

Factors Influencing Adults' Participation in Community Bands of Central Ohio

Thesis

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By

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Abstract

The purpose of this study was to create a profile of adult community band members in Central Ohio. Specifically, this study sought to describe the musical background of community band participants and their overall demographic information. Further, participants' reasons for participating in their respective community band organization, and what they reported as being the purpose(s) of their community band were examined. A questionnaire was developed and distributed to a selected group of community bands in Central Ohio. From this population, a total of 128 completed questionnaires were collected. Data were collected pertaining to respondents' previous participation in musical activities, adults' involvement in and perceptions about community bands, and demographic information including age, gender, and marital status, as well as educational background.

Results of the study indicated that high school was the level of the greatest diversity and frequency of participation in musical activities. Results also indicated that Central Ohio adults participate in community bands for their own pleasure, out of love for music, and to fulfill the need to express themselves musically. Respondents indicated that unless short, the distance traveled to rehearse/perform in community band did not affect their decision to participate. Those respondents with children living at home reported that factor as an influence on their decision to participate in community band.

Central Ohio adults reported enjoying performing on their instrument and group performance most at the adult level. Results also indicated that personality of the director, the type and quality of music selected for performance, the ability of the group, and the group's rehearsal schedule were important factors in their decision to participate in one community band over another.

Dedicated to my mother, Marilyn Ruth King

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Table of Contents

	Page
Abstract	ii
Dedication	iv
Acknowledgments	v
Vita	vii
Table of Contents	viii
List of Tables	ix
Chapter 1: Introduction	1
Lifelong Participation in Music	3
Community Bands	4
Need for Study	5
Purpose of Study	6
Chapter 2: Review of Literature	9
Chapter 3: Procedure	17
Chapter 4: Results	23
Chapter 5: Summary, Conclusions, Implications, and Recommendations	51
References	61
Appendix A: Survey Questionnaire	64
Appendix B: Questionnaire Cover Letter	75
Appendix C: Letter to Community Band Directors	77
Appendix D: Institutional Review Board Letter of Exemption	79
Appendix E: Respondents' Responses to Item 38	81
Appendix F: Respondents' Responses to Item 39	86

List of Tables

Table 1. Annual Family Income	24
Table 2. Highest Level of Education Completed.....	25
Table 3. Musical Background – Formal Education	28
Table 4. Musical Background – Informal	30
Table 5. Musical Experiences	32
Table 6. Degree of Agreement With Importance of Community Band Purposes	36
Table 7. Extent to Which Your Community Band Satisfies These Purposes	38
Table 8. Degree of Influence of Factors on Decision to Become a Member of This Particular Community Band	40
Table 9. Single Most Influential Factor in Desire to Participate in This Particular Community Band	41
Table 10. Single Most Influential Factor to the Group in Desire to Participate in This Particular Community Band	42
Table 11. Degree of Influence of Factors on Initial Desire to Participate in Community Bands in General	44
Table 12. Single Most Influential Factor in Desire to Participate in Community Bands in General.....	45
Table 13. Single Most Influential Factor to Group in Desire to Participate in Community Bands in General	46

Table 14. Degree of Influence of Activities on Decision to Join and Continue Playing in a Community Band	48
Table 15. Single Activity Most Strongly Influencing Decision to Join and Continue Playing in a Community Band	49

Chapter 1: Introduction

The concept of lifelong learning is one that has become of great interest to developmental psychologists, educational theorists and researchers in recent years. It is only in the last few decades that this topic has garnered increased attention and a better understanding of its implications. With the retirement age of the baby-boomer generation approaching and passing, an increasing number of older adults are actively participating in continuing their education on both formal and informal levels. With the advent of more and more diverse methods of communication and information exchange, there seems to be an increasing need for adults to continue to engage in learning. In today's technologically advanced and information-based society, lifelong learning has become something that influences nearly everyone (Jarvis, 1999). Indeed, according to Livingstone (1999), "By the time one reaches adulthood, he/she is likely to engage in a multitude of individually or collectively initiated learning activities in different contexts and with distinct orientations" (p. 164). Further, a recent study by Hammond (2004) on the effects of lifelong learning found that:

Participation in lifelong learning had effects upon a range of health outcomes; well-being, protection and recovery from mental health difficulties, and the capacity to cope with potentially stress-inducing circumstances including the onset and progression of chronic illness and disability. These effects were

mediated by relatively immediate impacts of learning upon psychosocial qualities; self-esteem, self-efficacy, a sense of purpose and hope, competences, and social integration. (p. 551)

The prevailing benefits of lifelong learning have only recently begun to be explored. Some researchers have concluded that engaging in learning throughout one's life does seem to have positive effects on the health of an individual. As stated by Hammond (2004), "education has the potential to enhance all health outcomes through enabling individuals to see their lives in a broader context, which helps to develop new interests, provide new opportunities, and thereby generate purpose, hope, self-esteem, self-efficacy, and personal growth" (p. 566).

These findings regarding lifelong learning contradict many long held stereotypes regarding learning in older adults. For many years, prevalent anecdotal thought suggested that persons usually lost the ability to learn as they aged (Timmermann, 1977). Fortunately, this belief has come to be challenged through research. Moreover, many adults now benefit from adult education classes and programs through their communities and local universities. As evidenced by continuously increasing levels of participation by adults in such classes and programs, the importance of sustaining the growth of one's education continues to gain recognition and understanding.

Lifelong Participation in Music

As more adults actively pursue learning throughout their lives, many choose to do so through participation in musical activities. Over the past few decades, the number of adults participating in musical activities in later years has been steadily increasing (Myers, 1992). Previously, there was not widespread adult participation in music. This has generally been attributed largely to a lack of performing opportunities specifically for adults at the community level. Fortunately that trend is changing. Considering Myers' (1992) assertion that "aging is increasingly being conceived as a lifelong developmental process rather than a period of decline in later adulthood" (p. 23), it is no surprise that activities for adults, specifically in music activities, are on the rise.

Adults seem to look favorably upon the arts as a means of continued learning. Adult learners view the arts in a positive light and also recognize that participation in artistic endeavors will lead them toward a better quality of life (Boswell, 1992). Research is also starting to reflect adults' desire to participate in music later in their lives. A study completed in 1982 by Gilbert and Beal found that elderly people have definite preferences for selected musical activities, and that those preferences vary according to living situation and community size.

Researchers have evidenced the many positive benefits of adults actively participating in music. The aesthetic, intellectual, physical, and social aspects of performing music in groups have been shown to improve health and quality of life (Ernst & Emmons, 1992). "Adults participating in music also tend to be intrinsically motivated and do not have to be sold on music's value" (Burley, 1982, p. 40). Adult learners

generally possess a greater ability to recognize their own learning needs and pursue the fulfillment of them willingly (Myers, 1992). “All adults bring years of experience, knowledge, and capability as learners outside of music” (Myers, 1992, p. 25). Today, adults enjoy a diverse offering of performance opportunities in music. Whether participating in New Horizons Bands, a community organization that specializes in teaching elderly adults to play an instrument for the first time, or performing with local community bands, choirs, or orchestras, adults have a plethora of options in continuing a lifelong education in music.

Community Bands

Community bands have long been considered valuable as a means of continued avocational participation in instrumental music. The very purpose of such an organization is a means toward lifelong learning and musicianship. Because community bands are considered an integral part of the continuum of instrumental performance, it is fitting that we should study them in order to better understand why individuals participate. Achieving this understanding may assist in the recruitment and retention of adults to these programs.

Through many years of involvement in forming and conducting community bands, John Paynter observed that those who play in a community band do so because it gives them pleasure. According to Paynter (1969):

There are literally thousands of them [people] between the ages of 18 and 80 who have been meticulously and lovingly trained in the art of playing band instruments. Whole generations of musicians are now inactive performers

because there is no band, no group in which to participate. These people are more tolerant, less overburdened, riper for learning than they were while in school.

They have never forgotten the excitement and fun of playing in their high school and college bands and now they have more leisure time, more money to spend, more ways of getting around, more good instruments from which to select, and more music from which to choose. They are eager to recreate, to rejuvenate their minds and spirits, and to get away from the tension and stress of life's current hectic pace....They are people dying to make a comeback! (p. 2)

Although the number of community bands has dramatically increased since 1969, there remains a multitude of adults who were trained in instrumental music but choose not to participate. It is only through understanding the structure of these organizations, the types of musicians who participate in them, and why these musicians choose to join or not to join that we can discover ways in which community bands can be effectively organized to serve the maximum number of potential members.

Need for Study

To date, several aspects of community bands and choruses have been studied, although extensive research does not yet exist for any of them. In reality, research of community bands has only scratched the surface with respect to understanding their inner workings and specific role as perceived by members and educators. Increased attention has only recently been placed on the community band's important role as a means for continuous participation in music throughout life, long after formal education has ended.

To date little research has been undertaken with respect to adults' reasons for participating in community bands. Simmons (1962) focused on reasons for participation and non-participation in community choruses in the Detroit area of Michigan, while Bunes (1979) studied community choruses in Montana. Patterson (1985) studied motivational factors influencing participation in community bands of the Montachusett region of North Central Massachusetts, and Bowen (1995) studied the current activities and background profiles of community bands in the southeastern United States. Cavitt (2005) studied the factors influencing participation in community bands in Texas, California, and Michigan. However, none of the aforementioned studies have examined the reasons for community band participation in Ohio, and no studies have compared the results of research completed in different geographic regions of the United States with regard to factors influencing participation in community bands.

Purpose of the Study

The purpose of this study was to create a profile of adult community band members in Central Ohio. Specifically, I sought to describe the musical background of community band participants and their overall demographic information. Further, I examined participants' reasons for participating in their respective community band organization, and what they reported as being the purpose(s) of their community band. Specific research questions were as follows:

1. What demographic information most accurately describes Central Ohio community band members?

2. What are the most prevalent musical activities in the formal and informal musical backgrounds of Central Ohio community band participants?
3. When in Central Ohio community band participants' background did peak musical experiences occur?
4. What do Central Ohio community band participants consider to be the purpose(s) of community bands?
5. Do Central Ohio community band participants feel that their particular community band is satisfying these purposes?
6. What factors most influence Central Ohio community band members' desire to participate in community bands?
7. What activities or factors from participants' background are most influential in the decision to join and continue playing in community bands?
8. What changes, if any, do Central Ohio community band members suggest in order to improve their community band?
9. What recommendations, if any, do Central Ohio community band members have for music educators to help promote community band participation?

Definitions

For the purposes of this study, community band was defined as an ensemble consisting of a group of adult musicians who rehearsed on a regular schedule, and had instrumentation consistent with that of the traditional concert band (brass, woodwinds, percussion). Central Ohio was defined as the greater Columbus area, including Franklin and neighboring counties.

For the purposes of this study, formal education was defined as participating in a musical activity while supervised in an instructional institution, including elementary school, middle school, high school, college, or the military. This also included adults who elected to receive instruction at a local college or university. Informal participation was defined as participating in a musical activity while not supervised in an instructional institution such as an elementary school, junior high school, high school, college, or the military.

Delimitations

There were a number of bands in Central Ohio that did not have traditional concert band instrumentation. These ensembles were brass bands, having a membership consisting of traditional British brass band instrumentation (without woodwinds). Because membership in these groups was highly competitive, and because these ensembles regularly participated in competitions, they were excluded from this study.

Chapter 2: Review of Literature

The purpose of this study was to create a profile of adult community band members in Central Ohio. Specifically, I sought to describe the musical background of community band participants and their overall demographic information. Further, I examined participants' reasons for participating in their respective community band organization, and what they reported as being the purpose(s) of their community band. In order to better understand the function of community bands, one must consider them within several different contexts: first as an endeavor of lifelong learning, second as within the context of community ensembles in general, and last as community bands. Accordingly, this chapter is divided into three separate sections, each detailing pertinent extant literature. The first section provides an overview of theory and research regarding lifelong learning. The second section provides a review of studies examining community performing ensembles that are not concert band. The third section details research most closely related to the present investigation of community bands. The chapter concludes with a summary that situates the present study within this line of research.

Lifelong Learning

Throughout the last half-century our society has gained an increasingly better understanding of the importance of lifelong learning and its implications. Adult individuals today are taking advantage of the vast array of adult education classes offered

through their communities and local universities. Enrollment in such classes has generally increased at a faster rate than even formal school enrollment since the 1960s (Livingstone, 1999). In today's technologically advanced and information-based society, lifelong learning has become something that influences nearly everyone (Jarvis, 1999). Opinions on the increased focus placed upon the necessity of lifelong learning are generally positive. Incorporating lifelong learning into everyday life has always been a goal of adult educators (Jarvis, 1999).

With increasing numbers of adults participating in these types of activities, recent research has been undertaken in order to study the effects of lifelong learning upon the health of these individuals. Hammond (2004), for instance, completed a study of the impacts of lifelong learning upon the emotional resilience, as well as the psychological and mental health of adult learners. Results of this study demonstrated a multitude of health benefits associated with lifelong learning. In particular, subjects reported that attaining success in adult education increased positive self-esteem, especially when success was achieved in an area that was perceived to be of great difficulty (Hammond, 2004). According to Hammond, "Respondents' accounts provide[d] consistent evidence that learning can lead to improved well-being, increased efficacy, protection and recovery from mental health difficulties, and more effective coping, including coping with physical ill-health" (p. 553). Hammond goes on to indicate that "subjects and teaching styles that encourage reflection, creativity, and self-expression are particularly important in relation to developing self-understanding and independent thinking" (p. 567). It can be inferred from Hammond's conclusions that music, as an endeavor of lifelong learning,

may have positive impacts upon the development of better self-understanding and increased independence of thinking.

Community Ensembles

Adult learners view the arts in a positive light and also recognize that participation in artistic endeavors will lead them toward a better quality of life (Boswell, 1992). Perhaps this is one of the reasons that an increasing number of adults are choosing to participate in community music ensembles. As adults continue to participate in community music ensembles, research must be undertaken to understand participants' specific reasons for doing so. Gaining such information will assist educators and music directors in sustaining and increasing participation in this musical endeavor.

Outside of the research into community bands, two studies have been completed which sought to determine specific motivations and musical background of community chorus participants and non-participants. These studies were completed by Buness (1979) and Simmons (1962), with Buness' study being a replication of Simmons' earlier investigation. In both studies, selected community chorus participants were given two surveys: one for community chorus participants, which they were to complete, and one for non-participants, which they were to give to a friend who was not in a community chorus. The survey instrument was identical for both studies. Simmons selected fifteen community choruses in the Detroit, Michigan area, while Buness utilized community chorus members in the communities of Missoula, Great Falls, and Billings, Montana.

Both researchers reported similar results. Each found that musical participation by adults was appealing to those of all academic backgrounds, and that a large percentage

of respondents participated in group singing previous to their experience in community chorus (Buness, 1979; Simmons, 1962). Further, the single greatest influence of previous musical activities was participation in a choir of mixed voices at the high school level, while participation in instrumental activities was low and least influential. The most important individuals in influencing continued participation in musical activities were respondents' parents and school music teachers. Moreover, recreational and musical reasons were frequently mentioned motives for community chorus participation. Interestingly, one disagreement is noted between the two studies. In the Simmons study, participants reported having social motives for community chorus participation, whereas in the Buness study no such motives were indicated. Both studies, however, reported a trend of individuals' participation in an increasingly broader range of musical activities as they progressed through grades in the public school system.

Community Bands

Community bands have long been an inseparable part of the fabric of American culture. Following WWII, community band activity resumed and even rose as countless groups emerged across the nation (Foster, 2000). Today, the adult band enjoys the designation of largest area of growth in music (Foster, 2000). Many report of the potential of community bands to ensure lifelong music participation and learning, as well as their potential benefits for increased health and well-being (Bliss, 1971; Burley, 1982; Cavitt, 2005; Ernst & Emmons, 1992; Hanson & Depoy, 1967; Logan, 1996; Paynter, 1978).

Few studies have been published that focus only on adults' participation in community bands. The review of literature has revealed several historical studies relating to specific community bands such as the Northshore Concert Band (Carson, 1992) and the Ridgewood Concert Band (Wilhjelm, 1998), as well as several status studies and surveys of community bands in the United States (Martin, 1983; Neidig, 1975; Scheller, 1977). Only a small number of studies have been completed that deal with participation in community ensembles. Of these, still fewer have centered on motivations for participating in community bands, although a more recent study of this was undertaken by Cavitt in 2005. The amount of available research on community ensembles has steadily grown in the past decades, however studies have often been limited to specific regions of the United States and sought only to describe the background profiles of participants rather than examining participants' reasons for joining and persisting in these ensembles.

A study analyzing Colorado adult amateur bands was completed by Fuller (1973), in which he sought to gain insight into the background, philosophy, and administrative problems of the community ensemble director as well as find ways to increase community band participation. Additionally, Fuller sought to gain information regarding community band members' background, factors influencing participation, significant musical influences, and suggestions for developing and improving adult band participation.

The respondents in Fuller's study indicated that playing for their own pleasure and love for music were important reasons for participation in community band. This

result was similar to that of later studies by Cavitt (2005) and Patterson (1985). Fuller concluded that community band musicians were generally better able to return to playing in a band at a later age because of their diverse musical experiences at the high school level.

Patterson (1985) investigated motivational factors contributing to participation in community bands of the Montachusett Region of North Central Massachusetts. Similar to studies by Cavitt (2005) and Fuller (1973) respondents in Patterson's study reported that participation in community band was influenced by a love for music, personal pleasure, and need to express themselves musically. Also similar to the studies of Cavitt (2005) and Fuller (1973), respondents of Patterson's study reported high school as the level with the most frequency and diversity of participation in musical activities. Interestingly, respondents in Patterson's study indicated their perception of community band as a community service that entertained an audience and provided a musical outlet for performers. This result was unique to the study by Patterson.

The most recent study involving community band participation was undertaken by Cavitt (2005). Cavitt sought to assess factors directly influencing adults' participation in community bands. Four hundred one members from ten community bands of Texas, Michigan, and California were given a questionnaire designed to collect demographic information, previous music instruction, performance history, perceived benefits of music participation, and attitudes toward passive and active music activities.

Like Fuller (1973) and Patterson (1985), Cavitt (2005) found that the most diverse and influential time of participation in musical activities was at the high school level.

The results of the study were also similar to the previous community chorus studies (Buness, 1979; Simmons, 1962) in which the parents and school music teachers were reported as the most influential people in the development of musical interest, and that social, recreational, and musical reasons were important aspects of the experience. Community band members suggested that increased participation could result from better advertising from local music teachers. When asked to provide suggestions to music teachers in order to increase participation in community bands, respondents suggested that music teachers provide students with more information about community bands, that music teachers make band and music fun, and that music teachers encourage continued participation beyond high school.

Summary

The importance of lifelong learning and adult education is receiving increased attention. Since the 1960s, participation in adult learning endeavors has increased dramatically (Livingstone, 1999). Some research has shown the positive impacts of lifelong learning on individuals to include positive effects upon psychological and mental health, as well as emotional resilience, including improved self-esteem (Hammond, 2004). Studies in subjects such as music, which encourage self-expression and reflection, may help individuals to develop independence with respect to thinking and a greater self-understanding.

As evidenced by the number of community bands currently in the United States, large numbers of adults choose to fulfill their desire of lifelong learning through participation in a community band. Studies have shown that community music

participation is appealing to individuals of all backgrounds, and that the parents and school music teachers are the most influential in continuing participation in musical activities (Buness, 1979; Simmons, 1962). Also according to the aforementioned studies, adults participate in community ensembles for musical, recreational, and social reasons.

Researchers have indicated that adults participate in community bands for their own pleasure and because of love for music (Cavitt, 2005; Fuller, 1973; Patterson, 1985). Community band musicians are generally better able to return to playing later in life due to the diversity of their musical experiences at the high school level, the most diverse and influential time of participation in bands. Suggestions for increased participation in community band include more information from schools music teachers as well as encouragement for continued participation beyond high school (Cavitt, 2005).

The present study will investigate similar topics in relation to the community bands of Central Ohio. This study will add to the previous body of research available on community bands in the United States, specifically filling a geographical gap in the existing research by including the community bands of Central Ohio. Through a comparison of the results of this study with those of previous studies, a broadened understanding of community bands will be possible.

Chapter 3: Procedure

The purpose of this study was to create a profile of adult community band members in Central Ohio. Specifically, I sought to describe the musical background of community band participants and their overall demographic information. Further, I examined participants' reasons for participating in their respective community band organization, and what they reported as being the purpose(s) of their community band. Specific research questions were as follows:

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7. What activities or factors from participants' background are most influential in the decision to join and continue playing in community bands?
8. What changes, if any, do Central Ohio community band members suggest in order to improve their community band?
9. What recommendations, if any, do Central Ohio community band members have for music educators to help promote community band participation?

In order to answer the research questions of the study, data were collected from community band members in Central Ohio by employing the following procedures: 1) development of a questionnaire; 2) identification and selection of community bands whose members were of interest in the study; 3) distribution and collection of the questionnaire; and 4) codification and analysis of the collected data. While several of these procedural operations overlapped in terms of chronological order, the information outlined in this chapter represents the procedures used in the study.

Development of the Questionnaire

A survey entitled, *Central Ohio Community Band Member Questionnaire*, was developed and used in the collection of data for this study (Appendix A). Previous questionnaires utilized in studies by Bowen (1995), Bunes (1979), Cavitt (2005), Patterson (1985), and Simmons (1962) aided in the construction of this instrument. Although the survey instruments used in previous studies provided valid results for each respective study, it was determined that an updated and modified instrument was required in order to gain the data specific to the research questions presented in the current study.

The *Central Ohio Community Band Member Questionnaire* was constructed in order to function as the sole source of data collection in this study. Initial drafts of the survey were examined for face validity by music education faculty at The Ohio State University. After revisions were made based on the recommendations of these faculty members, the questionnaire was administered to several college music students, who then took the survey and reported on the clarity of questions, as well as the length of time necessary for completion. From this mini-pilot study, further revisions were made to clarify the questions. Reported completion time was approximately 15 minutes, so length was determined acceptable.

In addition to the survey, a cover letter (Appendix B) was composed in order to explain the study to respondents and discuss the purpose and content of the questionnaire. An affirmation was included in the cover letter assuring that the anonymity and confidentiality of participants would be preserved.

The final survey instrument, consisting of 39 items, was organized into three major sections based upon the content of the questions. The first section collected data pertaining to respondents' previous participation in musical activities. The second section of the questionnaire consisted of 26 questions. These items consisted of: 1) open-ended questions; 2) multiple choice items; 3) Likert scale items; and 4) other closed-ended questions such as yes/no. The items used in this section were developed primarily from the review of previous literature and were intended to collect data pertaining to adults' involvement in and perceptions about community bands.

The third and final section of the questionnaire consisted of 11 questions. Data in this section were obtained by utilizing: 1) open-ended questions; 2) multiple-choice items; 3) Likert scale items; and 4) other closed-ended questions such as yes/no. This section collected data primarily pertaining to respondents' demographic information, such as age, gender, and marital status, as well as educational background. The final two items on the questionnaire were open-ended questions asking respondents to offer suggestions to help better their current community band, as well as recommendations to music educators to help promote community bands.

Population and Sample

Adult community band members in Central Ohio were the target population of this study. At the time of this study there were 10 known community bands in Central Ohio. These community bands fell into two categories based upon instrumentation: 1) those bands with traditional concert band instrumentation; and 2) those bands without traditional concert band instrumentation (i.e., Brass bands). The groups with traditional concert band instrumentation comprised the largest group consisting of seven, while the remaining three groups were British-style brass bands, and, as such, had non-traditional instrumentation. For the purposes of this study, and because many of the brass bands in central Ohio participate regularly in competitions, I chose to limit the population to only those bands having traditional concert band instrumentation.

From these community bands, six bands were selected for participation based upon their geographic location and having instrumentation that was consistent with that of the standard concert band. To facilitate a high response rate to the survey, I decided to

distribute the questionnaire to these bands in person at the conclusion of each group's regularly scheduled rehearsal. In order to gain permission to distribute the questionnaire at the rehearsals of the selected community bands, initial contact was made with each group's director via email through a letter (Appendix C) with the survey instrument and cover letter attached. I also called each director personally after sending the emails in order to explain the study further and answer any questions regarding the study.

Of the directors in Central Ohio I contacted, one did not return correspondence, one declined participation, and four agreed to participate in the study. Following initial contact, permission was obtained from the directors of four groups to administer the questionnaire at the conclusion of a regularly scheduled rehearsal of the group, and dates for distribution were scheduled.

Distribution and Collection of the Questionnaire

After gaining approval from The Ohio State University's Institutional Review Board (Appendix D), I visited each group on the prearranged date and distributed the cover letter and questionnaire to its members at the conclusion of their regularly scheduled rehearsal. During this time I also provided a verbal explanation of the study and a brief overview of the questionnaire. The survey instrument was then collected immediately following its completion from members of the bands who chose to participate in the study. On average, respondents took approximately 15 minutes to complete the survey.

In total, 128 completed questionnaires were collected; 44 were from community band one, 22 were from community band two, 42 were from community band three, and

20 were from community band four. The total number of personnel as indicated by the rosters of the four bands contacted was 240, rendering a response rate of 53.3%. One hundred twelve individuals did not complete the questionnaire either due to absence from the rehearsal or electing not to participate in the study.

Treatment of the Data and Data Analysis

Data collected from each of the completed questionnaires were compiled and entered into Statistical Package for the Social Sciences (SPSS v. 17.0 for Mac). Once the data were entered, necessary descriptive and inferential statistics were applied. The results of these analyses are reported in Chapter Four and a summary, discussion, conclusions and recommendations for further research will comprise Chapter Five.

Chapter 4: Results

Demographics

The age of respondents varied across the categories of 18 to 30 years (18.8%), 31 to 40 years (13.3%), 41 to 50 years (9.4%), 51 to 60 years (36.7%), and over 60 years (21.9%). Gender was split somewhat evenly between females (46.9%) and males (53.1%). The majority of respondents were married (65.9%), while those who were single (23.6%), divorced (6.3%), or widowed (0.8%) comprised the remainder of responses. (No respondents reported being separated.) A large number of respondents reported the number of children currently living at home as none (65.9%), while others reported one (12.7%), two (15.1%), three (4.8%) or four or more (1.6%) children living at home respectively.

More than half of the total respondents reported their annual family income was \$66,000 or more, with 27.4% reporting \$100,000 or more and 11.3% reporting \$40,000 or less (see Table 1). A majority of respondents identified their current home location to be suburban (71.7%) while rural (15.0%) and urban (13.4%) comprised the remainder of responses. A large percentage of community band members (89.7%) reported bachelor's degree or above as their highest level of education completed. No respondents reported not finishing high school and only one reported having not taken any college coursework (see Table 2).

Table 1

Annual Family Income

Income	<i>n</i>	%
Less Than \$40,000	14	11.3
\$40,000-45,000	7	5.6
\$46,000-55,000	15	12.1
\$56,000-65,000	6	4.8
\$66,000-75,000	6	4.8
\$76,000-85,000	6	4.8
\$86,000-100,000	20	16.1
\$100,000 or More	34	27.4
Prefer Not to Say	16	12.9

Table 2

Highest Level of Education Completed

Level	<i>n</i>	%
Some High School	0	0.0
High School Diploma	1	0.8
Some College	12	9.4
Bachelors Degree	42	33.1
Some Graduate	13	10.2
Masters Degree	29	22.8
Some Post-Graduate	20	15.7
Doctoral Degree	10	7.9

Musical Background – Formal Education

For the purposes of this study, formal education was defined as participating in a musical activity while supervised in an instructional institution, including elementary school, middle school, high school, college, or the military. This also included adults who elected to receive instruction at a local college or university.

The most frequent activities in the grade 4-6 category were concert band (61.6%), taking private lessons (42.9%), and choir/chorus (24.6%), while the least frequent activities were theory/history class (0.8%), orchestra (3.1%), jazz/stage band (3.2%), and marching band (3.2%). In the grade 7-8 category, concert band (88.9%), taking private lessons (60.3%), and participation in adjudicated contests (52.4%) were the most frequent activities, while orchestra (16.7%), school musical (10.3%), and theory/history class

(2.4%) were the least frequent. In the grade 9-12 category concert band was the most frequent activity (92.9%), with marching band (88.9%), and participation in adjudicated contests (87.3%) the next most frequent activities respectively. The less frequent activities were orchestra (44.4%) and theory/history class (42.1%).

At the collegiate level, concert band (82.5%), taking private lessons (67.5%), and small ensembles (67.5%) were the most frequent activities of respondents. The most frequent musical activities in the military were concert band (6.3%) and small ensembles (5.6%), while orchestra (0.8%), school musical (0.8%), and theory/history class (0.8%) were the least frequent activities. Participation in adjudicated contests was not selected by any respondents in the military category. Concert band (47.6%) and small ensembles (34.1%) were also the most frequent activities among adults, while marching band (10.3%), participation in adjudicated contests (7.1%) and theory/history class (5.6%) were the least frequent activities. There were three activities in which a large percentage of respondents reported having never participated throughout their formal education. Those activities were jazz/stage band (34.1%), orchestra (30.2%), and choir/chorus (27.0%).

Concert band was the most popular activity with at least some respondents indicating participation at every level. Respondents' responses indicated that grades nine through twelve was the period of the greatest level of musical activity, as the highest percentage of participation for nearly every activity was during this timeframe. The only exception was theory/history class, in which the highest percentage of participation was

in the college category. Table 3 demonstrates that the highest percentages of participation in most musical activities occurred between seventh grade and college.

Table 3

Musical Background – Formal Education

Activity	Never	Gr. 4-6	Gr. 7-8	Gr. 9-12	College	Military	Adult
Take Private Lessons	10.2%	42.9%	60.3%	73.0%	67.5%	1.6%	14.3%
Concert Band	1.6%	61.1%	88.9%	92.9%	82.5%	6.3%	47.6%
Orchestra	30.2%	3.1%	16.7%	44.4%	42.1%	0.8%	25.4%
Jazz/stage Band	34.1%	3.2%	19.0%	56.3%	27.0%	4.0%	22.2%
Marching Band	7.9%	3.2%	19.8%	88.9%	54.0%	4.0%	22.2%
Small Ensembles	9.5%	7.9%	42.9%	77.0%	67.5%	5.6%	34.1%
Choir/Chorus	27.0%	24.6%	38.9%	50.0%	36.5%	2.4%	23.0%
School Musical	25.4%	4.0%	10.3%	63.5%	27.8%	0.8%	26.2%
Participate in Adjudicated Contests	8.7%	7.1%	52.4%	87.3%	7.1%	0.0%	7.1%
Theory/History Class	20.6%	0.8%	2.4%	42.1%	66.4%	0.8%	5.6%

Musical Background – Informal

For the purposes of this study, informal music participation was defined as participating in a musical activity while not being supervised in an instructional institution such as an elementary school, junior high school, high school, college, or the military.

There were three activities in which a majority of respondents reported informal participation. All three were at the adult level: concert band (73.8%), small ensembles (55.7%), and school musical (50.8%). The most frequent activity in the grade 4-6, grade 7-8, and grade 9-12 categories was taking private lessons at 18.0%, 21.3%, and 32.8% respectively. At the collegiate level, small ensembles (20.5%) was the most frequent activity. The most frequent activity in the military and adult categories was concert band at 5.7% and 73.8% respectively. Taking private lessons (52.5%), orchestra (54.9%), jazz/stage band (61.5%), marching band (81.1%), choir/chorus (50.0%), participate in adjudicated contests (82.9%), and theory/history class (79.5%) were all activities in which the majority of respondents reported having no informal participation whatsoever (see Table 4).

Table 4

Musical Background – Informal

Activity	Never	Gr. 4-6	Gr. 7-8	Gr. 9-12	College	Military	Adult
Take Private Lessons	52.5%	18.0%	21.3%	32.8%	11.5%	1.6%	23.8%
Concert Band	21.3%	1.6%	7.4%	13.1%	13.1%	5.7%	73.8%
Orchestra	54.9%	0.0%	1.6%	9.0%	7.4%	0.8%	36.1%
Jazz/stage Band	61.5%	0.0%	4.1%	11.5%	10.7%	4.1%	31.1%
Marching Band	81.1%	0.0%	3.3%	6.6%	7.4%	1.6%	12.3%
Small Ensembles	34.4%	0.8%	4.1%	14.8%	20.5%	3.3%	55.7%
Choir/Chorus	50.0%	7.4%	9.0%	12.3%	11.5%	1.6%	39.3%
School Musical	43.4%	0.0%	0.8%	7.4%	13.1%	0.0%	50.8%
Participate in Adjudicated Contests	82.9%	0.8%	3.3%	9.0%	3.3%	0.0%	9.8%
Theory/History Class	79.5%	0.0%	0.0%	5.7%	7.4%	0.8%	16.4%

Musical Experiences

Respondents indicated that a majority of community band members encountered their most influential band director in grades 9-12 (66.4%). A large percentage of respondents' indicated that they felt the most technical growth (52.3%) and expressive growth (54.7%) on their instrument at the college level. A large percentage of respondents felt they enjoyed solo performance the most in grades 9-12 (46.9%). A majority of community band members reported that the times when they enjoyed playing the most (77.3%) and enjoyed group performance most (76.6%) were as adults (see Table 5).

Table 5

Musical Experiences

Experience	Never	Gr. 4-6	Gr. 7-8	Gr. 9-12	College	Military	Adult
Encounter Your Most Influential Band Director	0.0%	11.7%	23.4%	66.4%	49.2%	1.6%	34.4%
Feel You Grew the Most (Technically) on Your Instrument	0.8%	0.0%	6.3%	49.2%	52.3%	3.1%	26.6%
Feel You Grew the Most (Expressively) on Your Instrument	0.8%	0.0%	2.3%	31.3%	54.7%	3.1%	44.5%
Feel You Enjoyed Playing the Most	0.8%	15.6%	18.0%	46.1%	46.9%	4.7%	77.3%
Feel You Enjoyed Solo Performance Most	17.2%	2.3%	7.8%	46.9%	28.9%	1.6%	36.7%
Feel You Enjoyed Group Performance Most	0.8%	7.8%	15.6%	46.9%	50.8%	3.9%	76.6%

Community Band Background

Respondents' average years of participation in their current community band was 10.45 years ($SD=9.52$). A majority of respondents indicated that no audition was required to gain membership into their current community band (64.6%), while 35.4% stated that an audition was required for membership. When asked if the presence or absence of a required audition affected their decision to participate in community band the majority of respondents (80.2%) indicated "no" while 19.8% answered yes.

The distance traveled by community band members in order to rehearse/perform with the band was spread across the categories of under five miles (35.2%), six to ten miles (19.5%), eleven to twenty miles (23.4%), twenty-one to thirty miles (9.4%) and over thirty miles (12.5%). Collectively, a majority of respondents (77.3%) indicated that distance traveled to rehearse/perform with the band did not affect their decision to participate, while 22.7% of respondents indicated that distance traveled did affect their decision to participate. In order to examine this further, respondents were grouped into those traveling under 10 miles to participate in their community band and those traveling 11 or more miles to participate. A chi-square analysis revealed significant differences, $\chi^2(1, N = 128) = 9.17, p < .01$, between shorter distances traveled and longer distances traveled. A significantly greater proportion (33%) of members who traveled a distance of under 10 miles reported that distance had an influence on their decision to participate in community band. Only 10% of those traveling over 11 miles reported that this factor influenced their decision to participate.

A large number of respondents reported the number of children currently living at home as none (51.6%), while the remaining 48.3% of respondents reported having one or more children currently living at home. A majority of community band members with children (84.4%) reported that their children's age did not affect their decision to participate in community band, while 15.6% indicated that it did have an affect. When comparing respondents who reported having children at home to those without children at home, a chi-square analysis revealed significant differences, $\chi^2 (1, N = 89) = 8.03, p < .01$, in the effect of this variable on their decision to participate. Here, a significantly greater proportion (26%) of those who had children living at home indicated that this was a factor influencing their decision to participate, as compared to 4% of those without children living at home reporting this as an influential factor. Over half of respondents indicated they did not have family members active in community bands, with 36.0% answering yes and 64.0% answering no.

Sixty-nine respondents (53.9%) indicated having had been a member of another community band previously, the average length of membership being 6.71 years ($SD=7.20$). Of those, 61 respondents (87.1%) indicated that no audition was required for membership in the previous band, and 66 (94.3%) indicated that the presence or absence of a required audition did not affect their decision to participate in their previous band. The distance traveled by community band members in order to rehearse/perform with their previous band was spread across the categories of under five miles (38.6%), six to ten miles (17.1%), eleven to twenty miles (24.3%), twenty-one to thirty miles (14.3%) and over thirty miles (5.7%). A majority of respondents (87.1%) indicated that distance

traveled to rehearse/perform with their previous band did not affect their decision to participate, while 12.9% of respondents indicated that distance traveled did affect their decision to participate.

Perceived Purposes of Community Bands

Collectively, on a Likert scale of 1 (not important) to 5 (very important), respondents predominantly agreed that important community band purposes were to provide a musical outlet for performers ($M = 4.85$, $SD = .46$), to entertain an audience ($M = 4.31$, $SD = .81$), and to develop playing skills of the performers ($M = 4.01$, $SD = .90$). Respondents also agreed that a purpose of the band was to educate the performers in regard to band music ($M = 3.73$, $SD = .96$) and to educate the audience in regard to band music ($M = 3.73$, $SD = 1.02$), although to a lesser degree. Respondents were somewhat neutral regarding the purpose of presenting new music and composers to the public ($M = 3.38$, $SD = 1.05$). Table 6 provides an overview of perceived purposes of community bands.

Table 6

Degree of Agreement With Importance of Community Band Purposes

Purpose	<i>n</i>	<i>M</i>	<i>SD</i>
To Provide a Musical Outlet for Performers	128	4.84	0.46
To Entertain an Audience	128	4.31	0.81
To Serve the Community By Playing at Civic Functions (concerts, parades, etc.)	127	4.24	0.90
To Develop Playing Skills of the Performers	128	4.01	0.90
To Provide a Recreational Outlet for Performers	127	3.87	1.105
To Provide a Social Outlet for Performers	128	3.77	0.98
To Educate the Performers in Regard to Band Music	127	3.73	0.96
To Educate the Audience in Regard to Band Music	128	3.73	1.02
To Present New Music and Composers to the Public	128	3.38	1.05

Note. Likert scale ranged from 1 (not important) to 5 (very important)

Respondents indicated that their community band was generally successful in satisfying the purposes to provide a musical outlet to performers ($M = 4.87, SD = .37$), to provide a social outlet for performers ($M = 4.10, SD = .85$), to provide a recreational outlet to performers ($M = 4.12, SD = 1.03$), to educate performers in regard to band music ($M = 4.22, SD = .85$), to entertain an audience ($M = 4.57, SD = .61$), and to serve the community by playing at civic functions ($M = 4.35, SD = .87$). Respondents also somewhat agreed, although to a lesser degree, with regard to their community band satisfying the purpose to educate the audience in regard to band music ($M = 3.98, SD = .87$) and to present new music and composers to the public ($M = 3.72, SD = 1.04$). Table 7 provides an overview of responses ranked from most agreement to least agreement.

Table 7

Extent to Which Your Community Band Satisfies These Purposes

Purpose	<i>n</i>	<i>M</i>	<i>SD</i>
To Provide a Musical Outlet for Performers	128	4.87	0.37
To Entertain an Audience	128	4.57	0.61
To Serve the Community By Playing at Civic Functions (concerts, parades, etc.)	126	4.35	0.87
To Develop Playing Skills of the Performers	127	4.25	0.85
To Educate Performers in Regard to Band Music	127	4.22	0.85
To Provide a Recreational Outlet for Performers	125	4.12	1.03
To Provide a Social Outlet for Performers	127	4.10	0.85
To Educate the Audience in Regard to Band Music	127	3.98	0.87
To Present New Music and Composers to the Public	127	3.72	1.04

Note. Likert scale ranged from 1 (strongly disagree) to 5 (strongly agree)

Reported Reasons for Participation

On a Likert scale of 1 (weak influence) to 4 (strong influence), respondents agreed that playing for their own enjoyment ($M = 3.79$, $SD = .57$), ability of the group ($M = 3.54$, $SD = .66$), and type and quality of music ($M = 3.52$, $SD = .71$) were the most important influences on the decision to join their particular community band. Social activities of the band ($M = 2.44$, $SD = 1.08$), traveling with the band ($M = 2.41$, $SD = 1.24$), and personal community status ($M = 2.25$, $SD = .98$) had less of an influence, collectively, on respondents' decision to become a member of their community band (see Table 8). Respondents indicated that playing for their own enjoyment (33.3%), type and quality of music (19.8%), and personality of the director (15.1%) were the most influential factors in their desire to participate in their particular community band (see Table 9). Respondents reported that the same three factors, personality of the director (33.6%), playing for their own enjoyment (27.0%), and type and quality of music (18.0%) were the most influential factors to the group as a whole in their desire to participate in their particular community band (see Table 10).

Table 8

Degree of Influence of Factors on Decision to Become a Member of This Particular Community Band

Factor	<i>n</i>	<i>M</i>	<i>SD</i>
Playing for Own Enjoyment	63	3.79	0.57
Ability of This Group	63	3.54	0.66
Type and Quality of Music	63	3.52	0.71
Need to Express Yourself Musically	63	3.49	0.75
Personality of the Director	63	3.44	0.85
Types of Performances	63	3.30	0.75
Rehearsal Schedule	63	3.24	0.87
Status of Community Band	63	3.22	0.92
Have Friends in This Band	63	2.89	1.10
Meet New People	63	2.76	0.96
Frequency of Performances	63	2.65	0.95
Social Activities of This Band	63	2.44	1.08
Traveling with This Band	63	2.41	1.24
Personal Community Status	63	2.25	0.98

Note. Likert scale ranged from 1 (weak influence) to 4 (strong influence)

Table 9

*Single Most Influential Factor in Desire to Participate in This Particular Community**Band*

Factor	<i>n</i>	%
Playing for Own Enjoyment	42	33.3
Type and Quality of Music	25	19.8
Personality of the Director	19	15.1
Need to Express Yourself Musically	13	10.3
Ability of This Group	9	7.1
Have Friends in This Band	9	7.1
Traveling with This Band	4	3.2
Status of Community Band	2	1.6
Types of Performances	1	0.8
Personal Community Status	1	0.8
Other	1	0.8
Meet New People	0	0.0
Frequency of Performances	0	0.0
Social Activities of This Band	0	0.0
Rehearsal Schedule	0	0.0

Table 10

Single Most Influential Factor to the Group in Desire to Participate in This Particular Community Band

Factor	<i>n</i>	%
Personality of the Director	41	33.6
Playing for Own Enjoyment	33	27.0
Type and Quality of Music	22	18.0
Social Activities of This Band	6	4.9
Need to Express Yourself Musically	6	4.9
Ability of This Group	6	4.9
Status of Community Band	4	3.3
Traveling with This Band	2	1.6
Have Friends in This Band	1	0.8
Other	1	0.8
Types of Performances	0	0.0
Meet New People	0	0.0
Frequency of Performances	0	0.0
Personal Community Status	0	0.0
Rehearsal Schedule	0	0.0

Love for music ($M = 3.91$, $SD = .29$), playing for their own enjoyment ($M = 3.87$, $SD = .41$), and need to express themselves musically ($M = 3.68$, $SD = .54$) were the greatest reasons for respondents' desire to participate in community bands in general, while traveling with a band ($M = 1.97$, $SD = 1.10$), personal community status ($M = 2.13$, $SD = 1.01$), and social activities ($M = 2.15$, $SD = 1.03$) were of weaker influence to respondents' desire to participate in a band (see Table 11). Respondents indicated that playing for their own enjoyment (36.7%) and love for music (20.8%) were the most influential factors in their general desire to participate a community band (see Table 12), and that love for music (33.9%), playing for their own enjoyment (24.3%), and type and quality of music (22.6%) were the most influential factors to the group in the general desire to participate in a community band (see Table 13).

Table 11

Degree of Influence of Factors on Initial Desire to Participate in Community Bands in General

Factor	<i>n</i>	<i>M</i>	<i>SD</i>
Love for Music	75	3.91	0.29
Playing for Own Enjoyment	75	3.87	0.41
Need to Express Yourself Musically	75	3.68	0.54
Type and Quality of Music	75	3.32	0.77
Playing Concerts for and Audience	75	3.15	0.89
Have Friends Who Play in Bands	75	2.71	1.12
Meet New People	75	2.53	0.93
Status of Community Bands	75	2.48	1.01
Social Activities	75	2.15	1.03
Personal Community Status	75	2.13	1.01
Traveling with a Band	75	1.97	1.10

Note. Likert scale ranged from 1 (weak influence) to 4 (strong influence)

Table 12

Single Most Influential Factor in Desire to Participate in Community Bands in General

Factor	<i>n</i>	%
Playing for Own Enjoyment	44	36.7
Love for Music	25	20.8
Type and Quality of Music	21	17.5
Need to Express Yourself Musically	16	13.3
Playing Concerts for an Audience	5	4.2
Have Friends Who Play in Bands	4	3.3
Traveling with a Band	2	1.7
Meet New People	1	0.8
Status of Community Bands	1	0.8
Social Activities	1	0.8
Personal Community Status	0	0.0
Other	0	0.0

Table 13

Single Most Influential Factor to Group in Desire to Participate in Community Bands in General

Factor	<i>n</i>	%
Love for Music	39	33.9
Playing for Own Enjoyment	28	24.3
Type and Quality of Music	26	22.6
Need to Express Yourself Musically	8	7.0
Playing Concerts for an Audience	5	4.3
Have Friends who Play in Bands	3	2.6
Social Activites	3	2.6
Traveling with a Band	2	1.7
Personal Community Status	1	0.9
Meet New People	0	0.0
Status of Community Bands	0	0.0
Other	0	0.0

Collectively, on a Likert scale of 1 (weak influence) to 4 (strong influence), respondents reported that playing in the school concert band ($M = 3.55$, $SD = .77$), music teacher in college ($M = 3.33$, $SD = .97$), and music teacher in high school ($M = 3.05$, $SD = 1.12$) were the most influential factors on their decision to join and continue playing in a community band. Playing music with their families ($M = 2.19$, $SD = 1.21$) and attending other schools' concerts ($M = 2.26$, $SD = 1.06$) were the factors least influencing respondents' decision to join and continue playing in a community band (see Table 14). Playing in the school concert band (42.4%), music teacher in high school (16.1%) and music teacher in college (15.3%) were indicated by respondents as the factors most strongly influencing their collective decision to join and continue playing in a community band (see Table 15).

Table 14

Degree of Influence of Activities on Decision to Join and Continue Playing in a Community Band

Activity	<i>n</i>	<i>M</i>	<i>SD</i>
Playing in the School Concert Band	42	3.55	0.77
Music Teacher in College	42	3.33	0.97
Music Teacher in High School	42	3.05	1.12
Playing in the School Marching Band	42	2.93	1.11
Listening to Records, Tapes, and/or CDs	42	2.71	1.04
Playing in the School Jazz/Stage Band	42	2.57	1.12
Taking Private Lessons	42	2.55	1.19
Participating in Adjudicated Contests	42	2.52	1.06
Attending Community Band Concerts	42	2.33	0.97
Attending Other Schools' Concerts	42	2.26	1.06
Playing Music with Your Family	42	2.19	1.21

Note. Likert scale ranged from 1 (weak influence) to 4 (strong influence)

Table 15

Single Activity Most Strongly Influencing Decision to Join and Continue Playing in a Community Band

Activity	<i>n</i>	%
Playing in School Concert Band	50	42.4
Music Teacher in High School	19	16.1
Music Teacher in College	18	15.3
Playing Music with Family	6	5.1
Other	6	4.7
Taking Private Lessons	5	4.2
Listening to Records, Tapes, and/or CDs	5	4.2
Playing in School Marching Band	4	3.4
Attending Community Band Concerts	4	3.4
Participating in Adjudicated Contests	1	0.8
Playing in School Jazz/Stage Band	0	0.0
Attending Other Schools' Concerts	0	0.0

Free Response Items

Respondents were also asked to answer a number of free-response questions throughout the survey. When respondents were asked what they used to do before joining their current community band at the time it normally rehearses/performs, the most popular answers were variations of the following: stayed at home ($n = 32$), worked ($n = 27$), and watched television ($n = 19$).

Respondents were asked to report their current occupation. The largest group was comprised of current or former music educators at 29.26%. The next largest group consisted of retired individuals who had not been music educators at 17.88%. Teachers of subjects other than music comprised the next most frequently reported occupation at 8.59%. Numerous other occupations were reported, though none recurred as frequently as the aforementioned.

When asked to give written suggestions to improve their current community band, respondents reported suggestions with regard to improving advertising/publicity, type of music selected, equipment/funding needs, frequency/types of concerts, and personnel such as conductor and/or instrumentation needs (Appendix E). When asked to give written recommendations to music educators in order to improve community band participation, respondents' most popular recommendations were to give combined concerts with elementary/high school students and better publicity/advertising from band directors to students with regard to community band concerts and performance opportunities (Appendix F).

Chapter 5: Summary, Discussion, Conclusions

Summary

The purpose of this study was to create a profile of adult community band members in Central Ohio. Specifically, I sought to describe the musical background of community band participants and their overall demographic information. Further, I examined participants' reasons for participating in their respective community band organization, and what they reported as being the purpose(s) of their community band.

A review of related literature revealed that lifelong learning is gaining recognition as a worthwhile endeavor, evidenced by the dramatic increase in participation since the 1960s. Research has suggested lifelong learning has positive effects upon psychological and mental health, as well as emotional resilience, including improved self-esteem.

Results of several studies have indicated that adults choose to participate in community ensembles for musical, recreational and social reasons. More specifically, adults participate in these groups because it gives them pleasure and out of a love for music (Cavitt, 2005; Fuller, 1973; Patterson, 1985). Researchers have also shown that musicians in community bands are better able to return to playing later in life due to the diversity of their musical experiences at the high school level (Cavitt, 2005; Fuller, 1973; Patterson, 1985). The most important individuals to adults influencing continued musical activities were their parents and school music teachers.

In order to answer the research questions posed in the present investigation, a survey instrument was developed and modified using as models the previous survey instruments employed by Bowen (1995), Buness (1979), Cavitt (2005), Patterson (1985), and Simmons (1962). Respondents ($N = 128$) from four selected community bands completed the questionnaire, and the results were collected and analyzed. Results were presented in Chapter 4. The following is a summarization of findings relative to each research question followed by a discussion of these findings in relation to the extant research.

Question 1: What demographic information most accurately describes the Central Ohio community band member?

The typical Central Ohio community band member is over 51 years of age, married, and has no children currently living at home. The typical band member lives in a suburban area, has an annual family income of \$66,000 or above, and has earned at least a bachelor's degree. The most frequently reported occupations were current or former music educator (29.26%), retired individuals who had not been music educators (17.88%), and teachers of subjects other than music (8.59%).

Question 2: What are the most prevalent musical activities in the formal and informal musical backgrounds of participants?

With respect to formal participation in music, concert band was the activity in which respondents' reported the greatest participation at every level. In grades 4-6 and grades 7-8 concert band (61.1%, 88.8%) and taking private lessons (42.9%, 60.3%) were the most frequent activities. In grades 9-12, concert band (92.9%) and marching band

(88.9%) were reported as the most frequent activities. At the collegiate level, concert band (82.5%), taking private lessons (67.5%) and small ensembles (67.5%) were the most frequent activities. In both the military and as adults, concert band (6.3%, 47.6%) and small ensembles (5.6%, 34.1%) were the most frequently reported activities.

In regard to informal music participation, concert band (73.8%), small ensembles (55.7%) and school musicals (50.8%) were the most frequently reported activities at the adult level, while at the grade 4-6, grade 7-8, and grade 9-12 levels, taking private lessons was the most frequent activity at 18.0%, 21.3%, and 32.8% respectively. At the collegiate level, small ensembles (20.5%) was the most frequent informal musical activity. In both the military and adult categories, concert band was the most frequent activity at 5.7% and 73.8% respectively.

Question 3: When in participants' background did peak musical experiences occur?

Respondents indicated that the most influential band director was generally encountered in grades 9-12 (66.4%), while the most perceived technical growth (52.3%) and most perceived expressive growth (54.7%) generally occurred at the college level. Respondents reported experiencing the most enjoyment from solo performance in grades 9-12 (46.9%). A majority of community band members indicated experiencing the most enjoyment from playing (77.3%) and the most enjoyment from group performance (76.6%) as adults.

Question 4: What do participants consider to be important purposes of community bands?

Respondents predominantly agreed that all suggested community band purposes were important, the most important of these being to provide a musical outlet for performers ($M = 4.85$, $SD = .46$), entertaining an audience ($M = 4.31$, $SD = .81$), serving the community by playing at civic functions ($M = 4.24$, $SD = .90$), and developing playing skills of the performers ($M = 4.01$, $SD = .90$), among others.

Question 5: Do participants feel that their particular community band is satisfying those important purposes?

Respondents indicated that their community band was generally successful in satisfying all community band purposes, with the most agreement being toward the purposes of providing a musical outlet for performers ($M = 4.87$, $SD = .37$), entertaining an audience ($M = 4.57$, $SD = .61$), serving the community by playing at civic functions ($M = 4.35$, $SD = .87$), and developing playing skills of the performers ($M = 4.25$, $SD = .85$).

Question 6: What are the most important factors influencing individuals' desire to participate in their current community bands; what are the most important factors influencing individuals' desire to participate in community bands in general?

Respondents' reported that playing for their own enjoyment ($M = 3.79$, $SD = .57$), ability of the group ($M = 3.54$, $SD = .66$) and type and quality of music ($M = 3.52$, $SD = .71$) were the most important influences on the decision to join their particular community band, while love for music ($M = 3.91$, $SD = .29$), playing for their own enjoyment ($M = 3.87$, $SD = .41$), and need to express themselves musically ($M = 3.68$, $SD = .54$) were the greatest reasons for them to participate in community bands, in general.

Question 7: What activities or factors from participants' background are most influential in the decision to join and continue playing in community bands?

Collectively, respondents reported that playing in the school concert band ($M = 3.55$, $SD = .77$), music teacher in college ($M = 3.33$, $SD = .97$), and music teacher in high school ($M = 3.05$, $SD = 1.12$) were the most influential factors on their decision to join and continue playing in a community band.

Question 8: What changes, if any, do Central Ohio community band members suggest in order to improve their community band?

Common open-ended, written responses included suggestions in regard to improvement of advertising/publicity, type of music selected, equipment/funding needs, frequency/types of concerts, and personnel such as conductor and/or instrumentation needs.

Question 9: What recommendations, if any, do Central Ohio community band members have to music educators to help promote community band participation?

Frequent written responses included giving combined concerts with elementary/high school students and better publicity/advertising from band directors to students with regard to community band concert dates and performance opportunities.

Discussion

Several findings of the present study are similar to those of previous studies by Cavitt (2005), Fuller (1973), and Patterson (1985). As in previous studies, the present study found that high school was the level of the greatest diversity and frequency of participation in musical activities. Central Ohio adults participate in community bands

for their own pleasure, out of love for music, and to fulfill the need to express themselves. These reasons were among the reasons for participation cited by respondents in the aforementioned studies as well. Similar to the studies of Buness (1979), Cavitt (2005), and Simmons (1962), the present study found that the school music teacher was among the most influential factors in adults' decision to join and continue playing in a community ensemble.

The present study also sought to investigate whether distance traveled to rehearse and perform with the band and whether adults' having children living at home were factors influencing their decision to participate in community band. Those respondents who reported traveling under ten miles to rehearse and perform with the band indicated that distance was an influential factor in their decision to participate in community bands, whereas those who traveled distances of over ten miles reported that distance was less influential in their decision to participate. Respondents who reported having children living at home were more likely than those without children at home to report this factor as influential in their decision to participate in community bands. This could be due to the difficulty of maintaining balance between personal or recreational activities and family commitments.

Patterson (1985) sought to determine community band members' perceptions about the purposes of community bands. The present study, however, went further in asking members to report their perceptions about the purposes of community bands as well as to report whether their current community band was satisfying these purposes. Responses by participants were similar to the results of Patterson's study, indicating

general agreement with all listed purposes of community bands, the strongest agreement being toward the purposes of providing a musical outlet for performers, to entertain an audience, and to serve the community by playing at civic functions. Respondents were also in agreement that each of the purposes listed was being satisfied by their current community band, the strongest agreement also being toward the purposes of providing a musical outlet for performers, to entertain an audience, and to serve the community by playing at civic functions.

In conclusion, Central Ohio adults seem to participate in community bands for primarily intrinsic reasons, such as love for music and the need to express themselves musically. However certain factors have shown to be influential in their decision to participate in one specific community band over another. These influences include the personality of the director and the type and quality of music selected for performance, ability of the group, and rehearsal schedule. This knowledge could be of practical use to community band directors seeking to increase membership in their ensemble. Of particular interest was the indication that community band members enjoy playing and group performance more as adults than at any other level. If this result is accurate, it certainly seems that community bands, not school or college bands, should be the final stage in the continuum of music performance. Such information should affect the way individuals view instrumental music education and also help music educators to encourage individuals to continue participation in music performance after their formal education has concluded.

Conclusions

1. Concert band is the most prevalent activity in the background of Central Ohio community band members.
2. The most diverse and influential time of participation in musical activities by Central Ohio community band members is at the high school level.
3. Distance traveled to rehearse and perform with a community band, unless short (under 10 miles), generally does not affect adults' decision to participate.
4. The most important purposes of Central Ohio community bands are to provide a musical outlet for performers, to entertain an audience, to serve the community by playing at civic functions, and to develop playing skills of the performers.
5. Central Ohio community bands most effectively satisfy the purposes to provide a musical outlet for performers, to entertain an audience, to serve the community by playing at civic functions, and to educate performers in regard to band music.
6. Playing for enjoyment, the ability of the group, and type and quality of music are the most influential factors in Central Ohio adults' current desire to participate in their specific community band.
7. Love for music, playing for enjoyment, and the need to express themselves musically are the most influential factors in Central Ohio adults' desire to participate in any community band.
8. Playing in a school concert band, music teacher in college, and music teacher in high school are the greatest influences on Central Ohio adults' decision to join and continue playing in a community band.

Recommendations for Further Research

1. Further research of a similar nature might include community bands of non-traditional instrumentation (i.e., brass bands) to examine possible similarities and differences between the two types of ensembles
2. Research into the competitive nature of brass bands could provide an interesting perspective into yet another aspect of the community band. These non-traditional community band groups could be studied alongside traditional community bands whose membership is contingent upon an audition to examine similarities and differences.
3. Further research might include an investigation into the similarities and differences between general community bands and those designated as New Horizons Bands.
4. Similar research expanded to encompass a random sample from bands throughout the Midwest region of the country may be useful in yielding more generalizable results, as currently the Midwest region as a whole is not represented through community band research.
5. Similar research may include an investigation into whether all-state and honor band participation as part of the musical background has any influence on community band participation.

6. Similar research might also be undertaken which investigates possible influences of competitive versus non-competitive school music backgrounds upon community band participation.

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Appendix A: Community Band Member Questionnaire

Central Ohio Community Band Member Questionnaire

I. Musical Background (Check all that apply)

1.) Please check the columns for the times throughout your **formal** education (i.e. a school setting) when you participated in the following:

	<i>Never</i>	<i>Gr. 4-6</i>	<i>Gr. 7-8</i>	<i>Gr. 9-12</i>	<i>College</i>	<i>Military</i>	<i>Adult</i>
take private lessons							
concert band							
orchestra							
jazz/stage band							
marching band							
small ensembles							
choir/chorus							
school musical							
participate in adjudicated contests							
theory/history class							
others: _____							

2.) Please check the columns for the times throughout your life when you **informally** (i.e. outside of school) participated in the following:

	<i>Never</i>	<i>Gr. 4-6</i>	<i>Gr. 7-8</i>	<i>Gr. 9-12</i>	<i>College</i>	<i>Military</i>	<i>Adult</i>
take private lessons							
concert band							
orchestra							
jazz/stage band							
marching band							
small ensembles							
choir/chorus							
community musical							
participate in adjudicated contests							
rock/pop band							
others: _____							

3.) When in your life did you: (please check all that apply)

	<i>Never</i>	<i>Gr. 4-6</i>	<i>Gr. 7-8</i>	<i>Gr. 9-12</i>	<i>College</i>	<i>Military</i>	<i>Adult</i>
encounter your most influential band director(s)							
feel you grew the most (technically) on your instrument							
feel you grew the most (expressively) on your instrument							
feel you enjoyed playing the most							
feel you enjoyed solo performance most							
feel you enjoyed group performance most							

II. Community Band

4.) How many years have you performed consecutively with this band? _____

5.) Is membership in this group determined through an audition?

a. yes b. no

6.) Did your answer to the previous question affect your decision to participate in this particular community band?

a. yes b. no

7.) About how many miles do you travel in order to rehearse and perform with this group?

a. under 5 miles b. 6-10 mi. c. 11-20 mi. d. 21-30 mi. e. over 30 mi.

8.) Did the distance of your travel affect your decision to participate in this particular community band?

a. yes b. no

9.) Prior to joining this particular group, were you ever a member of another community band?

- a. yes b. no

***If you answered yes to the previous question, please answer questions #10-14.**

***If you answered no to the previous question, please skip to question #15**

10.) How many years did you perform consecutively with the previous band? _____

11.) Was membership in this group determined through an audition?

- a. yes b. no

12.) Did your answer to the previous question affect your decision to participate in that particular community band?

- a. yes b. no

13.) About how many miles did you travel in order to rehearse and perform with the previous group?

- a. under 5 miles b. 6-10 mi. c. 11-20 mi. d. 21-30 mi. e. over 30 mi.

14.) Did the distance of your travel affect your decision to participate in your previous community band?

- a. yes b. no

15.) Before you joined your current band what did you do at this time of the week (the time the band rehearses or performs)?

16.) If you have children, what are their ages? _____

17.) Did the age of your children affect your decision to participate in community band?

- a. yes b. no

18.) Have other members of your family been active in community bands?

- a. yes b. no

19.) If you answered yes to question #18, which of your family members have performed or are now performing in a community band? (check all that apply)

- ☐ Grandparent
☐ Parent
☐ Sibling
☐ Spouse
☐ Child
☐ Other close relative: _____

20.) Listed below are some purposes of community bands. On a scale of 1 to 5 (5 being the highest), please rate how much you, personally, agree with the importance of each of these purposes.

Purpose	Not Important			Very Important	
a. to provide a musical outlet for performers	1	2	3	4	5
b. to provide a social outlet for performers	1	2	3	4	5
c. to provide a recreational outlet for performers	1	2	3	4	5
d. to educate performers in regard to band music	1	2	3	4	5
e. to develop playing skills of the performers	1	2	3	4	5
f. to entertain an audience	1	2	3	4	5
g. to educate the audience in regard to band music	1	2	3	4	5
h. to present new music and composers to the public	1	2	3	4	5
i. to serve the community by playing at civic functions (concerts, parades, etc.)	1	2	3	4	5
j. other: _____	1	2	3	4	5
k. other: _____	1	2	3	4	5

20a.) Continuing from question #20, to what extent does your particular community band do the following? Please rate on a scale of 1 to 5 (5 being the highest)

Purpose	Strongly Disagree					Strongly Agree
a. provide a musical outlet for performers	1	2	3	4	5	
b. provide a social outlet for performers	1	2	3	4	5	
c. provide a recreational outlet for performers	1	2	3	4	5	
d. educate performers in regard to band music	1	2	3	4	5	
e. develop playing skills of the performers	1	2	3	4	5	
f. entertain an audience	1	2	3	4	5	
g. educate the audience in regard to band music	1	2	3	4	5	
h. to present new music and composers to the public	1	2	3	4	5	
i. serve the community by playing at civic functions (concerts, parades, etc.)	1	2	3	4	5	
j. other: _____	1	2	3	4	5	
k. other: _____	1	2	3	4	5	

21.) Please rate the degree to which each factor listed below influenced your decision to become a member of **this particular community band** on a scale of 1 to 4 (4 being the strongest influence) or check the box marked “No Influence.”

Factor	Weak Influence				Strong Influence	No Influence
a. personality of the director	1	2	3	4	NI	<input type="checkbox"/>
b. type and quality of music	1	2	3	4	NI	<input type="checkbox"/>
c. playing for your own enjoyment	1	2	3	4	NI	<input type="checkbox"/>
d. types of performances	1	2	3	4	NI	<input type="checkbox"/>
e. to meet new people	1	2	3	4	NI	<input type="checkbox"/>
f. traveling with this band	1	2	3	4	NI	<input type="checkbox"/>
g. frequency of performances	1	2	3	4	NI	<input type="checkbox"/>
h. status of community band	1	2	3	4	NI	<input type="checkbox"/>
i. personal community status	1	2	3	4	NI	<input type="checkbox"/>
j. have friends who are in this band	1	2	3	4	NI	<input type="checkbox"/>
k. social activities of this band	1	2	3	4	NI	<input type="checkbox"/>
l. need to express yourself musically	1	2	3	4	NI	<input type="checkbox"/>
m. ability of this group	1	2	3	4	NI	<input type="checkbox"/>
n. rehearsal schedule	1	2	3	4	NI	<input type="checkbox"/>
o. other: _____	1	2	3	4	NI	<input type="checkbox"/>
p. other: _____	1	2	3	4	NI	<input type="checkbox"/>

22.) Which is the single most influential factor of the above? _____

23.) Which do you feel is the most influential to the group as a whole? _____

24.) Please rate the degree to which each factor listed below initially influenced your desire to participate in community bands in general on a scale of 1 to 4 (4 being the strongest influence) or check the box marked “No Influence.”

Factor	Weak Influence				Strong Influence	No Influence
a. type and quality of music	1	2	3	4	NI	<input type="checkbox"/>
b. playing for your own enjoyment	1	2	3	4	NI	<input type="checkbox"/>
c. love for music	1	2	3	4	NI	<input type="checkbox"/>
d. to meet new people	1	2	3	4	NI	<input type="checkbox"/>
e. traveling with a band	1	2	3	4	NI	<input type="checkbox"/>
f. playing concerts for an audience	1	2	3	4	NI	<input type="checkbox"/>
g. status of community bands	1	2	3	4	NI	<input type="checkbox"/>
h. personal community status	1	2	3	4	NI	<input type="checkbox"/>
i. have friends who are in bands	1	2	3	4	NI	<input type="checkbox"/>
j. social activities	1	2	3	4	NI	<input type="checkbox"/>
k. need to express yourself musically	1	2	3	4	NI	<input type="checkbox"/>
l. other:_____	1	2	3	4	NI	<input type="checkbox"/>
m. other:_____	1	2	3	4	NI	<input type="checkbox"/>

25.) Which is the single most influential factor of the above? _____

26.) Which do you feel is the most influential to the group as a whole? _____

27.) Please rate the degree to which each activity listed below has influenced your decision to join and continue playing in a community band on a scale of 1 to 4 (4 being the strongest influence) or check the box marked "No Influence."

Activity	Weak Influence				Strong Influence	No Influence
a. taking private lessons	1	2	3	4	NI	<input type="checkbox"/>
b. playing music with your family	1	2	3	4	NI	<input type="checkbox"/>
c. playing in the school concert band	1	2	3	4	NI	<input type="checkbox"/>
d. playing in the school marching band	1	2	3	4	NI	<input type="checkbox"/>
e. playing in the school jazz/stage band	1	2	3	4	NI	<input type="checkbox"/>
f. participating in adjudicated contests	1	2	3	4	NI	<input type="checkbox"/>
g. attending other schools' concerts	1	2	3	4	NI	<input type="checkbox"/>
h. attending community band concerts	1	2	3	4	NI	<input type="checkbox"/>
i. listening to records, tapes, and/or cds	1	2	3	4	NI	<input type="checkbox"/>
j. music teacher in high school	1	2	3	4	NI	<input type="checkbox"/>
k. music teacher in college	1	2	3	4	NI	<input type="checkbox"/>
l. other: _____	1	2	3	4	NI	<input type="checkbox"/>
m. other: _____	1	2	3	4	NI	<input type="checkbox"/>

28.) Which of the activities listed above do you feel was the strongest influence? _____

III. Personal Background

29.) Age

- a. 18-30 b. 31-40 c. 41-50 d. 51-60 e. over 60

30.) Gender

- a. female b. male

31.) Marital Status

- a. married b. single c. divorced d. separated e. widowed

32.) Number of children at home?

- a. None b. 1 c. 2 d. 3 e. 4 or more

33.) Occupation: _____

34.) Annual Family Income

- a. less than \$40,000 b. \$40,000-45,000 c. \$46,000-55,000
d. \$56,000-65,000 e. \$66,000-75,000 f. \$76,000-85,000
g. \$86,000-100,000 h. \$100,000 or more i. prefer not to say

35.) Would you consider the location of your current home

- a. rural b. urban c. suburban

36.) What is the highest level of formal education you completed?

- a. some high school b. high school diploma c. some college
d. bachelors degree e. some graduate f. masters degree
g. some post-graduate h. doctoral degree

37.) If you attended college, in what field did you earn your degree(s)?

Undergraduate: _____

Graduate: _____

38.) List any suggestions that you can offer that would help to better this community band:

39.) List any recommendations you have to music educators to help promote community bands:

Appendix B: Questionnaire Cover Letter

Central Ohio Community Band Member Questionnaire

Dear Community Band Member:

I am currently a graduate student in the field of music education at The Ohio State University. As part of my degree program, I am completing a master's thesis in one of my major areas of interest: community bands. Specifically, I am interested in understanding why musicians choose to participate in community bands, and what can be done to increase participation/interest in them.

The enclosed questionnaire is meant to gather your opinions about community bands and the factors that contribute to the participation of adult musicians in the community bands of Central Ohio. This questionnaire consists of 39 questions, which are divided into three sections and should take approximately 10-15 minutes to complete. Participation in this study is completely voluntary, and your return of the completed questionnaire indicates your consent to participate in this study. Please be assured that your responses will be anonymous, and there will be no way to identify you from the responses you give.

Your help in completing this questionnaire is greatly appreciated. Thank you for taking the time to consider participating in my study.

If you have any questions about this study, please feel free to contact my thesis advisor or me at the numbers provided below. For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.

Sincerely,

Tyler King, Graduate Student
The Ohio State University
614-292-2598
king.834@osu.edu

Daryl W. Kinney, Ph.D.
The Ohio State University School of Music
614-247-6151
kinney.61@osu.edu

Appendix C: Letter to Community Band Directors

March 31, 2009

Dear Community Band Director:

As part of my degree program at Ohio State I am completing a master's thesis in one of my major areas of interest: community bands. Specifically, I am interested in understanding why musicians choose to participate in community bands, and what can be done to increase participation/interest in them

I would like to utilize your community band as part of my sample through the use of a questionnaire of its members. If possible, I would come to one of the band's regular rehearsals and administer the questionnaire at the end. This questionnaire consists of 39 questions and should take approximately 10-15 minutes for the band members to complete. I have attached files of the questionnaire and cover letter in printable document format for you to examine.

If it is possible for the group to participate in this study, please let me know what the group's upcoming rehearsal schedule is so that we may select a date for me to administer the questionnaire. Thank you for your time.

Sincerely,

Tyler C. King
Graduate Student
The Ohio State University

Appendix D: Institutional Review Board Letter of Exemption



Office of Responsible Research Practices

300 Research Foundation
1960 Kenny Road
Columbus, OH 43210-1063

Phone (614) 688-8457

Fax (614) 688-0366

www.orrp.osu.edu

April 13, 2009

Protocol Number: **2009E0236**
Protocol Title: **FACTORS INFLUENCING ADULTS' PARTICIPATION IN COMMUNITY BANDS OF CENTRAL OHIO, Daryl Kinney, Tyler King, Music**
Type of Review: Request for Exempt Determination
Cheri M. Pettey
ORRP Staff Contact: Phone: 614-688-0389
Email: pettey.6@osu.edu

Dear Dr. Kinney,

The Office of Responsible Research Practices has determined the above referenced protocol **exempt from IRB review**.

Date of Exempt Determination: **3/20/09**
Qualifying Exemption Category: **2**

Please note the following:

- Only OSU employees and students who have completed CITI training and are named on the signature page of the application are approved as OSU Investigators in conducting this study.
- No procedural changes may be made in exempt research(e.g., recruitment procedures, advertisements, instruments, enrollment numbers, etc.).
- Per university requirements, all research-related records (including signed consent forms) must be retained and available for audit for a period of at least three years after the research has ended.
- It is the responsibility of the Investigator to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University's OHRP Federalwide Assurance #00006378.

All forms and procedures can be found on the ORRP website – www.orrp.osu.edu. Please feel free to contact the ORRP staff contact listed above with any questions or concerns.

Cheri Pettey, MA, Certified IRB Professional
Senior Protocol Analyst—Exempt Research

Appendix E: Respondents' Responses to Item 38

Appendix E: Respondents' Responses to Item 38

"Perhaps a concert or 2 at selected high schools in the area or close by to reinforce the caliber of musicianship that is in a group of this type."

"Provide Recordings of performance to members and/or public. *This group use to provide a cassette of every performance to every performer – this practice ended about 10 years ago."

"The chance to play more of the standard band literature we were introduced to in college. with the group have many people who studied music in college I think it would be nice to revisit some of those big pieces of band literature."

"Do whatever it takes to keep this conductor!"

"We need stabile funding! We need a "home" that appreciates our efforts with "in kind" support for equipment, paper programs, etc. We need more advertising support from local newspapers. We need huge motivation from local H.S/M.S. band directors to get students to attend concerts. We need more members to "step up" and assume duties in the group. We need some great writers."

"More opportunities to help determine what we're playing. More social events for band members. More gigs like the 4th of July concert (more special events.)"

"Better balance among instrumentation (i.e. limited # of each instrument) More standardized policy/practice on rotation within sections so there is rotation among 1sts, 2nds, soloists. Possible re-auditions for the conductor every 2 years – all players- with goal of keeping standards high. More encouragement from conductor urging people to lean parts better & sooner."

"If someone would buy all the percussion equipment we need!"

"More advertising of concerts. Some more varied concert locations & exposure. Loved state convention!"

“Continue advertising and promoting through each individuals love for the group and of music itself.”

“Keep quality music directors like [director], and before him, [director]!”

“Continue to attract good musicians. Keep [director] as music conductor.”

“Promotion”

“Keep [name] as director”

“Do some Travelling”

“I wish people practiced more at home and retained more from rehearsal to rehearsal. Too often we have to “reinvent the wheel” each week @ rehearsal.”

“More Summer gigs”

“more percussionists”

“As a stay home mom who hasn’t touched an instrument since 1987, it is sometimes intimidating to see all the music majors & music teachers in the group. I feel inadequate compared to all the people who have had so much more formal music training. The music is often too difficult. The difficulty of music has stopped friends of mine who hear our performances from inquiring about being part of the band. Maybe including a few more simple pieces would encourage the non-music majors to not be afraid to try.”

“Free food & beer; Just kidding; More concerts”

“Sectionals; more interaction w/specific parts; I enjoy [name]’s directing & hands on interpretations of the music, he slows down & really works on the music.”

“Better promotion – news papers out of the area. More concerts. Playing in the summer – outside concerts.”

“Better advertisement or more encouragement to find more members i.e. woodwinds”

“While we have very talented musicians, I feel the music chosen is sometimes very difficult and instead of enjoying my hour & a half I feel frustrated that I struggle with the music.”

“Sectionals; Variety of band music “war horses” and new pieces; More difficult music; Advertising for clarinets, percussionists”

“I would like to see a “regular” concert schedule for the community. We play a lot of concerts for band directors (ie ASBDA, OMEA, etc.) which are great for the directors but we are sponsored by a “community” & yet play only 1 concert for them/year. It would help us to develop a broader base of community support not the least of which could be the education/school boards who help make decisions regarding funding & cuts, etc.”

“Everyone would prepare the parts more carefully.”

“More modern arrangements”

“More new, challenging music”

“Offer auditions for seating within sections OR rotate parts for each concert to expose players to different parts”

“develop 5-10 year plans; safe haven to develop directors/conductors”

“possibly more contemporary literature”

“formal concerts for the city of Worthington (other than the Concert on the Green) – perhaps in the new Arts Center?”

“More Marches! Formal concerts, ie., work up specific pieces for specific dates in a hall open to public”

“More traditional old gems”

“allow more younger players to participate regardless of the number of players of that instrument”

“Perhaps more challenging music & more current concert band/wind ensemble literature”

“more difficult music; relevance to make the most music of each selection; more current literature”

“travel w/in United States”

“sectionals”

“We’ve been working on goals this year: develop a website, incorporate, make a recording, develop a mailing list of folks who attend our concerts, better publicize band concerts. In the future we hope to take a trip to perform concerts. This may help foster more collegiality within the group.”

“Maybe a couple of social activities each year”

“have formal concerts”

“Auditions/Chairing”

“More sectional rehearsals. Once a month have a 2 hour rehearsal with the time divided between sectional and full band rehearsal. Playing at a state conference or national event.”

“More money for percussion equipment – Most of our equipment is 50-60 years old. We have NO xylophone, chimes, gong, decent snare or tympani, decent cymbals, etc.; More publicity of concert schedule on our part – we generally leave it up to the hosting venue and they do a poor job.”

Appendix F: Respondents' Responses to Item 39

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“Continue to encourage young musicians to hear groups like this; Attempt to bring this type of music to other schools in the are with concerts for the schools in a given district or area; Provide some recordings to be made available to educators so they can hear what can be done after college with playing in a group such as this.”

“Instrumental Music is something plan to use for another 20-15 – I’ll be 75-80. Athletics are okay but who has ever been entertained by a group of aged athletes?”

“Give free tickets to their students; link it on their facebook pages; encourage their colleagues to come as well (not just the students)”

“the educator playing themselves; offer incentives to attend concerts (extra credit, etc.)”

“Bring students to concerts; ask the conductor to guest conduct at their school”

“Make concert attendance an extra credit goal; Encourage attendance at a rehearsal for gaining information from [conductor]. We learn something at every rehearsal. Students could too! Become a part of the [band name] either by performing or volunteering in some way with tickets, publicity, logistics, etc.; Choose literature for your own bands with integrity.; Students who learn the best literature, learn more, remember more, and can “access” offering of high quality community bands because they have played Ticheli, Karl King, Eric Whitacre, the classics.”

“More ads at various area schools/colleges in the music building(s); Contact professors, music departments, local music stores, private lesson instructors; Let many various band directors know about it.”

“Tell their students about them and to not be afraid that their good musicians will drop the school band to join only the community band.”

“Need more info about available playing opportunities. Many times community Bands are like a secret club, you either have to know someone to get invited or to audition.”

“Get the high school & middle school students to the concerts through constant promotion at their schools.”

“Make sure rehearsals are not on the same night as the other community bands.

“No more marching band. Every band director should invoke students in communities bands making real music...”

“Get kids excited about Making Music.”

“Inform your students often of the availability of groups & who they are.”

“Encourage students to enjoy playing and never stop”

“Provide a place to rehearse & perform; Participate in it yourself to show support and to show your students there is musical life after school.”

“Encourage students to find an outlet to continue playing after high school & college”

“Get students out to participate in concerts and events.”

“bring their serious students to concerts”

“Join Concerts; Mixed Ensembles & Similar (illegible)”

“Remind students that they play music for fun. If they like music, they don’t have to give it up after college, neither do they have to major in music to keep playing. I know lots of doctors and scientists who are excellent amateur musicians who have demanding careers outside of music, but who still make time for music because they love it! “

“No auditions. Do not limit number of members.”

“I think its important to emphasize lifelong learning in music. I recommend music educators talking often about performance opportunities after high school, especially for the non-music major.”

“More frequent concerts”

“help make them available and promote them”

“Sponsor community theater performances? Free performances”

“Fun – don’t play too much heavy/serious music. Make concerts entertaining to audience.”

“Maybe send flyers home to parents w/children”

“Local Newspaper; facebook?”

“It seems like there’s not enough info at people’s fingertips. If you want to get involved you almost have to search out to find.”

“Newspapers in [local communities]”

“perform for younger students to instill life long love of music, free concerts; play music people recognize not just music musicians know”

“more! There are not enough cb’s. Get a group together and put yourself out to play for whoever will listen!”

“I think that having community bands play w/ms &/or HS bands is amazing. It not only shows the kids that this is something they can do when they are “old”, it helps us to appreciate how far we have come as adults. I think that “regular” concerts (like Westerville Community Band) is a great way to help the community see that music & the arts are something to keep in the schools & that there is value to it. Allowing extra credit for concerts or other “music arts” for students who bring in ticket stubs, etc. keep music fun & play relevant music for them as well as “classics.”

“The ability to perform for others and self in a relaxed yet professional setting.”

“Encourage participation, have comm. Bands at concerts/present concerts”

“Do more community events with school bands and invite adults to participate (ie summer ice cream socials)”

“Play in one! Get students to play in one too!”

“Invite them to play at more concerts, especially in high school; Encourage student auditions & involvement”

“bring in guest community bands for concerts”

“Stress playing as adults; Have students perform w/adults”

“ ‘field trips’; endorse tuners!”

“Music is lifelong learning”

“joint concerts!! extra credit to the students for attending concerts”

“concerts w/high school; life long learning”

“Help the kids you teach LOVE PLAYING enough to continue regardless of ability/talent and seating in HS Band”

“Reduce stress on: contests, marching band”

“continuing joint m.s./HS & community band concerts”

“Maintain high standard of excellence & discipline as an ensemble & the talent will come/stay”

“joint concerts”

“more concerts with high school bands; travel within the united states”

“Encourage students to continue to play after graduation. Especially those going to college. Play in college bands when not majoring in music.”

“Advertise yourselves; Get out there & play – be visible; Get a chain of willing people to help spread the word; At least OK equipment”

“Small ensembles at community groups”

“Post flyers/announcements of programs & concerts; Encourage students to attend performances of community bands; Invite com. Band directors to talk to students; Perform a joint concert with a community band.”

“Help stabilize venues for performances”

“Music educators have the platform to stress to their students that music is an avocation or activity that can be pursued for their entire lives”

“Do joint concerts with your community band”

“Plan trips – either within the US or international”

“Do more “life long” learning concerts in the schools with your local community bands! It is such a wonderful thing for the kids!”

“more combined concerts”

“Publicise/school outreach”

“Shared concerts; feature adult soloists from the community”

“In any organization, leadership and reputation will be the greatest asset”

“Let their students know about community band performances. Schedule a joint concert with a community band.”

“The skill to select challenging music for the members. Not playing just marches & pop music. Keep rehearsals upbeat and moving. Conductors need to be prepared for each rehearsal – keep rehearsals light but serious.”

“When we do joint concerts w/kids, make the kids stay and watch for our performance to learn; offer HS credit for playing with s in the summer; make Elem-HS kids attend our concerts to see the quality of music and how it can affect your entire life; Publicize the fact that music education prepares every student to do better academically throughout school and teaches an unparralled work ethic to employers.”