relationships” (p. 40). Furthermore triangulation helps to develop converging lines of inquiry (Yin, 1994, p. 92), what we would call *teasing out themes* in the analysis.

Deep understanding of the process is also the role of researcher/observer who is “the person most responsible for interpretations in the field, the person making observations, exercising judgment, analyzing and synthesizing” (Stake 1995, p. 41). The researcher/observer needs to be flexible enough to allow emic issues to emerge (issues from inside the case) as they relate to the etic issues (research questions brought in from

outside) (Stake 1995, p. 20). To this end, abundant description, validated through triangulation and accurate interpretation will be “sufficient for readers to participate in verification of the researcher’s interpretations and to make some of their own” (Bresler and Stake, 1992, p. 84).

Procedures

This case study was bound by the following limitations: All participants shared the commonalities of being a member of the same novice wind band, fit the profile of a third-age adult, and were either learning their instrument as an absolute beginner or coming back to playing music after a significant hiatus. It was practical and convenient that the people who were instrumental in inspiring my research questions were from the same context as that from which I drew my participants, the community concert band. Yet in case study research the interviewer is neutral (Fontana & Frey, 2000) and the non-interventionist role of researcher is essential. From an ethical point of view, power-over was a potential problem in this case study, as I was the co-conductor of the community band from whose membership the participants were selected. This issue was resolved by my stepping aside from my role as co-conductor for the duration of the four-month data gathering period.

Issues of privacy were also considered as case study research shares an “intense interest in personal views and circumstances risking exposure and embarrassment on the part of the participants” (Stake, 1995, p. 447). Therefore to protect the confidentiality

and identity of my participants, the title of the band was not included in this study, and the real names of the participants were replaced with pseudonyms.

Approval from the Human Research Ethics Board at the University of Victoria was received prior to commencing research (Protocol Number 11-393).

The research process began late in October 2011. The other co-conductor of the band consented to my research proposal (See Appendix 1). In order to make sure no pressure was applied to potential participants, a third party, who had no affiliation with the band or its members, introduced this project to the band. I was not in attendance at the time. This person handed out a letter of information to potential participants (See Appendix 2). Five band members who fit the required profile and knew they were available for the duration of the project demonstrated interest in participating in the study and subsequently completed the consent form (See Appendix 3) and participant profile questionnaire (See Appendix 4). Within the consent form was a detailed purpose, plan and time requirement.

The data-gathering period began October 15, 2011 with participant profile questionnaires and concluded with the final interview March 24, 2012. Next, semi-structured interviews were conducted individually with each participant (See Appendix 6). The semi-structured interview questions were created on the advice of Bresler and Stake (1992) who write:

The goal of semi-structured interviews is to obtain observations that the researcher is unable to make directly, secondly to capture multiple realities or

perceptions of any given situations, and finally, to assist in interpreting what is happening. Semi-structured interviews, with topics or questions predetermined, allow latitude for probing and following the interviewee's sense of what is important. (p. 85)

In order to remain as objective as possible, I also created a script for the semi-structured interviews (see Appendix 5) to support the guidelines enumerated by Fontana and Frey (2000). They recommend when interviewing people:

- Never get involved in long explanations of the study.
- Never deviate from the study introduction, sequence of questions or question wording.
- Never let another person interrupt or answer.
- Never suggest an answer, disagree with an answer, or give personal views on the topic.
- Never interpret the meaning of a question; only clarify if necessary.

I made every attempt to maintain these protocols during the semi-structured interviews except for the occasions where I would encourage further information on a point the participant was making or encourage the participant to take a story deeper.

Once all preliminary interviews were completed, I scheduled the first of four guided reflection journals (See Appendix 7), which was for November 2, 2011. To allow for emic issues to emerge, I always left room for open-ended comments from the participants in their reflection journals. I scheduled the remaining three journals to be filled out on

December 7, 2011, January 25, 2012 and February 29, 2012. Due to a school closure on January 25, rehearsal was cancelled and for the following three weeks, the majority of the participants or myself were unavailable for rehearsal. On the three rehearsals that participants did fill out a guided reflection journal, I also completed a field note template (See Appendix 9). The goal of the field notes was to recreate the activities of the rehearsal as quickly as possible after their happening and to illuminate important points relevant to the research issues (Phelps, Sadoff, Warburton, & Ferrara, 2005). Following the conclusion of the last guided reflection journal, I re-interviewed the six participants individually as before (mid-March 2012) (See Appendix 8). I felt it was important enough to cross through a performance season in the duration of this study because a novice band requires considerable time for performance preparation and as performances approach, the learning experience changes. I wanted to have the opportunity to observe the participants' experience as they improved toward the Christmas performances and then began practicing the new music of the spring performance season.

Data storage

All personal data and paper files were stored in a locked filing cabinet and all the computer files were password protected and are only accessible by myself and my graduate supervisor. I am the only person who has the right to keep all the original data for one year past the conclusion of my research but I may eventually use the conclusions from this research to create a handbook for music educators or write further articles.

Tools for Data Collection

The participant profile sheets were submitted on paper with participants' signed consent forms. The five guided reflection journals were handed in on paper or emailed shortly after the designated rehearsals. I kept the filled-in field notes template with completed participant guided journals according to date. The semi-structured interviews were recorded on a Zoom recorder and then translated via Dragon Dictate to text and copied into a Word document.

Data Analysis

Yin (1994) recommends five components that frame case study. The first three were presented in the "creating the case" section of this chapter. The fourth and fifth components are the logic linking the research data to the issues, and the criteria for interpreting the findings (pp. 20-27). The three issues: (a) how do third age novice music players learn, (b) what motivates them, and (c) what benefits do they perceive they get from the experience, guided the design of the interview questions, personal profile questions and guided journals. Field notes provided an in-the-moment perception of the participants in the rehearsal process over a period of four months.

To logically link the data to the issues, I used *process* as a linking theme. Case study research emphasizes the importance of process (Yin, 1994; Stake, 1995) and is explained further by Merriam (2009):

The overall purposes of qualitative research are to achieve an understanding of how people make sense out of their lives, delineate the process (rather than the

outcome or product) of meaning-making, and describe how people interpret what they experience. (p. 14)

Since this study's issues are process-based and can change over time, gathering data over four months created the chance to study the process of learning, motivation and outcomes. Data collected from multiple participants and in a variety of ways created the opportunity to craft an in-depth story of music learning and to truly examine this process.

The fifth component (Yin, 1994) of framing research is the criteria for interpreting the findings. Because the inquiry took place over time, the material was analyzed first by examining each individual participant (Chapter 4). Each participant's data was analyzed on its own with minimal comparison from my field notes. Much of this information came from the semi-structured interviews.

Following that, there were four main steps to the process:

1. Relationships, issues, and categorical data were teased out and examined in terms of their thematic category to more deeply understand and report on the case (Stake, 1995). This is Chapter 4.
2. These themes were compared and contrasted in consideration of the three issues between the participants, the context, and eventually against current literature (Chapter 5).
3. Data was re-analyzed seeking emergent themes and sub themes (Creswell, 1998) against the issues merged.

4. Participants read the sections of this project which utilized their data and gave approval.

Summary

This chapter presented the means by which an instrumental case study investigated the learning styles, motivations and perceived outcomes of five third-age participants learning music in a novice wind band in central Vancouver Island. The inquiry was based on Yin's (1994) five components of framing research. Data was triangulated through interviews, guided journals and field notes. This data was collected over a four-month period. Chapter 4 will present the context of the study and profiles of the six participants. Chapter 5 will present the analysis of the five participants against the research issues. Chapter 6 will discuss emergent themes across the all the issues (lines of inquiry) and relate these themes back to the initial purpose of the study: to inform instruction.

CHAPTER FOUR

The Context and the Participants

The Context

I walk into the band room at the high school close to the 6:30 P.M. start time for the community concert band rehearsal. The side door is propped open for band members to use, and the chairs and stands are already all set up. It is a terraced room with the director on a stool on the lowest level with three tiers for the band. There are several large rock drum kits on the second level; a multitude of guitar and bass amplifiers along the back wall; keyboards, amps and keyboard percussion by the door on all three levels; and stacks of chairs and stands in the far corner. Some people are already seated with their instruments set up, either visiting or trying a few notes. Others are setting up their instruments in another part of the room while more band members continue to arrive and are hauling their gear in through the door. There are a few middle school band teachers in the group, most of them working on a secondary instrument. I notice a lot of grey hair and hearing aids. But there are some younger people here and there with the youngest being about 30 years old.

The director is taking attendance and then calls out a greeting. I see quite a few empty chairs in the room. The players settle down and one more person comes through the door. The director reminds people that the Christmas performances start the second weekend of November and asks if everyone has their 25 or so pieces in alphabetical order. He announces the first piece, and since it is October, this novice group is already

working on Christmas music. Although it is easy grade-one music,⁷ it takes a series of stops and starts and sections being repeated with players making adjustments in order for the group to play the piece from beginning to end. The sousaphone player arrives and has to duck through the door because of the huge instrument wrapped around him. He calls out a greeting to everyone when the music pauses. Twenty minutes later, the first piece has been played through to the end. More chairs are filled and more greetings are sent around the room. There are about 23 people in attendance. This evening the band is somewhat balanced with a drummer, baritone saxophone, sousaphone, two bass clarinets, five trumpets, one trombone, one French horn, three clarinets, three tenor saxophones, two alto saxophones, three flutes, and one oboe. Looking at the member list, there are almost the same number of men and women in the band: 16 men and 14 women. Women dominate the flute (and solitary oboe) section, and then genders are shared more evenly in the clarinets, bass clarinets and alto saxophone sections. Tenor saxophones, basses, trombone, horn, drums and trumpets are all men with two token women. The director asks if everyone is available for the November Christmas performances and a discussion ensues about place and time, and I hear some mumblings about the venue.

The next piece is cued, and it too takes about 25 minutes of off-and-on starts and stops before the group reaches the end of the piece. It is considerably more difficult and longer than the first selection the group played. The director has said “cut!” numerous

⁷ First and second year band music is termed as Grade ½, 1 and 2 music, and novice players generally get comfortable up to the Grade 2 level music. By the time a student reaches Grade 10 in school, the music they play in school concert band can range from Grade 3-4. Very complex band music is Grade 5-6.

times; he talks to individual sections, and then has those sections try certain passages again. This is particularly true for the thin clarinet section, whose players appear to lack confidence. The rest of the band waits patiently while one section or the other rehearses separately. Some sections seem to have more experienced players than others and are left more alone; the members are clearly used to this routine. A few clarinet chairs and a flute chair remain empty. It is now 7:20 P.M. and the third selection is cued up. The process repeats itself and song five is called at 7:40. The next two songs are run with fewer stops and at 7:55, the door starts swinging open as the members of the next band begin to arrive. The rehearsal finishes at just after 8:00 P.M. and the director thanks everyone for coming. A few players start to pack up to leave, and many others stand up and get ready to start the next rehearsal.

By 8:10 P.M. or so, about ten of the concert band members have left, and several other members have arrived as the dance band rehearses from 8:10 to 9:30. A number of the concert band members have switched instruments and the room has shuffled around. A clarinet player, who is one of the study participants, is now on tenor saxophone. A percussionist, another trombone player, and a guitar player have arrived to play in this ensemble. Many chairs have been put away, and there seems to be a sea of single reed players in the front row. The baritone saxophone player stays in the back row with the sousaphone player. These two players clearly enjoy their time together and have been visiting and making jokes throughout the evening. The dance band does not participate in the Christmas music, and thus are rehearsing pieces that will be performed in February

at a Kinsmen Seniors' dinner. At 9:30 P.M. the second rehearsal is finished and the director asks if anyone is going for a beer at the local pub, but tonight there are no takers. The room gets put back to order—chairs and stands are restacked in the corner, instrument cases are snapped shut, and music is shuffled back into the folders. A number of these band members have formed a smaller performance group, a seven piece seniors' band, and I hear several of these folk discuss where they will be playing the following Monday. A middle school teacher colleague talks to me about how tired he is and shares with me the stress he experiences at school. The percussionist is talking to another person about her recovery from back surgery. After a few minutes, people start finding their way out the door and the final two stragglers, including the director, take a final check around the room and leave.

The foregoing vignette presented a snapshot of the rehearsal process for groups involved in the study. On this particular occasion I abandoned my co-director duties and sat on the sidelines, observing the rehearsal and, in particular, the participants selected for the study. For the next four months, I abstained from conducting, and on two more occasions in that time, I directly observed rehearsals and compared my field notes against participant guided journals. This study focused solely on the community band and its members (not the dance band) to maintain clear parameters on the case. The following section introduces the participants.

The Participants

The remainder of this chapter introduces the five participants of this case study. The data sources were observational field notes from three rehearsals, profile questionnaires, participants' three guided reflection journals, and two semi-structured interviews per participant. The three lines of inquiry that were investigated in this study were adult learning, motivation of third age music learners in a community band, and participants' perceived benefits. These people shared with me their stories about why they had chosen to learn a wind instrument later in life, what they value (or don't) in their current music learning experience, what keeps them motivated (or what doesn't), and what they perceive to be beneficial about their music learning process both within and beyond the community band. Pseudonyms are used for each participant.

Since initial motivation to learn (or purpose for learning), and sustaining motivation (perseverance through the learning process or task) are observable independently and offer valuable insights on their own, these two types of motivation were investigated separately to create distinct sets of data. Therefore, the three lines of inquiry will now be presented in four sections. Each participant profile will be presented using these four sections: (a) initial motivation—the reason(s) the person took up playing a wind instrument; (b) learning styles—what are the participants' expectations and needs regarding learning; (c) sustaining motivation—what motivates the participants to continue; and (d) the perceived benefits of the participants. The data sources for parts a and d were primarily the participant questionnaire and interviews. Sections b and c

information sources were primarily the interviews, field notes, and guided journals. The four-month period of study offered the most information regarding the issue of sustaining motivation.

Kate

I've been in orchestras where it just flows, where you can't play a note wrong, and it's fantastic when that happens.

Kate has been with the band for less than one year, but has been a welcome addition to the flute section. She is a confident player on flute and occasionally doubles on piccolo. Kate misses quite a few rehearsals because, although she is 57 and could probably retire, she has chosen to continue working in her very unique field: a fish aquatic veterinarian working with infectious disease management of wild and farmed aquatic species. The reasons for Kate's hiatus from music are common. After her time playing music through her youth and first year of university, she stopped as life became too busy and didn't play again until joining the community band last season. Several events inspired her to return to music.

Motivation to return to music. Kate comes from a musical family and she tells the touching story of how a series of events related to her background inspired her to start playing the flute again:

Well my mother was a pianist and piano teacher. She and I used to play together all the time; she was my accompanist and that's important. The family is pretty musical, her side for sure: her mother was a concert violinist. They are Dutch

and survived the 2nd World War and part of how they got through it was they played music. Flute is all I've ever played. I kick myself for never learning that piano...

And then last year, well, the sequence goes something like this: my niece who is now 15 was picking up the flute in high school; my brother asked if we could borrow my flute for her. (I also have a cousin that plays it.) Well, a repair technician said it was a really good flute but she also [told me to get] down to the Seattle Flute Festival. I could see there [that] my flute was not good for a high school student. In the interim I saw the ad in the paper about the band.

From the above story, a deep connection to music involving her family and her heritage all played a role in Kate's return to music.

Approaches to learning. Kate's considerable prior experience in music gave her many skills to utilize when learning now. She also understands her learning strengths and is good at both sight-reading and listening, which enable her to learn by ear. Her earlier learning endeavors were orchestral, however, so she finds the concert band sound a very different environment. Kate also feels her rhythm reading (particularly jazz rhythms) and technique are her weaknesses; she compares the jazz and popular sounds, and the changing keys and time signatures, as unfamiliar compared to her playing classical music in her youth. Kate is analytical, and explains that she uses a variety of strategies during rehearsal to learn the parts accurately. She talks about "doing, relating, listening" as her favored learning strategy.

Sustaining motivation. Two main factors serve to motivate Kate in music: the social side of community band and the enjoyment of playing her instrument again. She also finds the musical ensemble dynamic interesting. As she said, “You get all that feedback from listening to people; like I can hear myself out of tune, or I just missed that incidental again, and all that sort of stuff.”

Although Kate finds playing enjoyable, the community band has quite a few less experienced members, so she finds the music too easy sometimes and she can become bored. Also, she is sensitive to the music being played at appropriate tempos, and when the director has chosen a tempo too slow, occasionally she loses focus and motivation. Kate also had to adjust her level of achievement goals, and has learned to play just for fun as it used to be a “very serious enterprise” for her.

Benefits. Kate is goal-oriented and would love to see the band play the music beautifully. Kate has experienced flow and is seeking it again: “I've been in orchestras where it just flows, where you can't play a note wrong, and it's fantastic when that happens.” She feels the community band is just not quite on that level, but has accepted that it is the way it is. She also shared that her time in the concert band has “re-tuned” her ear and reconnected her with music. This connection to music has multiple facets with Kate; her initial motivations to start music again connect to family, and so do her perceived benefits of playing music:

I was visiting my mother who is suffering from dementia these past 5 days in Pennsylvania, and I brought my flute with me and played for her. My sister-in-

law and youngest niece like to go in there and play as well when they visit. So my goal is to get her to play again, because even though she has dementia, her fingers are really strong and her fingers move along to what anyone else is playing.

The benefit for Kate goes beyond the personal pleasure she gets from playing, and the social aspects, to the gratification she experiences when connecting more deeply with her family and heritage. There is a sense of pride when she tells me about her grandparents in World War II, and when she sees how music breaks the barriers of dementia with her mother. Kate, by coming back to music, has rewoven herself back into her family's musical story.

David

Learning music makes me feel good and I'm glad I'm able to do it.

David is the first band member to come through the door; he sets down his clarinet and music bag, and immediately begins to set up chairs and stands. He is a quiet person with a ready smile and is the oldest of the participants in this study to have started a concert band wind instrument. He has enjoyed playing harmonica for fun since his youth, but had no formal musical training. So David, at age 71, spent a year taking lessons on clarinet, and then at the urging of another band member, joined the community band. He has now been in the band for five years.

Motivation to return to music. Taking up music is fulfilling a lifelong dream for David. He watched his daughters enjoy playing in bands through their school years and thought it “would be nice to be able to do that.”

Approaches to Learning. David works hard during band practice and 3rd clarinet provides plenty of challenge. The repetitiousness and slow tempos of the rehearsal style work well for him. David knows his learning needs well and uses a number of strategies; he practices regularly and finds experienced practice partners to help him learn the parts. Playing by ear comes more easily to him than sight-reading, and occasionally I observed him taping the rehearsal to provide himself with a listening reference at home. David had never read music until he started playing clarinet and finds reading and playing simultaneously difficult. He admits that his greatest challenge is to just get the music correct.

Age related physical issues also affect his learning; David talks about how his fingers won't always move as fast as he wants. When listening to the clarinets in the community band, I noticed they are a section with about three novice older learners and I could hear what he is talking about—those strings of eighth notes were often not so synchronized.

Sustaining motivation. When asked about what keeps him motivated, the first thing David said was, “I am improving, slightly, but improving. I keep telling myself that I can do it.” He says that no one else may notice the difference, but he does. David is smiling as he says this and I believe he enjoys his sense of achievement and is proud of

his tenacity. David consistently enjoys rehearsal and looks forward to the coming week; he feels supported and is comfortable with the rehearsal environment. David tells me that his involvement with the community band makes him want to play better and keep on practicing.

David is clearly more confident on harmonica than on clarinet and plays in a little group that performs at seniors' homes. "I get a lot of compliments when I play harmonica," he remarks. I think that David feels that the clarinet music is very challenging, beyond that intermediate level of challenge where most people can manage for a sustained length of time, but he understands through his background on harmonica that these goals are achievable:

I like learning songs that I have a good possibility of playing. Like Pirates of the Caribbean; I hope to play it better. I play that intro- really tricky- I play it all by ear. But it's a challenge for me.

Although David is self-motivated to improve, he also has confidence in the director and enjoys his teaching style. This leads to David's further enjoyment of playing in the band, and reinforces sustaining motivation.

Benefits. David gets a personal sense of fulfillment when playing music. Although he thinks playing is good for his brain, the benefit that means the most to him is more benevolent. He tells a poignant story about playing harmonica:

When I play harmonica, in my "Old Rubber Band" for places like Kiwanis Seniors' Center, I see some of the residents being wheeled in, mouths agape and

'dead' to the world until we start playing the old favorites they like. And then you see a foot move, keeping time with the tune and the eyes open up...Some start to sing and others just mouth the words...That's my reward.

Barbara

Playing music gives meaning and structure to my life.

Not many people can say they have had their picture reproduced millions of times, but Barbara has the unique claim to fame of being the woman on the Canada ten-dollar bill. An Indigenous female member of the Canadian military, she had the perfect profile. She also had the perfect profile for this study. Retired from the military, Barbara has dedicated considerable time to her music-making in the past few years. She was 56 years old at the time of this study and had taken a 25-year hiatus from playing music, eventually finding her way back by playing some piano around the age of 40. As a child, she played a little accordion for fun and played trumpet in her high school band. Now, she has been playing oboe in the community band for just over two years. But this is not her only instrument. She still plays piano, has also gone back to accordion (and currently performs in an accordion ensemble), and plays trumpet in another concert band here.

Rumor is, she is also planning to take up banjo!

Barbara is actually quite shy and appears to work hard to overcome this when she is playing the oboe, a very exposed instrument. She sits in the front row and is bent down over her instrument most of the time. She has reeds and water at the ready on the floor beside her. This shyness seems to oppose her personality; when visiting with her, she

used one of her favorite sayings, “I am licensed to carry a gun and am allowed to use it.” She calls this “overcompensation for a shy personality.”

Motivation to return to music. Barbara was very shy when younger and was too scared to ask for lessons—so introverted, she tells me, that she didn’t speak to people. Fear held her back. But her desire to return to music overwhelmed her reticence. She told me that music makes her feel good and recognizing that was enough for her to gather the fortitude to start again. Barbara had a long list of reasons for coming back to music: the desire to make music, the desire to express herself artistically, to fulfill a life-long dream, to build self confidence, and to play music with family.

Approaches to Learning. Barbara, like most third age learners, understands her learning strengths and weaknesses. She lets me know right away that she is tenacious and stubborn (as a positive quality); and she really believes that she can learn. She elaborates on her tenacity, “I’m not a good sight-reader; that’s one of my challenges and I know I may not get it on the first try by maybe it on the 41st try.” She also works to overcome rhythmic challenges by penciling in the counting.

Barbara understands the importance of listening when making music in an ensemble. She would like to see seating plans “shaken up” sometimes. She suggests moving the tuba to the front row, and others around so everyone can hear different sounds. Barbara enjoys attending rehearsal and has confidence in the director. This is important considering she still fights a fear of failure on occasion. She appreciates when the director hands her the jingle bells for a Christmas song because she knows it will take

effort to keep a steady beat. For the second time she lets me know that she writes in the counting, even on the jingle bell parts.

Sustaining motivation. Barbara believes that she can succeed at reaching her musical goals. This is a sustaining factor for her as I have learned she is very goal-oriented. She speaks of specifics such as being able to go quickly from D to E flat on oboe (apparently a tricky fingering), and getting a better tone on the high register. She is also enjoying that she is feeling more comfortable in the band as evidenced in the following comment: “When I first went there the director said, ‘you're killing the oboe.’ And I don't feel that anymore. My fingers don't lock up anymore.”

Barbara also says that she is motivated by challenges and the opportunity to extend her boundaries; she feels competent when she succeeds. Ongoing enjoyment motivates Barbara; she likes the social aspect of music and notes that it feels good to be part of the big group.

Benefits. Barbara cites various kinds of personal fulfillment when talking about how she benefits from playing music. She would like to be able to play for a group of friends and feel good and competent about it. She likes the feeling of expressing herself in a non-verbal manner. The social benefit is also important to her and she attributes music-making as a means to get to know many people.

Helen

For me it's about having fun. If you want to play an instrument---go for it!”

Helen has armloads of equipment as she comes through the band room door. A clarinet, a bag of music, and a tenor sax hang from her arms. She is talking with her carpool group as they make a single file line, carefully maneuvering between the computer stations on the left and the keyboards on the right. Helen and her crew have a forty-minute drive to get to rehearsal. Considering the location of the band rehearsals is in a town where a person can get most places in 10 minutes, this is admirable. She has a hoarse voice, which is, she has told me, a natural part of her aging. Helen is 65 years old, retired from conducting research in a hospital, and she moves with confidence.

Helen has been with the community band for five years. She spent her childhood in Los Angeles and then New York where her father was a professional big band musician and composer, writing arrangements for the likes of Hal Kemp and Jimmy Dorsey. Although she took private piano lessons as a child, she readily admits that she and her siblings were raised with no deep appreciation for music, and she really didn't understand the significance of what her father did until years later (something to do with royalty cheques). Although Helen did not play a wind instrument during her school years, she did sing in her high school and university choirs. By the age of 21, she was no longer around music-making people, she found playing the piano too solitary, and life got too busy. Helen stopped playing music. It was almost 30 years later when she first played music again, but this time she chose to play the clarinet.

Motivation to return to music. Helen describes the point where she made the decision to return to playing music:

When my musical father died in 1995, I suddenly realized how much I'd been missing music. Also, I had lost my job and badly needed something positive and different in my life. I was depressed. I happened to see an ad for a wind band at the right point in my life.

This interview excerpt shows how Helen returned to playing music for reasons of “wanting to make music, coming from a musical family, the need for enjoyment, and mental benefits.” In addition she shared that reasons for coming back to music were to make social connections and gain a sense of personal achievement. Therefore, ten years ago while still living in Edmonton, many factors combined to inspire her attend a Cosmopolitan Music Society open house for adults who might be interested in learning a wind instrument.

Approaches to Learning. Helen is a hard worker and is good at getting others involved and working hard as well. This is a learning strength she utilizes for herself:

I work hard at something that I know I'll get enjoyment out of so I'll practice a lot, I really do. I like to help others too, 'cause I knew how the stuff should sound so I can help others out with it.

Helen is challenged by rhythm and acknowledges she has to work really hard at that, but she is accepting of the challenge and not bothered or frustrated, just determined to work hard. She writes in the counting, or goes to the piano to try it with a metronome ticking. She also utilizes her good ear for music. Although Helen says playing music at her age

should just be about fun, she clearly makes a connection between doing well and having fun, because she works hard and plays very well.

Helen is clear about what she wants from the director. She wants to have input on the repertoire, be adequately challenged, share 1st and 2nd parts through the section, and have less starting and stopping during the pieces. I sense some frustration here as she mentioned these things on more than one occasion.

Sustaining motivation. When Helen started with the Cosmopolitan Music Society she began on clarinet:

*It didn't look too expensive and it had a big range, so I thought, "I'll learn that."
It was hard. The clarinets would meet once a week. And in these lessons the director would teach us theory...he was awful at it, but never mind... it was fun!
We did that for a semester. Our clarinet group had camaraderie, especially the three women. We went through the tough times together, making snide remarks to each other during rehearsal, and I think it was similar to what happens in the army during basic training. After Christmas we started to play together as a band and we were all terrified about that! Our director had never done beginner band so that was new for him too. He was very impatient with us, but he was so anxious to have a beginner band, you could see him gritting his teeth trying to control his temper.*

This story of Helen's is interesting because many people would have found the director's impatience detrimental to sustaining motivation, but Helen reacted by working hard and

sticking with clarinet for the past 15 years. Now in a community band in central Vancouver Island, what positively motivates others can negatively affect Helen's motivation. She feels the pieces are too easy and the continual stopping and starting in the middle of the selections frustrates her. Her advanced abilities are beyond these rehearsal strategies needed for less experienced players.

Helen is also goal oriented and motivated by those goals. She would like to get to the point where she is not afraid or worried about the audience anymore. She wants to improve her tone and learn to look at a new piece and be able to improvise on it. She also likes the blend of instruments and parts. "Getting to hear the sounds of the other parts around you," she confides, "you never get that in piano. You get to hear how they mesh together so that's kind of neat."

Benefits. Helen counts many benefits of her music-making. She cites social benefits, and a sense of personal achievement and satisfaction. She comments on her improved musicianship and connects it to being unafraid:

If I hear something and I have my instrument, I don't mind jumping in. I feel I've become more of a musician, and this is fine. I think too that part of being brave is the fact that we are older. You're not afraid to speak up or make an ass of yourself. (laughs)

This discovered fortitude has been the springboard for further benefits. Helen points out that with her improving expertise on music, she personally benefits in the following ways:

I get to make my mood be whatever I want when I play music. I've used playing to cheer me up or let me express joy - even express anger. I get an actual thrill hearing certain harmonies being sounded together and experiencing all the other music coming together around me.

When Helen first returned to music, it was at a low point in her life. Participation in music has transformed her. In Helen's words, "Music has become my identity for retirement."

Paul

Playing music is keeping the brain cells working. That's got to be good.

Paul is in his seat ready to play as people are still coming through the door. He turns to the person sitting beside him and makes a comment and she smiles. Paul is one of three tenor sax players in the band and has been involved for several years. I see that he wears a hearing aid. As the evening wears on he appears a bit frustrated with concert band rehearsal, but perks up for the dance band rehearsal that begins after.

Paul first picked up an instrument at age 43 having never played before in his life. In our first interview he talked of his university years in England where he would listen to the jazz greats of the day: Coleman Hawkins, Ben Webster, Clifford Brown. Clearly he has a vast repertoire of jazz in his memory and is still enthusiastic about the genre:

I used to be able to see Duke Ellington and Erroll Garner and Woody Herman live... they used to come over there. Every week or two there was somebody else touring around. We'd go to London and listen to JJ Johnson.

Paul's love of jazz has continued, as now he plays not only in the community concert band, but also in three other bands, several of which are swing dance bands.

Motivation to return to music. Paul's story of returning to music is worth retelling:

I used to hang around at my kids' rehearsals and I really enjoyed it. Two of my daughters joined the North Vancouver Youth Band and one day the parents got together and said, "Hey our kids are doing it—it can't be that hard." (a-ha). So about 10 of us rented a band room and I found a tenor sax; we found a high school music teacher from North Van. I couldn't read a note and I had never touched an instrument and I thought to myself, boy this is really good. So we got this teacher and we paid him, and he said, "Okay, whatever instrument you've got, go buy this book."

That was 25 years ago, and Paul is busier than ever with his music-making. Paul cites enjoyment, the desire to make music, a dream-fulfilled, and social connections as reasons he took up music. The above story captures all these reasons.

Approaches to Learning. Paul has a mathematical mind, which he calls "mechanical." Paul also swears he is tone deaf, and cannot hear the difference if a note is horrifically sharp or flat. I noticed that he doesn't play badly out of tune, so whether or not this is true, I don't know. Paul understands that some frustration is involved when learning music in a community wind band. Always a problem solver, Paul shares his opinions easily and has a checklist of expectations for a music director:

- *Expect people to practice at home and come prepared.*
- *We need to be challenged; the parts are too simple for many of us.*
- *Treat people with respect and stay calm.*
- *If necessary, note those individuals that clearly lack the basics of music theory and help them out separately (don't take up band time).*
- *Be mature, not silly.*
- *Emphasize dynamics over and over till the band gets the message.*
- *Play pieces all the way through, sometimes at least.*
- *Pay compliments where warranted. It provides encouragement to keep trying harder.*
- *Don't rely on auditory explanations; some things are too subtle for the ear. We also need to see what is wanted. Write it out.*
- *Recognize the limitations of the band; Barker's arrangement of "Danny Boy" was like beating a dead horse.*

As a learner Paul wants to be considered as someone who can play music, and he wants to enjoy the experience. He continues to work on his biggest weakness, sight-reading, crediting improvement to time and familiarity. He also blames his lack of ear training for his struggle with memorization.

Sustaining motivation. Paul is a dedicated music-maker. He cites the reason is that playing music makes him feel good. Feeling good also means working hard, as it is no small job to stay on top of the tenor saxophone demands of four bands. Although Paul

seeks more challenging music in the community band, he has the opposite problem in another concert band with which he is involved. He finds the music in the other band very challenging and has to work hard to feel confident. On the other hand, in this community band, he finds the Christmas repertoire tedious and simple, and consequently did not look forward to the pre-Christmas rehearsals. To counter the tediousness, in the middle of this study, Paul went out and purchased an alto saxophone. He was suddenly on a learning curve that was challenging and motivating for him. In addition, he was learning to play the often more challenging parts of alto saxophone music.

Benefits. Paul's perspective on the benefits of playing music is primarily based on personal fulfillment. He tells two stories to confirm this. Paul plays in a swing band that performs in many seniors' homes. He sees personal fulfillment as reciprocal: "Playing at these senior's homes has evolved into giving enjoyment to other people and then getting that feedback." Paul also seeks musical fulfillment and says this about the community band: "It would be nice to be in a band that produces just a superb sound, such as when I play in the Beachside Band.⁸ To hear myself blending in, like in 'Moonlight Serenade' [would be great]."

Paul also is aware of the cognitive benefits of music making and notes that public performance especially "concentrates the mind beautifully." He says music "keeps you sharp" and sees himself as continuing to make music in the community for another 15 years at least.

⁸ A pseudonym

Contrasts and Similarities

This case study was bound in three ways: by time and place, by activity, and by definition and context. Participant profiles were defined by the following framework from Appendix 2:

The participants of the study are to be over 55, actively studying instrumental music, and may be at a variety of performance levels. They also must have taken a hiatus from learning music for at least 25 years in their adult life.

Table 2 summarizes participants' demographics in terms of this study.

Table 2

Participant Profiles Summary

Pseudonym	Age	Number of Years Not Learning Music	Prior experience	Formal training in youth	Number of years of current study	Number of years in this Community Band
Kate	57	36	yes	Flute through school and first year University	1	1
David	76	71	Fun on harmonica	none	5	4
Barbara	56	25	yes	Trumpet in high school band and a little accordion	16	3
Helen	65	30	yes	Piano lessons and sang in choir until age 20	16	5
Paul	68	43	no	none	25	2

All participants were happy to share their stories and are all dedicated to their music-making. Every participant except Kate is retired and all except her participate in

other music ensembles. The reasons they returned (or began) a wind instrument were full of variety, from fulfilling a life-long dream to family ties and meaning-making. All participants are aware of their learning styles, strengths and weaknesses and the semi-structured interviews and guided journals were an opportunity for them to share details on these issues. All participants are very motivated and practice outside of rehearsal time. They have individual strategies that best facilitate their own learning and utilize these when working through difficult musical passages. Participants had feedback on approaches to teaching. Some articulated what they felt worked well and others shared what they felt they were missing in terms of teaching-learning interactions in the community band. Perceived benefits of the five participants' involvement in music at the time of the study were the most cohesive aspect of their responses and the following paraphrased broad statement is true for all: making music has brought personal pleasure and valuable meaning to my life.

Summary

In this chapter, the context of the study and the participants were introduced. The participants' stories, learning styles, motivations, and benefits were shared. The sources for this data included two semi-structured interviews per participant, a profile questionnaire, three guided journals that followed specific rehearsals, and researcher field notes. The following chapter will expand the 'Contrasts and Similarities' section of this chapter and present a cross-examination between the findings of participants' music-making experience and current literature.

CHAPTER FIVE

Discussion of Lines of Inquiry

Introduction

The purpose of this instrumental case study was to investigate the learning styles, motivations, and perceived benefits of third-aged novice music learners in a community concert band to better inform instruction. To provide a deeper understanding of their experience, I studied their learning over a period of four months.

A good story has teaching power. The stories of the five participants (Chapter 4) in this instrumental case study were touching and meaningful, and I felt connected to all participants as they shared their music journeys with me. Yet Stake (1995) reminds the researcher: “No amount of caring for the case will assure its worth.” (p. 136). The desire to see, in part, what others have seen, but more to see what others have not (Stake, 1995), helped guide the interpretation of the data.

This chapter will analyze the data with the three strands of inquiry central to the study’s purpose in mind: to investigate the learning styles, motivations, and perceived benefits of third-aged music learners in a community band. More specifically, analysis of adult learning styles will result in the creation of a learner profile of third age novice wind band participants in the community band setting. In accordance with definitions and structure used in Chapter 4, *motivation* will be examined separately as: (a) motivation to begin learning a wind instrument (or *entering motivation*), and (b) sustaining motivation or motivation to continue (or *task motivation* or *perseverance*). The third

strand of inquiry, the perceived goals of the participants, is the final section of this chapter. To enable stakeholders (the researcher, other researchers, and other directors of adult wind bands) to be informed about best practice, I will examine the findings of participants' music-making experience against current literature related to the above research questions.

Motivation to Return to Music

The reasons the participants returned to (or began) learning a wind instrument were full of variety, from fulfilling a life-long dream, to connecting to family, to personal meaning-making, and more. This data came from the participant profile questionnaires and initial interviews (see Appendices 4 and 6) that were completed before field note-taking, guided journals, and second interviews were conducted (see Appendices 9, 7, and 8). The participant profile questionnaire (see Appendix 4) enumerated of a list of reasons older learners choose to take up music, these possible reasons having been gleaned from current research (Coffman, 2002a; Cooper, 2001; Taylor & Hallam, 2008; and some from Kleuppelholz, 1989). There was a blank line on the questionnaire to add any further reasons the participants had. Participants were invited to acknowledge as many reasons as they felt applied to them. Also, the first interview directly asked participants for reasons they chose to learn music as a third ager.

Analysis of the questionnaire and interview one data was accomplished in two ways and is organized in Table 3. First, I classified reasons the participants became involved in learning music using Coffman's (2002a) four themes: prior experience, personal

reasons, musical reasons, and social reasons (see Column 2 of Table 3). I classified each purpose according to its best fit with Coffman's four themes acknowledging that there is no avoiding some subjectivity in this. Secondly, I analyzed initial motivation using Houle's (1961, 1993) (as cited in Roulston, 2010) three patterns of motivation framework: (a) goal oriented patterns, (b) activity oriented patterns, and (c) learning-for-the-sake-of-learning centered patterns. Although Houle's perspectives could be applied to sustaining motivation as well, I reasoned that if initial motivation were examined through this lens, the results could act as a means of comparison with sustaining motivation as the learning process continued over time (Column 3 of Table 3). Discussion of the analysis follows.

Summary of Reasons Participants Chose to Learn A Concert Band Instrument Later in Life

Reasons given ^a	Themes ^b [from Coffman 2002a): (1-PE) prior experience, (2-PR) personal reasons, (3-MR) musical reasons, (4-SR) social reasons	Motivational Patterns ^b (from Houle,1961, 1993 ^c) 1. Goal oriented 2. Activity oriented 3. Learning oriented	Kate	David	Barbara	Helen	Paul
I started playing music as an older adult because I wanted to make music	3-MR	1/2/3	✓	✓	✓	✓	✓
I started playing music as an older adult to be able to play music with family	4-SR	1			✓		
I started playing music as an older adult for the benefits of mind	2-PR	1			✓	✓	✓
I started playing music as an older adult to help build self-confidence	2-PR	1			✓		
I started playing music as an older adult to reconnect with my youth	2-PR	1				✓	
I started playing music as an older adult to make social connections	4-SR	1	✓			✓	
I started playing music as an older adult to gain a sense of achievement	2-PR	1		✓		✓	✓
I started playing music as an older adult to help fight feelings of depression	2-PR	1				✓	
I started playing music as an older adult to help deter or slow the onset of Parkinson's, dementia or other (age related) illness	2-PR	1					✓
I started playing music as an older adult because I thought I would enjoy it (fun)	4-SR	2	✓	✓	✓	✓	✓
I started playing music as an older adult to fulfill a life-long dream	3-MR	2		✓	✓		✓
I come from a musical family	2-PR	2	✓			✓	
I studied as a child or in my youth	1-PE	2, 3	✓			✓	
I started playing music as an older adult to learn to express myself artistically or creatively	3-MR	3			✓		
Connecting to family (parents)	2-PR, 4-SR	2	✓			✓	

Note. Data sources: 1. Participant profile questionnaire-participants could check off purposes for returning to music from a given list (built from existing research), or add their own 2. Interview 1-Participants were asked directly for reasons they chose to learn a wind instrument.

^aIf a purpose for choosing to go back to music, or to start learning music, was on the participant profile questionnaire but nobody checked it off, it was not included in this table. ^bThemes and Motivational Patterns are categorized as 'best fit' as there could be overlaps. The researcher acknowledges subjective judgment. ^cAs cited in Roulston, 2010.

The most popular responses participants gave for joining the community band and learning (or returning to) music were “wanting to make music” and “enjoyment” (all five participants). This correlates to studies by Jutras (2006), Coffman and Adamek (1999), and Taylor and Hallam⁹ (2008). Paul alone noted slowing the onset of age related illness such as dementia as a purpose to learn music, but three noted “benefits of the mind” as a reason. Due to the ‘relatively’ young age of the participants (56, 57, 65, 68, and 76), perhaps this wasn’t a concern yet. The two participants with the most prior experience did not cite “life-long dream” as a reason to take up music again, but the other three participants did.

Interestingly, David, the oldest participant, gave the fewest reasons for learning to play clarinet at age 71: fulfilling a life-long dream, wanting to make music, enjoyment, and to gain a sense of achievement whereas the other participants offered more reasons. (He also spent a year learning clarinet privately before joining the community band on the urging of a current band member.) In my observations of how determined David is to learn, and how hard he works outside of weekly rehearsals (he told me he practices three to four times a week), importance of the reasons for learning music might carry as much value as a large number of reasons.

In current literature, social reasons are generally found as an initial motivation to

⁹ Taylor and Hallam’s (2008) reasons for learning music are listed as: “achievement, choice, personal satisfaction, self-confidence, and enjoyment” (p. 290).

join a community band and learn music, although social reasons are not the most valued reason older adults choose to learn music (Coffman, 2002a; Coffman & Adamek, 1999; Jutras, 2006). In comparison, the data of only two out of five participants of this study said they started learning/playing music for social reasons.

Third Age Adult Approaches to Learning

Andragogical principles and self-directed learning. Three of Knowles' (Knowles, Holton & Swanson, 1998) six andragogical principles are clearly evident in this study's participants' approaches to learning. They are: (2) the self-concept of adults is heavily dependent upon a move toward autonomy and self-direction; (3) prior experiences of the learner provide a rich resource for learning; and (6) motivation is intrinsic (Holton, Swanson, Naquin, 2001; Knowles, 1998; Knowles, Holton, Swanson, 1998; Knowles, 1968). Kruse (2009) gives an example of what Knowles' second principle, self-directed learning, can look like in an community band with older adult members: "Self-directed behaviours may include such actions as seeking additional instruction, tailoring and adapting one's individual practice habits towards improved learning, searching out musical resources and remaining self-selective in participatory activities" (p. 216).

Kruse's example of self-directed behaviors correlated to data in this study as well. For example, David sought additional instruction and took private lessons in his first year playing clarinet. Accordingly, all five participants have created strategies to utilize their own approaches to learning (autonomy) to attain their musical goals: David and Helen

practice with others; Paul and Barbara practice more on their own. Kate uses a “doing, relating, listening” approach. Lastly, four participants actively seek out helpful music resources, and one has even learned a computer program to print music if she needs to rewrite parts.

The third principle, “prior experience as a rich resource for learning” applies to both prior experience in music, or the understanding of how to utilize one’s own learning strengths. To explain, most participants cite “trouble with rhythm” as their biggest challenge. Helen’s rhythm practice is a good example of evidence of “prior experience as a rich resource for learning.” Helen falls back on her piano learning from childhood, and will go to the piano and figure out difficult passages there before trying them on her saxophone. All participants write in the counting on difficult rhythm passages as they are comfortable with that strategy. Participants also articulated clearly whether or not their learning focused on reading-to-play or listening-to-play and the group had a wide variety of styles and genres with which they were most comfortable. One professes tone-deafness and is visual and analytical in his approach; and on the other end of the spectrum, another participant who is new to music reading likes to hear his part and then plays mostly by ear.

All the above examples are also applicable to Knowles’ sixth principle, that motivation is intrinsic. Nobody recommended to David to take private lessons or practice three to four times per week. Nobody had to tell Helen that she needed to work on the

rhythms of certain pieces. These people take their music playing seriously and strive to do their best.

Teaching-learning interactions. Teaching-learning interactions can assist older music learners with their approaches to learning. For ensemble members to attain their personal learning goals in a novice ensemble with many levels of musicianship and learning styles, they must know how to self-manage what the director is asking for. Garrison (1997) describes self-management of learning in an educational context as a collaborative-constructivist experience. Garrison calls this collaborationist-constructivist approach to self-directed learning “*anticipated control*” which “reflects the perceived ability and opportunity to exercise control over the learning process” (p. 18). This need for a collaborationist-constructivist approach was found in the following example. Two participants talked about what they needed/wanted from the director. Several of their suggestions were the same: “playing through the pieces from beginning to end instead of just stop-starting,” and “choosing repertoire of appropriate difficulty.” This suggestion concurred with my field notes, plus a personal observation that varying tempos and stop-starting seemed to trigger a reaction with some band members, including several study participants. The two participants who made the above suggestions are very confident players and I felt that they wanted to have more control over the above issues.

In this community band, the “levels of participants” range from “dabblers” (curious about music activities, at least at the moment) through “recreationists” and “hobbyists,” all the way up to “amateurs” (Gates, 1991, pp. 12-15). I would not consider any of the

participants of this study “dabblers,” but more dedicated to home practice with diligence to learn the music in a timely manner. They would likely fall more under Gates’ levels of “recreationists” and “hobbyists” meaning they are “serious about developing music related skills and knowledge” (1991, p. 14). Therefore, part of the frustration the two participants felt could be attributed to the enormous variety in experience and differing levels of practice commitment among the band members. Paul, who is solution oriented, exercised “collaborationist-constructivism” in his reflection journal, and suggested that the director should set up expectations that the band members practice and come prepared to rehearsal.

In contrast, other participants felt the directing style worked very well for them. In Coffman’s (2009) study of band directors of New Horizon’s Bands, one respondent commented that, “older adult novices need more time than younger players to gain the same skill” (p. 232). Affirming this finding, the participants in the current study who “got the most” from this rehearsal style were the two least skilled learners. It is also true that a more experienced player is going to require less repetition than the less experienced player. It is a considerable task for the director to manage all differing expectations and still give all participants a fulfilling experience.

Perhaps that is why (for the most part) I observed that ensemble members were patient and accepting when the learning process wasn’t benefitting their individual learning needs. Coffman (2009) observed the same, and Kate (who played music at the university level 35 years prior) helped affirm my hypothesis: “Overall I need more

challenge and I would like much harder music, but I've got a heavy duty job so this is all I can handle, so I just kind of coast, and that's ok." The first part of Kate's statement reflects the lack of fulfillment of her learner needs, but the second part of her statement reflects her acceptance of that. This "lack of challenge" for Kate also had no effect on her desire to continue (see Table 4, bottom row, p. 90).

Sustaining Motivation

Goal Oriented. Although participants' entering motivation to learn a wind instrument employed all three of Houles' (1966, 1983) (as cited in Roulston, 2010) motivational patterns, *goal-oriented* motivation was dominant regarding their task motivation through the four-month duration of this study. Heckhausen (2005) also acknowledges the goal oriented motivational patterns of older adults (p. 245). For example, David wanted to see himself "play it correctly." Kate wanted to "fix those incidentals, fix those rhythm patterns." And Paul would have "liked to be able to pick up something like *Jump Jive and Wail* and be able to see those rhythms and syncopations, and be able to just play it." One participant was particularly passionate about all ensemble members taking those goals seriously. He talked about a situation in his small seniors' swing band:

We have a standard arrangement that we use. And we tried to switch it around. So we wrote it all down at the practice, and we got to the performance and five seconds later- out the window! I lost my cool- right in the middle of the bloody performance! But that's what you get when you play with people of a certain age.

The participant told this story with passion and his frustration was apparent. Yet his final sentence, “but that’s what you get…” also demonstrated acceptance of the situation and the prioritization of the “group” over his desire to attain personal musical goals. Paul understood that this band is composed of adults who are “dabblers and recreationists” (Gates, 1991). The potential loss of sustaining motivation, because of the frustration from the musical blunder, was overridden by the value he placed on the group. Paul’s story is almost a replica of a story from Kruse’s 2009 study of older adult novice learners in the Cosmopolitan Music Society Concert Band in Edmonton. In the same way, Kruse’s participant expressed frustration with the errors another player was making, then subsequently “declared allegiance and commitment to those in her [the participant’s] cohort” (p. 218).

Several participants also shared artistic goals. Kate spoke of wanting to have the feeling of flow that she used to get in her university music days. Paul, in a similar vein, noted, “it would be nice to produce a superb sound.” A concert band that is always preparing for performances must be goal oriented—it is intrinsic to the process. This goal oriented aspect is necessary in participants’ attitude as well.

Process oriented task motivation was also evident. Comments such as “I just like to have fun,” or “I like to play music” point toward participants’ enjoyment of the process of coming to band and making music. Considerable value was given to these process oriented motivations; in addition, they were shared by all participants.

Level of aspiration. Atkinson (1966) claimed that an intermediate level of challenge is optimal to maintain motivation. In this study, data for sustaining motivation came from both interviews and from participants' guided reflection journals (see Appendices 6, 7, 8). In Table 4, ratings scales from guided journals (see Appendix 7) are shown for the first and last rehearsal of the time frame of this study.

Table 4

Participant Motivation Scales Compared to Perceived Challenge Level of Rehearsal

Questions from guided journal (Appendix 7)	November 2 Rehearsal					February 29 Rehearsal				
	Kate	David	Barbara	Helen	Paul	Kate	David	Barbara	Helen	Paul
5 The rehearsal/lesson had just the right amount of challenge and was manageable	3	4	5	2	1	1	3	5	4	5
6 The rehearsal/lesson was too easy	5	1	2	4	5	4	1	1	4	1
7 The rehearsal/lesson was too difficult	2	1	2	1	1	1	4	1	1	1
8 The rehearsal/lesson was frustrating	1	1	1	2	4	3	1	1	2	4
9 I feel motivated to practice	3	4	4	3	2	4	5	3	2	5
10 I look forward to next week's rehearsal	5	5	5	3	1	4	5	4	5	5

Note. Range: 1 means strongly disagree, and 5 means fully agree.

If a participant's ratings scales on a particular day were in the 1-2 range, it meant that they found the music and rehearsal neither too hard, nor too easy. In accordance with

Atkinson's optimal level of challenge, it is fair to assume that they found the music and rehearsal to be at an intermediate level of challenge. Rating scales for the November 2 and February 29 rehearsals show significant disparity among the five participants between perceived level of difficulty (questions 5, 6, 7) of the repertoire being rehearsed. Further data came from observations and final interviews, which will be utilized in the following discussion of these results.

Atkinson's (1966) level of aspiration theory also notes that "success produces an increase in motivation and failure produces a loss of interest" (p. 337). In consideration of Atkinson's theory, David's February 29 reflection (specifically question 7), and my observations of his struggle with the new music, would have resulted in a 2 or 3 on his motivation scores (questions 8, 9 and 10). I would have also expected more frustration, but the value David attaches to his music learning, and his belief that he can learn it if he works hard enough makes him resilient. In another aspect of Atkinson's theory (1966), this resilience and determination to maintain motivation is supported: How people choose to do, or keep on doing, what they think they can do and what they value doing. Garrison (1997), like Atkinson, also links sustaining motivation to the learner needing to believe that a desired goal is achievable. David's example of learning *Pirates of the Caribbean* fit this model:

I like learning songs that I have a good possibility of playing. Like Pirates of the Caribbean, I hope to play it better. I play that intro- really tricky- I play it all by ear. But it's a challenge for me.

David credited the director's style for keeping the rehearsals manageable. He shared the following conversation:

When I talked to the director about not fitting in, I'm having problems [keeping up], he [the director] said, "That's just fine. Are you finding a little improvement?"

I said, "A little bit," so he said, "If you don't know how to play it, just don't play it." So that's the way I do it.

Although David found the February 29 rehearsal difficult, the value he places on his music learning and his tenacity to learn the repertoire corroborates his consistently high scores for "motivation to practice" and "looking forward to next rehearsal."

On the other hand, Paul, Kate and Helen felt the repertoire lacked adequate challenge and fell below an level of intermediate challenge. They all expressed a loss of motivation to practice, and several were not looking forward to upcoming rehearsals. They commented in the interviews that the simplicity of the music, compounded with "excessive repetition and never playing through a piece" was demotivating. They wanted the feeling of playing from beginning to end. Paul, frustrated with the lack of challenge of playing tenor saxophone in the community band, brought a new alto saxophone to the February 29 rehearsal. He had never played one before, so this was his solution to create a challenge for himself. This also explains his "level of challenge" results in the February 29 data in comparison to the November 2 data in Table 4. Barbara found the rehearsals at an appropriate challenge level and both Barbara and David commented that

they really enjoy coming to band practice and always look forward to the coming week.

Research literature points to low self-esteem and fear-of-failure as two of the biggest challenges for adult music learners' musical performance (Gembris, 2006; Taylor & Hallam; 2008). Of the five participants of this study, who were all at different points in their learning, only three noted occasional fear-of-failure. Even then, it was not detrimental to motivation. For example, when David, the most novice participant, was really struggling, he utilized his practice discipline and director's advice to "not play the music that was too difficult" to cope. If fear-of-failure had been a reason David hesitated to join the band after only one year of clarinet playing, the support of other band members dispelled that feeling, and during the period of the study, he reported receiving substantial personal fulfillment from the experience. The participants, being a self-proclaimed tenacious group, generally approach challenging areas of the music by going home and practicing. Kate commented: "I feel it is my responsibility to learn a phrase—break it down, play it more slowly...." Participants' learning strategies and positive attitudes of success toward learning the music overcame any fear-of-failure tendencies.

A single exception was Barbara, who is very shy, so shy that it took her years to gather up the courage to return to music. There was a comment in the field notes on February 29 about a loss of confidence when she was having trouble on her oboe. In rehearsal, she leaned over to the point her elbows were on her lap; she almost never looked up; she was changing reeds regularly; and would attempt to blow a note or two

and then quit. Her frustration was apparent, and in her journal that day, she noted she felt a loss of motivation to practice, all because of a “bad reed day.” Although Barbara experienced a loss of motivation on that particular week, by the next week, she was fine and back enjoying band.

Benefits

Instrumental case study was chosen to study this process of adult learning because case study is designed to examine *process* (Stake, 1995) and the *benefit* of music learning is a result of process. For the most part, benefits can be identified whether the process is still ongoing or not, and some benefits are more immediate than others. At the conclusion of the study, all participants were still involved in the community band as well in as their other music projects; therefore this study examined perceived benefits while participants were still learning. Participants’ benefits from playing in the community band and making music align with Baumeister and Wilson’s (1996) frameworks of adult meaning-making. I have cited examples from the data that correspond to Baumeister and Wilson’s (1996, pp. 323-325) four aspects of life meaning that people can develop (see Table 5).

Table 5

Linking Aspects of Life Meaning with Excerpts from Participant Interviews

Baumeister & Wilson's (1996) four aspects of life meaning	Participant Comments ^a
A need for purpose (fulfillment).	Helen- I was depressed from my father dying and I had just lost my job [so I found a clarinet and joined a band]. David- Learning how to play music is fulfilling a lifelong dream and giving me a sense of achievement. Barbara- Playing music gives meaning and structure to my life.
Need for value and justification with a reliable criteria of right and wrong that can be used to make moral choices and define one's own actions as good.	Paul- Playing saxophone in an ensemble helps me contribute to the community, definitely. Monday band performs all the time. At the senior's home we play in, they sing and often they're up dancing. David- We play all the nursing homes and seniors homes in town. I find it really meaningful. They have to wheel in people, and they are asleep with their mouth wide open, and then we start playing, and all at once you start to see a foot or hand move: Then their eyes are wide open and they are trying to mouth the words.
The need for efficacy involving an essential belief that one can make a difference in external events.	Kate- I was visiting my mother who is suffering from dementia...So my goal is to get her to play again because even though she has dementia, her fingers are really strong and her fingers move along to what anyone else is playing...it is my goal to get her play the piano there.
The need for self-worth.	Barbara- It makes me feel competent...and it makes me feel good. Helen- I had to find something in my life that made me feel better about myself.

Note. ^aThe researcher acknowledges that these needs overlap and the examples could potentially fit into other categories as well.

Concurring with Baumeister and Wilson, and the findings of this study, Boswell (1992) also saw the benefits of participating in music in the third age: “Making music [in our middle and later years] has the power to fulfill the need for identity, participation, and partnership” (p. 92).

Interestingly, cognitive benefits of learning to play music later in life were hardly a consideration for the participants. Beyond Paul's comment of, “It [playing music] keeps you sharp,” and the two mentions of “benefits of the mind” as a purpose to learn

music, consideration of cognitive benefits was absent from participants' thoughts. Perhaps this is due to a lack of knowledge in the flourishing field of neuroscience, specifically brain plasticity, which discusses how the brain can reorganize neural pathways (brain plasticity) based on new experiences or situations (Chudler, 2010; Krampe, 2002; Peretz & Zatorre, 2005; Taylor, 2010). These valuable new discoveries that (I hope) will attract more people to learn music later in life are possibly not yet common knowledge.

The over-riding theme between interviews, field notes, questionnaires and guided journals was that the participants have chosen to join a community band and learn (or return to learn) a wind instrument later in life because of their desire to make music, and all are finding pleasure, meaning-making and fulfillment in the process. Across the guided journals and in the interviews, the comment "I like playing music; it makes me feel good," was prevalent. Also, four participants had touching stories about the power of music-making for others, be it comatose people in senior's homes, a parent with dementia, or seniors at a dance. The personal fulfillment they received from making a positive difference in others' lives was powerful.

Summary

The goal of this chapter was to compare and contrast the participants in terms of the three issues of this study: (a) adult learning, (b) motivation, and (c) perceived benefits. This comparison and contrast was broken down into four sections since the motivation issue was divided between motivation as purpose for beginning the music

learning process, and sustaining motivation (perseverance). Third age adult approaches to learning (adult learning), and perceived benefits of learning music were the other two issues explored.

The chapter began with reasons third age adults chose to learn (or return to) music. The results correlated closely with those from previous studies with “wanting to make music” and “enjoyment” as reasons common to all five participants. Other reasons to take up music learning included “fulfilling a life-long dream,” “reconnecting to family,” “fighting depression,” “making social connections,” “benefits of mind,” and “gaining a sense of achievement.”

Regarding adult learning, three dominant aspects of approaches to learning emerged. First, all five participants were self-directed in several ways. They (a) utilized prior experience to understand how to learn best, and applied those disciplines to their music learning; (b) they were self-directed in their learning, and (c) motivation to learn was intrinsic.

The second learning theme was the importance participants gave to teaching-learning interactions. Garrison’s (1997) collaborationist-constructivist model of self-directed learning applied to all five participants. Participants had suggestions for meaningful direction and repertoire. They also valued the well being of the group over individual goals and expectations.

The third theme of adult learning prevalent in the data was sustaining motivation. When the music was overly challenging, motivation was not negatively affected, but

when the music was too easy and therefore simple to learn and play well, motivation was negatively affected. Atkinson (1966) ascertained that “levels of aspiration” are tied to task success or failure. He said that failure would produce a decrease in motivation and success would produce an increase in motivation. Following a successful experience, level of aspiration should increase in order for motivation to be sustained (p. 337). This does not correlate with the data in this study, but the complexity of the ensemble situation cannot be ignored. Other factors could have affected motivation such as excessive repetition or stop-starting too much. Atkinson’s (1966) theory goes on to say that people choose to keep on doing what they think they can do and what they value. This part of the theory is supported by the results of this study, particularly with those participants who found the music very challenging. This is because of the belief that the music could be learned with enough practice, and because of the significant value attached to playing music. As for the under-challenged participants, they placed more value on their experience and the social allegiance among ensemble members than the “too easy” repertoire and rehearsal styles that would provide them with adequate challenge.

The last issue of this study was to examine the perceived benefits of going back to (or starting) music in the third age. This issue was asked as an open-ended question for the participants, so the answers had the potential to be highly varied. Benefits ranged from “social benefits” to “self-worth” to “building personal identity.” There was limited response to the cognitive benefits of music-making. The most pervasive response can be paraphrased thus: “I like playing music; it makes me feel good.” Lastly, the personal

fulfillment the participants received from making a positive difference in the lives of others was powerful.

The following chapter will examine the themes that emerged in this chapter to form conclusions and suggest implications for instruction for people who teach wind band to third age novice learners.

CHAPTER SIX

Implications for the Community Band and Conclusions

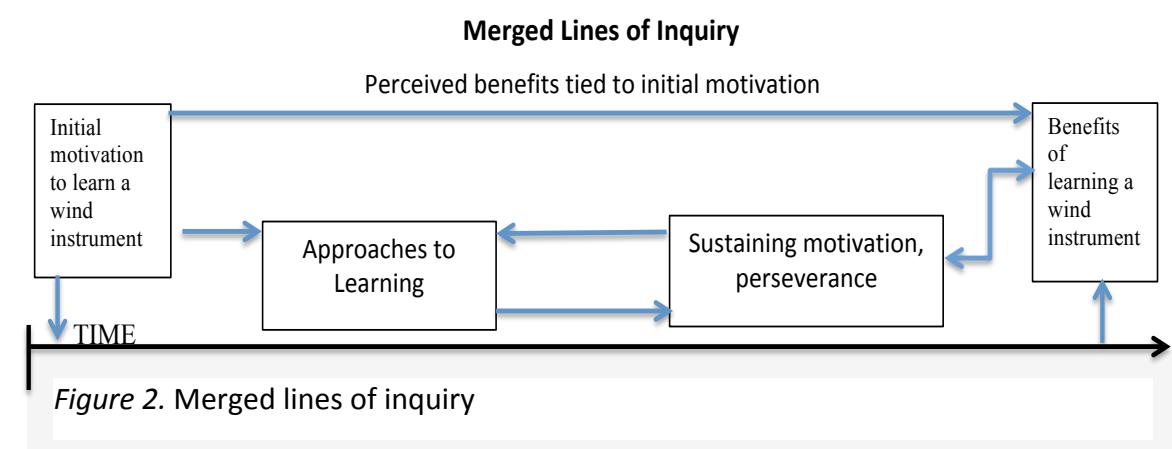
Introduction: Merging the Lines of Inquiry

This study began with a broad question: How can I be better informed as a director of older novice music learners to improve instruction? If my agenda is to make good music and to give all participants a fulfilling experience while doing so, what do I need to know? What would best practice look like? This broad question was broken down into more manageable lines of inquiry to become the purpose of the study: to investigate the learning styles, motivations, and perceived benefits of third-aged music learners in a community band to better inform instruction.

Research was scarce on the first two lines of inquiry. A handful of researchers, most of them like me, educators involved with third age learners in community concert bands, have produced literature using case study methods with older adults as the participants for their studies (see Chapter 1). Therefore general theories of adult learning and motivation were investigated to form a broad backdrop to this specific investigation. Benefits of learning/playing a wind instrument in a community band were investigated from the point of view of the participants, but further benefits of learning music in a person's later years were studied in the review of literature including current information emerging from cognitive neuroscience research.

Until now, this study has purposefully kept the three issues as separate as possible. Yet, initial motivation to learn music is linked to benefits of learning music. Furthermore

the process of learning is the necessary connection between initial motivation and benefits. For example, if a participant joined a community band and began learning a wind instrument because that person “wanted to make music” or “thought it would be enjoyable,” these reasons require the process of learning in order to actually be making music, or actually enjoying playing an instrument. Benefits (outcomes) are the product of process. Sometimes benefits are immediate, such as “when a phrase in a piece seems to work together beautifully” (Kate), or the “sounds blend together nicely” (Helen), or when the sousaphone player makes everyone laugh. Sometimes the benefits require more time to attain such as “getting that high note on the oboe” (Barbara), or during a performance “I love seeing the audience get up and dance” (Paul), or “I’d love it if the band could play something so well that it just flows” (Kate). Sometimes the benefits are long term: “It keeps me sharp” (Paul). Yet all these benefits depend on the process of sustained learning. Therefore the three research issues (adult approaches to learning, initial and sustained motivation, and perceived benefits) will now merge (see Figure2).



In this model, I propose that the process of learning a wind instrument later in life starts at the point of initial motivation. After beginning, the ongoing process is co-dependent on approaches to learning, sustaining motivation, and benefits accrued. This process moves forward in time, and if each learner were analyzed at different points in time, the co-dependence of the three elements would remain the same, but the picture of what that moment in learning might look like would be different. With the above model in mind, consider the following hypothetical situation. The band could be rehearsing, and for a few moments the music comes together beautifully. Some members will really enjoy the benefits of that moment and that uplifting feeling of successful music-making will translate into sustaining motivation for them. Maybe too, the learner would realize that part of what happened was attributed to how members were intently listening to each other in the ensemble and making an effort to work as a unit. The person might then take this as a learning moment and remind himself (or herself) to practice listening in that intent way, and therefore reshape his (or her) strategies for personal music making. This example demonstrates how the merged lines of inquiry are interconnected. Moment by moment the situation changes, and the analysis will be completely different although the codependence on the three elements of approaches to learning, sustaining motivation and benefits remains the same.

Three Themes

I believe that the participants of this study seek a meaningful, fulfilling, and enjoyable experience through the activity of playing a wind instrument in a community

band. With the goal of informing instruction in mind, three themes emerged that directly impacted whether or not the participants of the study were getting a meaningful, fulfilling and enjoyable experience. Vital to this end were: (a) the understanding and abilities of the director to build a collaborationist-constructivist model of learning (Garrison, 1997) in this adult novice community concert band; (b) the repertoire choices and directing styles which accommodated or did not accommodate the various levels of participation (Gates, 1991) and levels of aspiration (Atkinson, 1966) of band members; and (c) understanding the importance of the social (community) aspect for members of the community band. In this community band, the majority of the responsibility falls on the director alone, although sometimes bands have a board of directors or management help. Yet even if a community ensemble has a board of directors, the director of the band—the one who is in front of the ensemble week after week—has the most influence on people's experiences.

The following three sections will discuss:

- Why a collaborationist-constructivist approach to teaching and learning is important, and suggestions for implementation.
- Why directors must accommodate the various levels of participation and levels of aspiration among band members, and suggestions for implementation.
- Why the social aspects of a community band are significant, and suggestions for implementation.

The participants in this study were articulate regarding what they found meaningful in and what they felt could improve in their community band experience. Because all members join band for reasons very important to them, I encourage directors to be aware of those reasons and try to respectfully weave the following three components into the fabric of their bands.

The collaborationist-constructivist approach to self directed learning. The first theme to be discussed is why a collaborationist-constructivist approach to teaching-learning is important, and suggestions for implementation. Three aspects for the director to consider in order to help build a collaborationist-constructivist model of self-directed music learning of older adults, are (a) having clear lines of communication with members of the band, (b) being informed of learners' musical preferences and why this may be important to them (c) being aware that clear and informed music instruction is essential.

Instituting a system for members to have a healthy dialogue between themselves and the director is one way to have clear lines of communication. In my work as a school teacher, there are communication guidelines for staff meetings. There is a protocol for who leads, who presents, how one lets others know he or she wants to respond, how a person take notes, and how follow up is expected. The community band has neither the need for such complexity nor the time. Yet, what follows is an example of how a simpler version of a communication protocol could benefit the community band. Question 4 of the reflection journals says, "I was excited for the rehearsal." On the December 7 reflection journal, out of a possible 5 marks (5 being the participant agrees fully), the

marks ranged from 1-4 with an average of 2.5. This did not correspond to the general enthusiasm and dedication of the participants on most weeks. One reason cited on the December 7 reflection journal said, “too busy with Christmas.” These stalwart members of the band didn’t really want to go to rehearsal that evening. If a clear collaborationist-constructivist model had been in place, the members would have had a chance to voice this concern and the rehearsal could have been cancelled. The first comment in my field notes for December 7 stated “many members absent” which means this could have been an issue for more than just the participants of the study.

Older learners are likely to prefer learning music that they enjoyed as youth or young adults (Gibbons, 1985; Coffman, 2009). Directors must find a way to be informed about their members’ preferences. Having Paul say, after a run through of Barker’s arrangement of “Danny Boy,” “That’s not music!” is only a response to frustration, and not a solution to communication. Another example comes from a story Helen told me. Her father was a professional big band musician and composer and she was excited to share the story about her father and all the places he worked and composed music. At the request of the director, she brought in three of her favorite pieces of music her father had written years ago with the intention of getting the community band to play one of them. The music was pushed to the back of the folders and forgotten. It is important to note that one of the reasons she started playing clarinet (and then saxophone) was that the death of her father reminded her of how much she missed music. If there had been a system in place for Helen to share her reasons for bringing these pieces to the band, and a

mechanism to decide which one would have been the most appropriate for the community band to play, perhaps more priority would have been given to learning one. This would have been very fulfilling for Helen.

A third aspect of the collaborationist-constructivist model involves clear and informed instruction. Informed instruction in this case refers to being informed of what the adult learners in the ensemble need to know to succeed. This is the first principle of Knowles' (Knowles, Holton, & Swanson, 1998) theory of andragogy as well—that older learners need to know why, what, and how before they are ready to learn. Ensemble members should feel welcome to ask why they are learning something, why they are learning in a particular way, or how to play something the way it should be played. In this study, generally the participants felt comfortable asking the director questions (as evidenced from their reflection journals) but it was my observance that it was more a lack of opportunity that held people back. Again, a structure could be put in place to enable this, even if it were to pause between rehearsal of the piece in sections and the actual run-through. In this pause, the director could ask, “Does anyone have any questions before we run the piece?” I realize that this seems simplistic, but there is no time in rehearsals for time-consuming debates, and an opportunity for the band members to have input and voice needs to be built in to the rehearsal. I admit that I, as a director, in my enthusiasm for playing the music, can forget to pause and see if anyone has any questions that need addressing before they feel confident about playing through the music. Sound music teaching practice for third age learners must be informed and knowledgeable: informed of

individuals' needs and expectations for learning, and knowledgeable of how adults learn in general.

The collaborationist-constructivist approach to self-directed learning depends on communication, and clear and informed instruction that is efficient is another aspect of this. Clear answers help to increase learning rates, which improve efficiency. Directors need to have various approaches in their teaching strategies that directly address diverse learner needs and styles. This affects motivation. In this study, sustaining motivation for some participants was negatively affected because they felt their learner needs and expectations were not being fulfilled. Good communication could promote efficient learning, aid sustaining motivation, and result in many benefits for the members of the ensemble.

Levels of participation and levels of expectation. Most non-auditioned community bands have a variety of levels of participation and levels of expectation among members. Simply put, some members show up each week without having practiced and others are more like the participants in this study, quite diligent about learning the music. Some members conscientiously raise their level of expectation through steadily improving musically, and others coast like Kate. Some are highly motivated like David. Some members will have years of playing experience like Paul who has been playing for 25 years, and Kate who played flute until the end of her first year of university. Others are beginners like David, who had never held a clarinet or read a note of music until he was 71. It is a challenge for directors to accommodate this much

diversity in one ensemble. Starting with pieces that are quite simple, and then always have a few challenging pieces, is part of the solution. Also, older learners have repertoire preferences of music they enjoyed when they were younger, so knowledge of what these preferences are can help as well (also an aspect of collaborationist-constructivism).

Another part of the solution to managing many levels of expectation in a band is choosing music that is arranged with a variety of levels of difficulty across each instrumental section. Individuals can then choose the level of music they feel adequately challenges them, which, according to Atkinson (1966) is generally an intermediate level of personal challenge. As an outcome of this study, I decided to create an opportunity for two of the study participants, one who loves playing harmonica and another who plays accordion, to shine. I chose to arrange a piece for concert band that would feature harmonica, accordion and flute as soloists. The parts within the arrangement would have two levels of difficulty: Grades 1 or 2.5. Therefore a section member could choose the part which he or she would enjoy playing the most with the best chance of success. This was to be, in part, a personal experiment of mine to see if such an arrangement would ameliorate part of the frustration some participants feel when the music is too easy.

Also, since it is a normal part of the band to have a variety of expertise and commitment, pairing up strong players with less experienced (or less ambitious) players as mentors is a suggested strategy.

Social aspects. One interconnected theme that arose from this study was the meaning-making benefits that occurred for band members due to the social connections

they made in the ensemble. Examples of this phenomenon come from all sources of the data. At the onset of the research process only 2 out of 5 participants noted directly that they started to learn (or re-learn) an instrument for social reasons. Indirect social reasons for joining the community band included (a) to be able to play music with family, (b) to have fun, and (c) family connections. On the questionnaire, one participant cited no social reasons as an initial motivation to learn music. Yet as the four-month study period progressed, participants continually made comments that reflected the importance they placed on the social aspects of the band. These comments ranged from, “The Christmas party is an important part of being in the band” to “I’m determined to get my mother, who has dementia, but was also a piano teacher all her life, to play music again” to “I found playing the piano isolating, but this is fun!” and “I get to know people I wouldn’t have otherwise met.” Four out of five participants also play in other groups and talked about the meaning-making of playing for other people, often people who are in high level care seniors’ facilities. The experience of playing in the community band is a meaningful social construction for the participants. All three female participants shared the feeling they get when a large group contributes to music-making and the feeling one gets from working as a musical team. Helen called it “like a drug-it makes me happy sometimes.”

The importance of ‘community’ in the ensemble was a more subtle aspect of the social theme, but no less important. On several occasions during the study, loyalty to the ensemble over-rode participants’ personal frustrations. This led me to conclude that if

the social aspect of learning a wind instrument and joining a community band was not an initial motivation (or given conscious consideration), it certainly became an integral and important part of members' community band experience. These bonds between members were noted by Barbara who said, "It gives me a sense of belonging," and Helen, who has "built her retirement identity around playing music in groups." Also, support for one another was evident when someone played a solo line; another member would always clap or even murmur something to the soloist when he or she next had a rest.

The social aspect of group music (Veblen & Olsson, 2002) weaves together a need for community with love of music. Leaders of community bands can recognize and help build social connections in the band. By strengthening the bond of community, meaning-making and needs fulfillment, (Baumeister and Wilson, 1996; Carlsen, 1988) members will be nurtured. Here are some suggestions for strengthening the social aspects of the community band, which came from participants, field notes, and the review of literature:

- Make sure everyone feels welcome.
- Be supportive of people's efforts, both musical and otherwise.
- Have a social committee to organize a few get-togethers in the year.
- Give compliments to the members (Paul).
- Have someone in charge of communications.
- Have a band member who is in charge of purchasing cards and flowers when someone becomes ill.

- Set up an intermediary if personalities clash.
- Be polite, not sarcastic.
- Be mature, not silly. Treat us like adults. (Paul and Gibbons, 1985)
- Set up someone to help organize carpool groups.
- Even though directors may be using much of the same repertoire for their younger students, community band members are adults and wanted to be treated as such (Gibbons, 1985).
- Have a coffee break – with cookies.
- The social importance of band members could also be used to a musical advantage:
- Set up mentors for new members.
- Encourage sectional rehearsals between band rehearsals (this also improves levels of participation).
- Do a variety of community performances and even combined band performances.
- Promote intergenerational music learning programs (or concerts) with local schools.
- Offer to bring small ensemble music for a sub-group to play or perform.
- Make radical changes to the seating plan (Helen) for a rehearsal so members sit near different people and can hear different parts.
- Make sure 1st, 2nd and 3rd parts are shared, because when they're not, there are negative feelings (Helen)

These are just a few suggestions, but understanding how much band members value the social connection in the community band has far-reaching positive outcomes.

Barbara, who credits playing in bands to give her a sense of belonging, shares the following:

I play with people who I normally might not have ever met, and they all have their own stories from where they come from and so the human interaction is cool. But the biggest thing I get from playing music is a connection with myself, other performers, or the people listening.

Social benefits of playing in the community band are far reaching and it became apparent that it is the *community* part of community band that is part of the attraction to that activity.

A model of learning. The three themes found to be significant in this study, transformed the learning model displayed in Figure 2. At the core of the new model (see Figure 3) is the broad goal for novice adult learners in the community band: to have fulfilling, meaningful and enjoyable musical experience. “Teaching Music in the Third Age: A Model for Success” consolidates the findings of this study into a comprehensive model.

Figure 3



Figure 3. Learning Music in the Third Age: A Model for Success

Surrounding the core is the sequence and process of learning that align to the strands of inquiry of this study: learning styles, motivations, and perceived benefits of adult music learners. The next layer represents the three themes which enable the inner two levels: (a) the understanding and abilities of directors to build a collaborationist-constructivist model of learning (Garrison, 1997) which reflects Knowles' (1970) self-directed model; (b) repertoire choices and directing styles which accommodate the

various levels of participation (Gates, 1991) and levels of aspiration (Atkinson, 1966) of band members; and (c) understanding the importance of the social aspect for members of the community band. The director is ultimately responsible for the implementation of all inner rings of the model, so *knowledgeable and informed instruction of third age music learners* encompasses everything within.

Although this model is designed from the findings of this study, other music educators have reached similar conclusions. Jorgensen (2003) offers music educators the following practical approach:

Teaching music is genuinely open-ended. A teacher opens dialogues or conversations with a student; cares for the student and what is being studied; reflects before, in the midst of, and after instruction; and forges an instructional process that delights in questions, resists foreclosing options, engages the many, sometimes conflicting tensions that abound in music education, and relates knowledge to the lived experience of teacher and student. (p. 130)

(Csikszentmihalyi, Abuhamdeh, and Nakamura, (2005) also have a similar central idea, with elements of collaborationist-constructivist approaches of self-directed learning, ideal levels of aspiration, clear and informed teaching, and the benefit of the feeling of flow as a result of the ensemble working together at their best in their philosophy:

Clear goals, optimal challenges, and clear, immediate feedback are all necessary features of activities that promote the intrinsically rewarding experiential involvement that characterizes flow. Conditions necessary to achieve flow are a

sense of control by the person involved, clear goals, a balance between perceived challenges and perceived skills, and a dependence on clear and immediate feedback. (p. 602-603)

Models of the above statements would not look that different from Figure 3, but interestingly, Jorgenson and Csikszentmihalyi are not just referring to the music education of older learners, but to that of all ages (see point 5 of the recommendations for further research, p. 113). Just like any learner-teacher interaction, sound teaching practice promotes sustained motivation, a healthy learning environment, and a safe and caring place of belonging where everyone benefits. I believe that if we fulfill these meaning-making needs of the ensemble, that the musical goals of the director and band members will be a naturally occurring secondary benefit.

Suggestions for Further Research

Needless to say, with significant learning often comes more questions. The following questions arose in this project and remain unanswered. Following are suggestions for further research:

- Beyond investigating reasons why third aged people learn music, further investigation is needed to measure perceived value of those reasons to learn music as a third ager. One reason to learn to play music could be more compelling than five secondary reasons. Furthermore a strongly valued reason could have more effect on sustaining motivation than weaker reasons.
- Kruse (2009) observed that some people appear to look for the kind of instruction

they received when they were younger. I wonder if I observed the same.

How do past music experiences of music learners affect their current learning experience?

- What would it look like if the larger education system understood fully the cognitive benefits of music learning? Particularly relevant to this is the fact that the younger a person starts learning music, and the more intensely, the greater the long-term cognitive benefit (Bruhn, 2002; Trainor, Shahin, & Roberts, 2009).
- How aware are older adults of the benefits of music learning on brain health?
- What would it look like if we, as educators, transfer the collaborationist-constructivist model of teacher-learner interactions, increased level-of-aspiration, and a fulfilling social context down to the school-aged learner? And if we did, what would it do to retention and life-long love of music? Coffman (2009) and Tsugawa (2009) are asking the similar questions after related studies.

Personal Reflection

As this project came to its close, I had to come to terms with how these years of study have brought change to my philosophy on teaching and learning, as well as my view on my own personal music journey. I want to make three points.

First, I no longer feel uninformed about sound teaching practice for the older members of the community band and look forward to going back and standing in front of the ensemble, hopefully as a better leader than before. This study confirmed many of my

beliefs of what band directors of older learners should know. But I had also made assumptions that were inaccurate about these learners:

- I assumed that the frustration some participants expressed about the rehearsal style would negatively affect long term sustaining motivation.
- I assumed that if a piece of music were past a manageable intermediate level of difficulty, that the players would get frustrated and lose sustaining motivation.
- I assumed that the social aspects (including making music together) of membership in a community band would not be as important as this study revealed, and how the value of this over-rides other matters.

These assumptions were flawed. For some participants, frustration of rehearsal style was met with tolerance and a shoulder shrug (of secondary import to other things). If motivation was negatively affected, the participants found solutions to motivate themselves and regained sustaining motivation within the next week or two. If a piece was too difficult, participants didn't get defeated. Instead they showed considerable resilience and dug in to their practice with the belief that they would eventually get it. I also had not examined deeply enough the value of the social construction of the band and seen what the participants intrinsically knew, that the social construction of a community band makes members feel like they are a part of something good, and others are a part of that as well. Through taking the time to build learner profiles of the participants of this study, I became much more sensitive to what is important to them and it has been a humbling experience.

Secondly, I was struck when reading the literature on the benefits of music learning for older people, by the positive cognitive impact of music learning. I found this to be so significant that it was difficult for me to not shift the entire project in that direction. To know that age related cognitive declines, even dementia, can actually be reversed by music performance and practice helps stave off one of my personal great fears of aging in a family that has history of dementia. Now, this doesn't mean if I keep working hard at music that I won't get dementia; but to even forestall such a terrifying condition by doing something I love is paramount to me. I assume, that because much of this research is so new, that many older adults are simply not aware of the cognitive benefits they can enjoy. Perhaps this is why I didn't see more consideration by the participants of cognitive benefits of music learning in this study. Older adults need to be aware of the benefits of music learning on brain health and maintenance; and programs need to be available for anyone who wants access to them.

Finally, teacher education programs need to recognize that the number of older adults participating in community music programs is likely to grow due more people entering their third age than ever before. Yet music education courses to help educators learn best practices for older adults are virtually non-existent (Myers, 1992). Music as life-long learning is a field of study that needs to enter more teacher education programs because there is no longer any question that all of our students will be under the age of 20.

Closing

In conclusion, I believe that people choose to direct adult novice community bands

because we, as directors, find this a meaningful experience. As music experts, we are educated to teach music; as band directors, we are educated to conduct ensembles. But, if we can give the members of our ensemble a valuable experience rich with meaning-making experiences, be sensitive to their learning styles, be responsive to what they value, and be considerate of the social aspects of band, then beautiful music-making will be the natural result.

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Appendix 1



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Department of Curriculum
and Instruction

Sept 21, 2011

Xxx, Director

Xxx Community Band

re. Request to conduct research with four members of your bands

Dear xx,

As a graduate student at the University of Victoria, I am conducting research as part of the requirements for the degree of Master of Education in the area of Music Education. It is being conducted under the supervision of Dr. Mary Kennedy. You may contact my supervisor at 250-721-783 or via email at makenn@uvic.ca. I would like your permission to invite members of the xx Band and/or the xx Band to be participants in the research. My goal is to have four participants, but I hope that one or two of them are private students from my piano studio.

The purpose of this research project is to examine the motivation, learning characteristics and goals/outcomes of four third-age (retired and still active) adult music students to better inform instruction.

The following questions form the framework for the study.

1. What motivates life long learners to take music lessons or join a band?
2. What is important to know about the learning characteristics of third agers?
3. What do life long learners see as valuable outcomes of learning music?

The participants of the study are to be over 55, actively studying instrumental music, and at a variety of performance levels. They also must have taken a hiatus from learning music for a period of years in their adult life. As you can see, this fits the demographic of the bands very well. If you consent to this, it will mean the following:

- I will be observing the participants/rehearsals and taking field notes four times over a 4 month period.
- I will be asking participants to complete four checklist style journals after rehearsal on the same evenings that I take field notes.
- I will be interviewing participants at the beginning and end of the 4 month period.
- I will be taking a hiatus from co-conducting the bands during this research period.

Both questionnaires and interviews will take place outside of rehearsal time.

I would like to share with you one aspect of the research in which you need to be clearly informed as it asks questions of the participants which concern you, the director. As the goal of this research is to create a body of helpful relevant information for teachers/directors of third-age learners and the learners themselves, I would like to ask the following questions (in a checklist form) from the participants on four different occasions during this four month study. These are four of 25 questions total.

11	I felt like I was being supported in a positive way during rehearsal
12	I felt like I was being judged in a negative way during the rehearsal
13	The teacher/director is helpful to address my learning needs
14	When I am struggling with the music, I am comfortable asking the director/teacher for help
15	I feel my learning is affected because of information overload

In addition, my field notes, which will be taken at these same four rehearsals, observe the following (out of 25 observations):

20	teacher/director gave explanations
21	teacher/director gave demonstrations
22	teacher/director slowed the tempo
23	teacher/director helped mark up the music
24	teacher/director told anecdotes

In accordance with the University's standard for ethical research, the confidentiality of you, the bands and the participants will be protected. However, I am expecting your understanding that some people may have clues to identify my participants after reading my report, and it is beyond my capability to prevent this from happening.

Your consent to allow this research to take place must be completely voluntary. If you agree to allow this research to take place within your bands, please sign at the bottom of this letter and return it to me at your earliest convenience. I will then invite all band members via email to participate in the research.

Many thanks for your consideration,
Jill McElwain

Name

Signature

Date

Please keep a copy of this consent letter for your records and give a copy to me.

Appendix 2



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Department of Curriculum
and Instruction

University
of Victoria

Date xx, 2011

Members

XXX Bands

Re. Invitation to participate in research

Dear xxx,

As a graduate student at the University of Victoria, I am conducting research as part of the requirements for the degree of Master of Education in the area of Music Education. I would like to invite members of the xx Band and the xy Band to be participants in the research. My goal is to have four participants, but I hope that 1 or 2 of them are private students from my piano studio.

The purpose of this research project is to examine the motivations, learning characteristics and goals of four third-age (retired and still active) adult music students to better inform instruction.

The following questions form the framework for the study.

- What motivates life long learners to take music lessons or join a band?
- What is important to know about the learning characteristics of third agers?
- What do life long learners see as valuable outcomes of learning music?

The participants of the study are to be over 55, actively studying instrumental music, and at a variety of performance levels. They also must have taken a hiatus from learning music for a period of years in their adult life. If you fit into these characteristics, you are invited to take place in this study.

If you choose to this, it will mean the following:

- I will be observing the participants/rehearsals over a 4 month period.
- I will be asking participants to complete a profile sheet (5-15 minutes) at the beginning of the study and four checklist style journals (5-15 minutes each) over the following four months. This will be done by email.
- I will be interviewing participants at the beginning and end of the 4 month period (approximately 45-60 minutes each time).

Questionnaires and journals will be completed via email and interviews will take place outside of rehearsal time.

In accordance with the University's standard for ethical research, the confidentiality the bands and the participants will be protected. However, I am expecting your understanding that some people may have clues to identify my participants after reading

my report, and it is beyond my capability to prevent this from happening.

I acknowledge that some potential participants may feel pressure to take part in this study, but I want you to feel absolutely no obligation to do so and there will be no consequences from declining this invitation. Since I have a dual role relationship with potential participants as colleague/director/teacher, I acknowledge that some potential participants may feel pressure to take part in this study. I want you to feel absolutely no obligation to do so, and there will be no consequences arising from declining this invitation. In addition, I assure you my dual roles as participant and observer will be acted upon completely separately and in the appropriate contexts. To explain, my regular involvement in the bands includes that of performer as well as conductor of a portion of the repertoire. During rehearsals I will collect data through observations using occasional written field notes. As piano teacher, I will make observation notes at the end of the lesson and make every effort to not alter my pedagogy to coerce the research process.

My goal is to study how third agers learn, and what motivates them over a period of time. Although this research will eventually influence my pedagogy, my observations and interviews are focused entirely on the participants' experience.

The research is being conducted under the supervision of Dr. Mary Kennedy and you may contact my supervisor at 250-721-783 or via email at makenn@uvic.ca with any questions or concerns.

The selection process is as follows:

- If you are interested in participating in this study, please reply to this email with the information form that follows.
- If I get more applicants than I require, I will hold extra applicants in reserve.
- Applicants chosen for this study will be notified by phone.
- Applicants held in reserve will be notified by email or phone.
- Once chosen, you will sign the consent form and we will meet at a place of your convenience for the first interview.

Many thanks for your consideration,

Jill McElwain

**Learning Music in the Third Age
Interest Reply Form**

Selection process- Stage 1

If you are interested in participating in this research project, please reply with the following information.

Name:

Age:

Gender:

How long have you been currently been playing music or are you a beginner?

What is your principal instrument?

When you took a 'hiatus' from music, how many years were you not studying music?

How old were you when you returned to learning music?

Address:

Thank you again,
Jill McElwain

Appendix 3



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Participant Consent Form **Learning Music in the Third Age**

Thank you for volunteering to participate in a study entitled Learning Music in the Third Age, an instrumental case study that is being conducted by myself, Jill McElwain.

I am a graduate student in the department of Education at the University of Victoria and you may contact me if you have further questions by email at j.mcelwain@shaw.ca, phone at 250-585-4202 or cell phone at 250-713-4880. As a graduate student, I am conducting research as part of the requirements for the degree of Master of Education in the area of Music Education under the supervision of Dr. Mary Kennedy. You may contact my supervisor by email at makenn@uvic.ca, or by phone at 250-721-7835. In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Purpose and Objectives

The purpose of this research project is to examine the motivation, learning characteristics and goals of four third-age (retired and still active) adult music students to better inform instruction. Due to a lack of educator training for life long learners, many music teachers adapt and adjust the training they have received for younger students to successfully teach third age adults by using their instincts and experience. Often this pedagogy is not informed by scholarly research.

The following questions form the framework for the study.

1. What motivates life long learners to take music lessons or join a band?
2. What is important to know about the learning characteristics of third agers?
3. What do life long learners see as valuable outcomes of learning music?

Importance of this Research

This research is important as its conclusions form a research base to better inform music teachers in their instruction of third age music learners.

Participant Selection

You are being asked to participate in this study because you fit the profile of the participant requirement- over 55 years old, currently learning instrumental music, and are a beginner or have taken a hiatus from learning music over a period of years.

What is Involved

If you agree to voluntarily participate in this research, your participation will include, over a four month period:

1. A questionnaire at the beginning of the study done via email which creates a learner profile and describes your initial thoughts on what motivates you (why), what kind of learning needs you think you will have (how), what you may achieve (goals), and what you find most fulfilling. (5-15 minutes)
2. A semi-structured audio taped interview with me (45-60 minutes)
3. Four (one per month) reflective checklists, which monitor motivation, learning feedback and goal achievement. There is room on the checklists for brief comments. (5-15 minutes per checklist)
4. An open-ended audio taped interview at the end of the four month period at a place of your convenience where we go back over your initial thoughts and analyze them, and reflect on your learning experience, motivations, and, outcomes. (45-60 minutes)

Once we are done, I will use your data and my observation notes to extract themes and important information for my project thesis.

This study will take approximately 3 hours of your time over the next 4 months.

There are no known or anticipated risks to you by participating in this research.

The potential benefits of your participation in this research include deeper understanding of your musical motivation, learning needs and goals through reflection.

Voluntary Participation

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will not be used.

Researcher's Relationship with Participants

Since I historically have a dual role as colleague/director/teacher with you, the participant, there are certain safeguards in place to protect you. First, again, please understand this is a voluntary invitation and you need feel no pressure to volunteer, and may withdraw at any time.

Secondly, I will be taking a hiatus from co-conducting this band during the period of my research, but will only continue to play as a band member. On four predetermined dates over the course of this research period, I will collect data through observations using written field notes and you will complete your guided journals for the same evenings. I assure you there will be no intervention, interference or coercion during this study.

The research may not be discussed at any time except during the initial set up of research, interviews, follow-up, or when you have questions. My goal is to study how third-agers learn, and what motivates them over a period of time. Although this will eventually influence my pedagogy, my observations and interviews are focused entirely on your music learning experience with a focus on motivation, purpose and learning characteristics.

On-going Consent

When you consent to take part in this research, it is important to understand that it will take four months to complete from the beginning of the research process with several meetings during that time. The estimated start date is early October, and the conclusion is expected for early February. If there is a delay and the research must continue beyond that date, we will change the research completion date and initial it on this consent form.

Confidentiality

In terms of protecting your anonymity, your participation in the research will never be shared with other band members or students. The director has given permission for this research to take place. All data will be stored in a locked file cabinet in my home. In the project thesis, a pseudonym will be used.

Also, In accordance with the University's standard for ethical research, the confidentiality the bands and the participants will be protected. However, I am expecting your understanding that some people may have clues to identify my participants after reading my report, and it is beyond my capability to prevent this from happening.

Dissemination of Results

It is anticipated that the results of this study will be shared with others in the following ways:

- Project thesis
- Findings may be shared with other teachers in the forms of print or non-print media

Disposal of Data

Raw data from this study will be erased (recordings) and shredded (paper data) one year after the conclusion of this project.

Your signature below indicates that you understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researcher, and that you agree to participate in this research project.

Name of Participant

Signature

Date

A copy of this consent will be left with you, and a copy will be taken by the researcher

Appendix 4

Learning Music in the Third Age Participant Profile

Name _____ Date _____

1. Age _____
2. Gender _____
3. Length of time playing in this band/studying with this teacher _____
4. What instrument(s) _____
5. a) Did you take private music lessons as a child? ___ If 'yes', what instrument(s) _____ Ages _____ - _____.
- b) Did you take instrumental music at school? ___ If 'yes', what instrument(s) _____ Grades _____ - _____
- c) Did you sing in a choir in school or outside of school? _____
If 'yes', what Ages _____ - _____
- d) Did you play music during your post-secondary education (if applicable) If 'yes', what instruments _____
Ages _____ - _____
6. How many years did you play music as a child/youth? Ages _____ - _____
7. a) For how long did you stop playing your musical instrument?
Ages - _____
- b) Why did you stop playing? _____

8. How old were you when you took up music in adulthood? _____

Personal Profile Questionnaire Purpose and Motivation Checklist

	Purpose- Initial motivation	✓
1	I came back to playing music because I wanted to make music	
2	I came back to playing music to learn to express myself artistically	
3	I came back to playing music because I thought I would enjoy it	
4	I came back to playing music to fulfill a life-long dream	
5	I came back to playing music to be able to play music with family	
6	I came back to playing music for the benefits of mind	
7	I came back to playing music to help build self-confidence	
8	I came back to playing music on the request of my family	
9	I came back to playing music to reconnect with my youth	
10	I came back to playing music to make social connections	
11	I came back to playing music to gain a sense of achievement	
12	I come from a musical family	
13	I came back to playing music to help deter or slow the onset of Parkinson's, dementia or other illness	
14	Is there another purpose I haven't mentioned?	
	Sustaining Motivation	✓
15	Playing music makes me feel good	
16	I want to feel competent when I play music	
17	I want to acquire skills over time to improve ability	
18	I will continue working at musical improvement because of my financial, time and personal investment	
19	Fear of failure holds me back at times	
20	I want to see myself as someone who can play music	
21	I want others to see me as someone who can play music	
	Learning styles	
22	It is important for me to express my opinion on the repertoire I am learning	
23	It is important for me to have input on the repertoire I am learning	
25	I have a good idea as to where my learning strengths are	
26	I have a good idea as to where my learning weaknesses are	
27	I just want to have fun	
28	I want to really push myself to new boundaries	
29	I expect I will get frustrated when the music is a challenge	
30	I do not expect to get frustrated when the music is a challenge	

Appendix 5

Learning Music in the Third Age Instrumental Case Study Researcher Script

The purpose of this interview is to initiate/conclude the research project with a series of questions designed to give you a chance to discuss and describe the meanings (onset) of purpose, motivation and goals for learning music. (conclusions) that have emerged from this learning experience.

I would like to use a digital tape recorder, and I assure you that this raw data will be kept in confidence and stored in a locked file cabinet in my office for no more than one year after the conclusion of this project. Nobody but myself and my supervisor will ever listen to this recording.

The topics we will cover today will include:

1. Feedback on motivation
2. Feedback on the learning experience including successes and frustrations
3. Feedback on outcomes including goals and purpose fulfillment

The interview will be structured in the following way and should be completed in about 30 – 45 minutes:

1. We will do a brief review of initial participant profile questionnaire (and guided journals *conclusion*).
2. Then I will ask you a series of questions giving you an opportunity to share your perceptions and interpretations of your experience.
3. Please know that you may decline to answer a question and please feel free to ask for clarification of any question if you are unsure.

TAKE SEVERAL MINUTES TO GO THROUGH INITIAL PROFILE (and GUIDED JOURNALS *conclusion*)

START THE RECORDER

Chat while setting levels

Interview participant – approximately 30-minutes

End- Thank the participant for their time and efforts.

Appendix 6
Learning Music in the Third Age
Instrumental Case Study
Interview 1- Taped, Semi-structured

Date _____ Name _____

1. During your hiatus from formal music study, were you involved with music? If so, how?
2. Looking back at the checklist you completed, what is your primary purpose for learning music?
3. Looking back at your checklist:
 - a) What motivates you most to learn music?
 - b) What is a secondary principal motivation?
4. What do you believe are your main learning strengths regarding music?
5. What do you consider will be/is challenging in learning music?
6. At the end of the next 4 months, what are 3 goals you want to achieve that are important to you?
7. At the end of the coming 4 months, what is an aesthetic/artistic goal you have that is important to you?
8. At the end of the coming four months, what is an important personal musical goal you have?
9. Is there anything else you would like to add?
10. Do you have any questions for me?
11. Emailed later (as it was missed). How do you feel you benefit from playing music?

Appendix 7

Learning Music in the Third Age

Guided Reflection Journal- to be completed after three rehearsals/practices over a four month period.

Guided Journal # 1 #2 #3

Name _____ Date _____

Rate the following statements on a scale of 1-5, with 1 being that you disagree and 5 being that you agree fully. If you like, you may leave brief comments.

#	Learning Process Feedback	rating 1-5	comments (optional)
1	I enjoyed today's rehearsal/lesson		
2	I enjoyed the feeling of achievement when I was playing		
3	I was nervous before the rehearsal/lesson		
4	I was excited for rehearsal/lesson		
5	The rehearsal/lesson had just the right amount of challenge and was manageable		
6	The rehearsal/lesson was too easy		
7	The rehearsal/lesson was too difficult		
8	The rehearsal/lesson was frustrating		
9	When the rehearsal/lesson was done, I looked forward to the following week		
9	I feel motivated to practice		
10	I feel I need more time to prepare during rehearsal/lesson before I am expected to play		
11	I felt like I was being judged in a negative way during the rehearsal/lesson		
12	I felt like I was being supported in a		

	positive way during rehearsal/lesson		
13	The teacher/director is helpful to address my learning needs		
14	When I am struggling with the music, I am comfortable asking the director/teacher for help		
15	I feel my learning is affected because of information overload		

	Ongoing GOALS/OUTCOMES/Purpose		
16	I feel like I am contributing to a worthwhile endeavor		
17	Playing music is fulfilling an important purpose for me		
18	By learning to make music, I feel like I am contributing something important		
19	Learning to make music affirms my self worth		
20	I like it when the teacher explains a phrase because it helps me learn it		
21	I like it when the teacher demonstrates a phrase because it helps me learn it		
22	I like it when the teacher slows the tempo because it to it helps me learn it		
23	I like it when the teacher helps mark up the music because it helps me learn it		
24	I like it when the teacher tells anecdotes		
25	Other		

Appendix 8

Learning Music in the Third Age

Instrumental Case Study- Final Interview

Final semi-structured interview to be conducted at the end of four month period

Motivation-

1. What is the most significant motivation to be studying music now? Can you compare that to your original significant motivation?

2. Learning- As we get older, we get better at finding more ways to learn a skill. We have a lot of experience to fall back on to help find learning solutions. For instance, when I was younger, I was very practical and tactile- I learned by doing, relating and listening. It took many years to develop my writing and mathematical skills, but they eventually caught up.

Can you take a minute to consider what learning music was like when you were younger compared to now?

- a) What are 1 things that are more difficult now
- b) What are 1 things that are easier now

3. Most successful learning takes place when the musical goal is close to a person's interests but still challenging enough to keep it interesting and to provide for personal growth. Do you feel that your experience fit this criteria? If not, can you explain?

Purpose and Motivation-

4. Do you feel that learning music still has a worthwhile and fulfilling purpose for you? Could you please discuss this with the past four months in mind.

5. How has your musical identity (your connection with music, the process of becoming more active musically) changed in the past four months? Could you explain?

6. Has learning music played a part in how you feel empowered to be a meaningful member of your community? If so, how?

7. Tell me a story about a band or piano musical experience you had in the past 4 months that was very meaningful to you

8. Tell me a story about a band or piano musical experience you had in the past 4 months that was detrimental to your motivation to play or to your learning?

Goals-

10. Where do you see your music involvement evolving?

11. Is there anything you would like to add?

12. Do you have any questions?

Appendix 9
Learning Music in the Third Age
Instrumental Case Study
Field notes template

Observation # 1 #2 #3

For Name _____ Date _____

Rehearsal Lesson Notes

1. Overall Structure-

a) Pre-rehearsal/lesson _____ time spent on _____

b) Warmups _____ time started _____

spent on _____ c) Number of pieces rehearsed _____

Piece 1-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

Piece 2-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

Piece 3-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

Piece 4-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

Piece 5-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

Piece 6-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

Piece 7-difficulty (grade) _____ focus on whole piece or sections (circle)

Time spent _____

What approximate percent of time was spent:

running the pieces _____ rehearsing sections at slow tempo _____

rehearsing the sections at full tempo _____ director teaching _____

social _____

General observations _____

#	Learning Process Observations		comments
1	Participant appeared to enjoy the rehearsal/lesson		
5	The rehearsal/lesson appeared to have the right amount of challenge and appeared manageable		
6	The participant appeared to find the rehearsal/lesson easy		
7	The participant appeared to find the rehearsal/lesson too difficult		
8	The participant appeared to find the rehearsal/lesson frustrating		
10	The participant appeared to need more time to prepare during rehearsal/lesson before he/she was expected to play		
14	Participant appeared comfortable asking the director/teacher for help		
15	Participant appeared overwhelmed		

	Ongoing GOALS/OUTCOMES/Purpose		
20	teacher/director gave explanations		
21	teacher/director gave demonstrations		
22	teacher/director slowed the tempo		
23	teacher/director helped mark up the music		
24	teacher/director told anecdotes		
25	Other		

