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**AN EXAMINATION OF COMMUNITY BAND MEMBERS'
RATINGS OF SKILLS, TRAITS, AND BEHAVIORS
OF COMMUNITY BAND CONDUCTORS**

By

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B.M. University of Maine at Augusta, 2001

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A DISSERTATION

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Philosophy

(in Interdisciplinary Studies)

The Graduate School

The University of Maine

May 2021

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RATINGS OF SKILLS, TRAITS, AND BEHAVIORS
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By Anita Jerosch

Dissertation Co-Advisors: Dr. Mary Ellin Logue and Dr. Philip Edelman

An Abstract of the Dissertation Presented
in Partial Fulfillment of the Requirements for the
Degree of Doctor of Philosophy
(in Interdisciplinary Studies)
May 2021

The purpose of this study was to examine community band members' perceptions of the skills, traits, and behaviors of community band conductors. Community band members rated the importance of a range of such skills, traits, and behaviors in relation to their experience within their band. Adult community band members learn differently from the ways that school-aged students do because they have different life experiences, motivations, and educational needs. Adult learners desire to be part of their own learning, and they need a conductor who has the skills, traits, and behaviors that are important from their perspectives.

The conductor/musician relationship is an important part of what motivates adults to play in community bands. My research may provide current and future community concert band conductors information that they may use to assess their own conducting skills, traits, and behaviors from the perspective of band members in order to improve the quality of the concert band experience for the band members. The 5 highest rated traits are as follows: "The community band conductor demonstrates proficient conducting skills" was the highest rated trait. "The community band conductor demonstrates a positive approach" was the second highest rated

trait. “The community band conductor demonstrates proficient score-reading skills” was the third highest rated trait. “The community band conductor demonstrates a positive rapport with the band members” was the fourth highest rated trait. “The community band conductor demonstrates good rehearsal planning skills” was the fifth highest trait.

The most important category of skills, traits, and behaviors was personal skills followed by musical skills, followed by teaching skills. The findings from this research differ from previous research in skills, traits, and behaviors. Adult learners want to have a say in their own education and they bring a wealth of life experience to their educational endeavors. Perhaps they need a mentor and not a teacher. Adult musicians need the conductor/musician relationship and community involvement as well as a quality musical experience to enhance their enjoyment and contribute to life-long participation in a community band.

DEDICATION

This dissertation is dedicated to my husband, Sebastian, who could have talked me out of this a long time ago but knew how important it was for me to officially complete my education. Also, to our children, Franz-Peter, Hans-Erik, and Reshma. They continuously inspire me with their own achievements and perseverance.

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During my Masters program, Dr. Artesani emailed me a suggestion to look up the New Horizons International Music program, which started this whole journey. Dr. Barrett keeps reminding me of what I really am, a performing musician and bass trombonist. Dr. Nelson has been my steadfast friend and the person who consistently keeps me on track with gentle nudges, pushes, and sometimes shoves. Thank you to Dr. Elizabeth Muther. You kept me from quitting many times and helped me whenever I was completely stuck in writing. Thank you to colleagues/friends Christine Letcher and Noah Cole for putting up with my venting/complaining sessions before each of our weekly department meetings.

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CHAPTER 1

INTRODUCTION

In this research, I examine adult community band members' ratings of the skills, traits, and behaviors of community band conductors. The results from this study may help community band conductors focus on the skills, traits, and behaviors that are most important from the perspective of community band members. Findings from this study may provide information to present and future community band conductors that they can use to assess their own conducting skills, traits, and behaviors in order to meet the needs of adult band members, help with retention, and improve the quality of the concert band experience for band members.

Background

Adult beginner concert bands are a growing part of America's musical landscape (Dabback et al., 2018). As the number of retiring baby-boomers, individuals born between roughly 1946 and 1964 (Merriam-Webster) grows, these bands offer new opportunities for adults to enjoy leisure time and develop musical skills (Rohwer, 2016). Community concert bands have been the subject of research evaluating the benefits of these bands in promoting community building and meaningful leisure time (Goodrich, 2019; Rohwer et al., 2012), continuing adult education (Bugos, 2014; Mantie, 2012), and the overall happiness and quality of life of the adults in these ensembles (Baughman & Baumgartner, 2018; Mantie, 2012; Jutras, 2011).

Coffman (2002) asserts that activities that promote improved musical performance and improved musical listening skills influence the perceived quality that music has on an adult's life. Further, Coffman and Adamek (1999) find that the quality of life for older adults and the reasons for joining a concert band include increased social interactions, a sense of personal well-

being, and a desire for active music making. Even though the number of community concert bands is currently growing, the concept is not a new one.

Adult bands are not new in American cultural history, according to Mark & Gary (2007), who reported that town bands that follow the broad-based concert band tradition have entertained local communities, usually free of charge, since the early 1900s. Mark & Gary described how ties between town concert bands and school bands have historically been close because music teachers are often members of town bands. School bands have given children exposure to concert band music and opportunities to one day participate in town and regional bands, according to Mark & Gary.

The resurgence of interest in adult concert bands over the past several decades has led to the creation of a variety of new band organizations, many of which are served by the Association of Concert Bands (ABC), an organization that fosters the development of the adult concert band community and maintains a database of commissioned community band music (Association of Concert Bands). According to Dabback (2012), another organization, the New Horizons Music Program, has provided a strong organizational structure for many bands. The first New Horizons Adult Community Band commenced in 1991 in Rochester, New York, directed by Dr. Roy Ernst, and now there are over 200 New Horizons bands of varying levels across the United States, with more than 1,625 members (<https://newhorizonsmusic.org>). This program and its participants have been the focus of research on the lifelong learning of the adult amateur musician and the advancement of community music (Dabback, 2012).

With the large number of baby-boomers retiring and seeking new educational activities to fill their leisure time, there has been extensive research on adult learners (Mantie, 2012; Goodrich, 2013). Multiple research studies have focused on adult learners' characteristics and

preferences related to learning music, including adults having the desire to participate in their own learning process (Bowles, 1991, 2010; Coffman & Adamek, 1999; Dabback, 2005). Bugos (2014) noted that, “A knowledgeable educator who understands the specific needs of the adult learner will be better prepared to prescribe materials, methods, and strategies to enable higher levels of musical achievement” (p. 32). Building on these studies of adult music learners, my research study was designed to gather specific information about what adult learners in concert band settings value about the work of their conductors. This research study may provide current and future community concert band conductors information they can use to assess their own conducting work, which may allow a knowledgeable conductor to improve the musician/conductor relationship, retention of band members, and the quality of the band experience. A knowledgeable conductor is akin to a teacher in the community band setting and should have an understanding of adult teaching and learning in order to retain their band members. (Rohwer, 2016).

Previous research has been conducted from the perspective of the preservice music teacher (Teachout, 1997), from the perspective of the in-service or professional teacher (Kelly, 2010), from the perspective of the students (Kelly, 2008), from the perspective of the researcher (Teachout, 2001), and from the opinions of cooperating mentor teachers (Edelman, 2016). Teachout (1997), for example, examined the opinions of preservice and experienced teachers, with respect to an optimal set of traits associated with teaching success. He found that a major difference between the experienced teacher and the preservice teacher is that “the experienced teacher has been responsible for student learning over an extended period of time,” and therefore, has the flexible skills and strategies to respond to a variety of student needs. Teachout extended the implications of these findings by arguing that the opinions of both preservice teachers and

experienced teachers should have importance in teacher training programs. At the time of his research, little other research regarding teacher responsiveness to participants' needs had been conducted.

In a more recent study, Edelman (2016) stated that because field experience and student teaching are "recognized as being among the most consequential aspects of the future music educator's experience, it makes sense to research the perceptions of those individuals directly involved in the experience" (p. 2). While Bugos (2014) has studied the perceptions of adult beginning musicians (ages 60-86 years), her assessments of these adult learners through two music-making modalities, piano instruction and percussion ensemble, involved assessments of the mental health of and changes in the cognitive skills of her subjects. My research, while acknowledging the value of Bugos's work, follows a different line of inquiry by focusing on the perceptions of adult learners within concert bands about how they rate the importance of the skills, traits, and behaviors of their conductors.

Statement of the Problem

To date, no such research has focused on conductors' skills and behaviors from the point of view of adult concert band members. Because the conductor/musician relationship is a critical part of what motivates adults to play in community bands (Mantie & Tan, 2019), my study will fill an essential gap in the existing literature on adult concert bands.

Adult learners desire to participate in their own learning, and they need a conductor who can understand their needs (Bugos, 2014). There is a need for an examination of community band members' perceptions of the skills, traits, and behaviors of community band conductors for band members to have a part in their own education and to enrich their concert band experience. There is a need for community band participation as it is a meaningful activity that meets social,

musical, and health benefits for older members of a community. By examining this spectrum of “skills,” “traits,” and “behaviors” demonstrated by these conductors, my study will be considering the traits that Teachout (1997) studied: acquired proficiencies (skills), inherent qualities of personality and identity (“traits”), and actions taken by the conductors (“behavior”). To date, research on this spectrum of attributes—the skills, traits, and behaviors of conductors—has been limited to studies of middle school, high school, and college educators as well as professional orchestral conductors. My study looks specifically at the adult musician’s perspective of the skills, traits, and behaviors of conductors.

While some existing research on the New Horizons adult beginning bands and on community bands has focused on the social, emotional, and musical needs of the band members (Dabback, 2006), this work has been conducted without specific consideration of the perceptions that community band members have of the skills, traits, and behaviors of conductors. None of these researchers, in other words, have asked the concert band members themselves to rate the importance of the various skills, traits, and behaviors of conductors from their perceptions.

There has been significant useful research on pedagogical practices that enhance music education for band members, student teachers, high school teachers, cooperating teachers, and conductors—as well as on the social variables that have allow for the development of a dynamic praxis in music pedagogy and learning (Baughman & Baumgartner, 2018; Conway, 2002; Davis, 2006; de Reizábal & Benito Gómez, 2019; Edelman, 2016; Fox & Beamish 2009; Hoch, 2012; Kelly, 2008, 2010; Macleod & Walter, 2011; Madsen et al., 1989; Postema, 2015; Millican, 2009; Miksza et al., 2010; Rohwer & Henry, 2004; Silvey et al., 2017; Teachout 1997, 2001; Whitaker, 2017). Merriam (2007) argues that adults are self-directed learners who are able to

identify programs that allow them to attain specific learning goals. Merriam found that adults have a desire to be part of their own learning.

My research, while building on these studies, turns more directly to assessing the perceptions and needs of adult music learners who are drawn to the concert band experience. My study is designed to locate precisely what those self-motivated learners most value in the practices of their conductors. Previous research has shown that adult community concert band members embrace the community and social aspects of the experience and that the musician-conductor relationship is an important factor in their participation in concert bands (Dabback, 2007; Goodrich, 2019; Jutras, 2006, 2011; Mantie & Tan, 2019; Rohwer, 2016). My work takes, as a point of departure, the adult learners' awareness of their own learning needs in gathering information about their perceptions of their concert band conductor's skills, traits, and behaviors.

Conceptual Framework for the Study

Previous research has not surprisingly demonstrated that adults play in community bands because they perceive benefits from the experience. Benefits to the community band members include the following: musical enjoyment, improving musical performance skills, improving musical understanding, expressing self in a creative manner, social engagement, mental health, physical health, and a general sense of well-being, and accomplishment. My research may help in the retention of community band members so that they can continue to receive the quality-of-life benefits from the band experience. My study may make it possible to assess which skills, traits, and behaviors of community band conductors are most important from the perspective of community band members. If community band conductors know which skills, traits, and behaviors are most important to their band members, conductors may be able to influence retention and continue to provide quality-of-life benefits to their band members.

Purpose of the Study

In this study, I examined community band members' perceptions of the skills, traits, and behaviors of community band conductors.333 Community band members rated the importance of a range of such skills, traits, and behaviors to their experience within their band. Adult community band members learn differently from the ways that school-aged students do, having different life experiences, motivations, and educational needs. Adult learners desire to be part of their own learning, and they need a conductor who has the skills, traits, and behaviors that are important from their perspective. The conductor/musician relationship is an important part of what motivates adults to play in community bands. My research may provide current and future community concert band conductors information they may use to assess their own conducting skills, traits, and behaviors in order to improve the quality of the concert band experience for band members.

Adult Community Concert Band: a large format music ensemble led by a conductor for adult non-professional musicians performing on woodwind, brass, and percussion instruments and double bass (Association of Concert Bands, 2020).

Association of Concert Bands (ACB): A non-profit organization in founded in 1977 and dedicate to serving the needs of conductors and adult instrumental musicians in concert, community and municipal bands through performance support, education, and advocacy (Association of Concert Bands).

Ear-Training or Aural Skills: training to improve musical perception that generally includes solfège, sight singing, and musical dictation (Merriam-Webster).

Face Validity Procedure: the apparent soundness of a test or measure. The face validity of an instrument is the extent to which the items or content of the test appear to be appropriate for measuring something, regardless of whether they actually are (Sharbrough).

New Horizons International Music Association (NHIMA): An international non-profit organization, founded by Roy Ernst in 1991, that provides an inclusive governing philosophy and programs and direct support for adult musicians at a range of experience levels. (New Horizons International Music Association)

Sight-Reading, Sight-Singing: The reading or singing of music at first sight in order to perform it (Kennedy & Kennedy, 2013).

CHAPTER 2

LITERATURE REVIEW

The purpose of this study is to examine the perceptions of community band members regarding the importance of the skills, traits, and behaviors of conductors. To date, research on the skills, traits, and behaviors of conductors has been limited to studies of middle school, high school, and college educators, as well as professional orchestral conductors (Rohwer, 2016), and this study will extend this work to include community bands. Other research related to community bands reports that adults play in community bands because they perceive benefits from the experience, including musical enjoyment, improving musical performance skills, improving musical understanding, expressing themselves in a creative manner, social engagement, mental health, physical health, and a general sense of well-being and accomplishment (Coffman, 2002). This research may contribute to the extant research on music pedagogy and instruction for adult community concert bands, help in the retention of adult community band members, and contribute to the literature on adult music education in general. In preparation for this study, this literature review (1) reports the history of community bands; (2) examines research related to the benefits of playing in community bands, community band members' views of conductors and their skills, traits, and behaviors, adult learning theory, and adult music learning and acquisition; and, (3) reviews Teachout's (1997) foundational study that this research extends.

Community Bands in the United States

Before the presence of community concert bands in the United States, there were other kinds of community music ensembles. This section reviews the history of these ensembles

leading up to community concert bands, including the trombone choirs of the Moravian tradition, the establishment of orchestras, and the influence of public school bands.

Trombone Choirs of the Moravians

The first instrumental ensembles in America were the trombone choirs of the Moravians, who settled in Pennsylvanian towns of Bethlehem (1741), Nazareth (1744), and Lititz (1748) (Mark and Gary, 2007). According to Knouse (2008), Moravians composed and performed a large amount of vocal and instrumental music from the German choral tradition, as well as major European oratorios and symphonies. Moravians placed a strong emphasis on music education and founded the first American collegium musicum in 1744 (Knouse). Children sang hymns and chorales during a 45-minute song session daily in Moravian schools. These children grew into musicians who performed the challenging sacred literature in the pre-classical and classical traditions. This repertoire included solos, anthems, cantatas, and oratorios (Hall, 1981).

Theodore Thomas Orchestra

Continuing with Germanic European music traditions, Theodore Thomas, a violinist born in Germany, immigrated to America at the age of 10 with his parents (Mark & Gary, 2007). Thomas assembled and led touring orchestras throughout America and the Theodore Thomas Orchestra was the first orchestra many Americans ever heard (Mark & Gary).

Eventually, Thomas moved to Cincinnati and became the first president of the College of Music in Cincinnati, which was modeled after the European Orchestra Conservatory tradition (Cohen, 2009). The College of Music trained young entrepreneurs for a life as a professional orchestral musician (de Reizábal & Benito Gómez, 2020).

The Role of Concert Bands in the United States

Concert bands filled different needs than orchestras and were not born of the European Orchestra tradition (Green & Gibson, 2004, pp. 4-5). A concert band, also called a community band, wind ensemble, or symphonic band, is a large group of woodwind, brass, and percussion players who perform seated in an orchestra-type setting in a concert hall as opposed to marching band members who typically perform outdoors (Crawford & Hamberlin, 2019). Virtuosity and showmanship were the hallmarks of the great concert bands of Gilmore and Sousa (Mark & Gary, 2007). Gilmore (1829-1892), a virtuoso cornetist, left Ireland to travel to Canada with a British band. He moved to Boston where he conducted several bands under his name as well as several military bands (Goldman, 1961). John Philip Sousa contributed to the American instrumental music education because he was at the height of his popularity in the late 1800s and early 1900s when schools began to establish bands (Goldman).

Mark and Gary (2007) suggested that part of the push for having bands in every public school came from musical instrument manufacturers. Playing in school bands led to adults with instrumental music experience looking for a place to continue their music hobby if they did not become professional musicians. From the early 1900s, town bands, later to be known as community concert bands, entertained locals, usually free of charge, and school bands gave children a chance to one day be part of the town band (Mark & Gary). As some of the longstanding bands became more advanced, the difficulty of the music was sometimes a reason to join a band (Paterno, 2010). In more recent years, town bands serve not only as entertainment for locals but also provide social, personal, and health benefits to adult band members (Coffman & Adamek, 1999; Goodrich, 2019; Helton, 2020; Jutras, 2006, 2011; Mantie & Tan, 2019; Rower, 2016). Retention of the band members has been found to be an important part of band participation (Rhoden, 2008). Adults who play in community bands are looking to become

lifelong participants of one band where they can grow as musicians and have long-lasting friendships (Mantie & Tan). Playing in these bands is becoming an opportunity for adults, many of whom are from the baby boomer generation (Rohwer), to enjoy leisure time, and retired adults are turning to participation in concert bands as a form of community engagement and educational enrichment (Coffman, 2002; Helton). Retention of adult band members would continue to provide social, musical, and quality of life benefits (Rohwer, & Coffman, 2006).

Benefits of Playing in Community Bands

Research has shown that adults who studied solitary instruments, such as piano, in their school-age years, are now learning to play social instruments that are part of a concert band, and they often enjoy their group membership and new social identities (Dabback, 2007).

Additionally, social interactions within bands have been found to help retired adults cope with identity loss (Goodrich, 2019). Continuity plays an important part in perceived life satisfaction for older adults (Coffman & Adamek, 1999). Coffman and Adamek found that the continuity of activities was more important than the number of activities. According to Coffman and Adamek, many of the band members found the perceived benefits of band participation to be substantial and they cited a desire to continue playing.

Goodrich (2019), Department of Music Education, Boston University, found that some members of community bands were not retired and made substantial commitments to bands while they still had demanding work schedules. Goodrich used a case study design to study participants in a community band to understand why they continued to devote their leisure time to music making. The perceived benefits of participation in a community band provides one possible reason for working adults to spend their leisure time in a community band. The community band in this study was an audition-only ensemble in the northeastern United States.

Membership in this ensemble involved rehearsal and performance schedules that had a significant time commitment. Socialization with band members during and after rehearsals was one benefit of their commitment (Goodrich). Using purposeful select sampling (Patton, 2005), Goodrich found members met, for example, for pot-luck dinners and local beer sampling. Social interactions took place outside of the rehearsal schedule, which left quality, focused time to rehearsing. Goodrich found two themes in his research: making commitment and camaraderie.

In addition to the social benefits of performing in a concert band, Goodrich (2019) found that adults enjoyed playing in bands with high performing skills. Adults in a study by Mantie and Tan (2019) rationalized their participation in a community concert band by perceived benefits. Their sample of 28 included musicians from three community bands in the United States and four community bands in Singapore. The sample members were part of bands that were audition only and volunteer ensembles. The U.S. sample members were 10 woodwind players, 4 brass players, and 1 percussion player. All 15 U.S. sample members had degrees and 11 had graduate degrees. Their ages ranged from 20s to 80s. The Singaporean sample member ages ranged from 20s to 40s. There were 8 males and 5 females. Of Singaporean sample members, there were 10 woodwind players and 3 brass players. All 13 of the Singaporean sample members had degrees, and 5 members had graduate degrees.

Mantie and Tan (2019) concluded that rational choice is an underlying principle behind incentive systems and that the perception of benefits by band members outweighed the costs of participation, including time spent. One of these benefits is the ensemble-conductor relationship, and the adult musicians in Mantie and Tan's study preferred a conductor with an authoritarian style. It is interesting that all of the conductors from both Singapore and the United States were male and every member of the American bands used a male pronoun to describe their "ideal

conductor,” while members of the Singaporean bands used both male and female pronouns to describe their “ideal conductor.” It may be beneficial to conduct a larger study with bands from different geographic areas within the United States.

Mantie and Tan’s (2019) qualitative study used interviews to answer the question, “How do members from selected community wind bands understand and rationalize their participation?” (p. 111). The purpose of their study was to “foster lifelong participation.” Their questions did not focus on skill, traits, or behaviors of conductors, except for one question on leadership.

Mantie (2012) studied community band participants’ self-perceptions of their characteristics and attitudes. Mantie examined the differences in demographics of band members, with a focus on band members who learned an instrument in school and those who did not. The 23-item questionnaire was adapted from Coffman’s (1999) survey and refined through the researchers’ lens of situated learning theory and leisure theory. Only item on the survey, “enjoyment – conductor” pertained to the conductor. The rest of the survey questions pertained to quality-of-life conditions for the band members. Coffman added to the existing research on leisure theory and adult band members personal satisfaction of the community aspect of performing in a concert band, but not to research on the conductors of adult concert bands.

Self-perception studies of adult community band members have focused on the social, personal, and health benefits of band participation for individuals (Jutras, 2006, 2011) and on the skills and traits required of band members (Mantie, 2012). Rohwer and Coffman (2006) found that older adults who are active in social activities that are meaningful, such as concert band, perceived higher benefits than with activities that just pass the time. However, because playing in a concert band creates an ensemble-conductor relationship, research is needed on band members’

perceived skills and traits of conductors. With the large numbers of baby boomers in society, there has been a push for programs that address the needs of adults (National Endowment for the Arts, 2013). Community bands, as well as orchestras and choruses, have grown to meet these needs (New Horizons International Music Association).

Community Concert Band Conductors

The first orchestral conductors were also composers, according to Schuller (1998). Composing music was their primary occupation and conducting or leading the orchestra that played their music was considered part of the job (Schuller). Composer Felix Mendelssohn was one of the first conducting masters (Schuller). Mendelssohn developed a skillful style that was perfectly matched to classical music, according to Battisti (2007). Hector Berlioz was one of the first virtuoso conductors, and his passionate conducting style matched his music (Battisti). Composer, Richard Wagner's expressive style of conducting became its own art, which was developed into a skill set (Battisti). Orchestral conducting continued to develop in the early 20th Century into more detailed skill sets by conductors who were musicologists, instrumentalists, and educators (Lewis, 1945; Scherchen, 1933; Schuller, 1998). The art and pedagogy of conducting was also embraced by the great concert band conductors of the 20th century. (Battisti; Maiello et al., 1996).

Conductors play a major role in the creation of music, and they have a set of tools or skills that allow them to use gestures to convey musical language (Montemayor & Silvey, 2019). A good skill set and the appropriate use of gestures will save time and demonstrate the expressive skills of the conductor (Carnicer et al., 2015; Postema, 2015). As Wiens (2002) explained, conductors that use their musical skills will have faster and more efficient results in rehearsals. Other musical skills conductors need to possess are body and facial expression,

balance, style, dynamics, phrasing, rhythm, articulation, tone, and intonation (de Reizábal & Benito Gómez, 2019; Maiello et al., 1996; Postema; Whitaker, 2017).

Leadership is another skill required of all conductors, including orchestral, concert band, and chorus (Apfelstadt, 1997; Battisti, 2007; Carnicer et al., 2015; Krause, 2015). Leadership represents a social competence and a personal skill that can be developed (Carnicer et al).

Conductors are leaders and have power over the orchestra, and from the perspectives of musicians, the conductor has the power through position to interpret the music. This expert, or referent, power is how a conductor conveys his or her artistic vision to the orchestra (Krause). Good conductors can explain their artistic decisions in a way so the band can see the reasoning behind the decisions, even if members may disagree with the decision. Good conductors gain respect through their artistic decisions (MacLean, 2019).

Additionally, a large part of conducting involves pedagogy, and a good conductor is also a good teacher. Although music educators have specialized skills in teaching and conducting through formal music teacher education, community band conductors may or may not have formal training in music education Forrester (2018). If the conductor has good conducting skills, there will be faster learning by the ensemble (Postema, 2015). According to Whitaker (2017), conductors who are expert teachers may allow up to half of the rehearsal time for performance. The other half may be divided between technique, phrasing, and corrections. When conductors are teaching, they spend time on task presentation, giving directions, and allowing musicians to respond (Whitaker). Conductors addressing the variety of needs of the ensemble is a teaching technique used by good conductors of ensembles at various ability levels, according to Whitaker. A good conductor may also accommodate the needs of older adults to make playing an instrument a healthy endeavor for many years (Rohwer, 2016).

Researchers have identified three main categories of skills and behaviors conductors need to possess: personal skills, teaching skills, and musical skills (Baughman & Baumgartner, 2018; Conway, 2002; Davis, 2006; de Reizábal & Gómez, 2019; Edelman, 2016; Fox & Beamish, 2009; Hoch, 2012; Kelly, 2008, 2010; MacLeod, 2011; Madsen et al., 1989; Miksza et al., 2010; Millican, 2009; Rohwer & Henry, 2004; Silvey et al., 2017; Teachout, 1997, 2001; Whitaker, 2017). Significant research has focused on leadership and conducting skills of professional conductors (Carnicer et al., 2015; Krause, 2015; Whitaker, 2017) and student conductors (de Reizábal & Benito Gómez, 2019; Postema, 2015). Additionally, Forrester (2018) researched teaching and conducting as they pertain to high school students. However, little to no research has focused on the skills and behaviors of community band conductors.

Skills, Traits, and Behaviors

Research on successful teaching traits have focused on the perspectives of high school experienced music teachers (Fox & Beamish, 1989; Miksza et al., 2010; Millican & Forrester, 2019; Taebel, 1980; Teachout, 1997), high school students (Kelly, 2008), beginning music education students (Davis, 2006), pre-service music teachers (Baughman & Baumgartner, 2018; Kelly, 2010; Napoles & Macleod, 2013; Teachout, 1997), student teachers (Hoch, 2012; Edelman, 2016), cooperating music teachers (Edelman, 2020; MacLeod, 2011), band directors (Denis, 2017), conducting students, university teachers (Rohwer & Henry, 2004), and college administrators (Conway, 2002). Existing research on conductors involves qualitative methods and multiple case studies using videos. A common thread among studies on teaching traits, personal traits, and musical traits is that teaching traits and personal traits are rated higher than musical traits for successful music teaching and conducting. Missing from the research, however,

are studies involving community concert bands and the skills, traits, and behaviors of their conductors

Data collection methods of past research, including Teachout's (1997) study, also include descriptive survey questions that are rated using a 4-point or 5-point Likert type scale, with open ended questions. In some cases, these ratings are then ranked by specific question and/or by the categories of teaching skills, personal skills, and musical skills. Denis (2017), Edelman (2016), Hoch (2012), Kelly (2010), and Millican and Forrester (2019) used pilot studies to assess reliability before their final survey questions were distributed to participants. Face validity, or content validity, procedures to determine whether the survey will measure what it should measure is a commonality between researchers. Denis used an additional field test to assess clarity in addition to content validity and reliability.

Another commonality in the research is the use of Teachout's (1997) original 40 survey questions with modifications. The seven items common to both groups of pre-service and experienced teachers in Teachout's (1997) study were being mature and having self-control, being able to motivate, possessing strong leadership skills, involving students in the learning process, displaying confidence, being organized, and employing a positive approach. Teaching skills were rated higher than the music skills in both groups of preservice and experience teachers (Teachout, 1997).

Subsequent studies also revealed teaching skills to be rated higher than personal skills or musical skills (Denis, 2017; Kelly, 2008, 2010; MacLeod, 2011; Miksza et al., 2010). In a study conducted with high school students, Kelly (2010) could not distinguish between the skills of student teachers and experienced teachers. Edelman (2016) found personal traits rated the highest. Fox and Beamish (1989), who did not use the three categories of teaching skills,

personal skills, and musical skills, found that the influence of the teacher was more valuable than curriculum, materials, or equipment.

In alignment with Teachout's (1997) findings, Rohwer and Henry (2004) found that the personal skills of flexibility, creativity, sense of humor, knowledge of student interests, and motivation were rated higher than teaching skills or musical skills for conductors. They found the highest rated teaching skills were classroom management, clear instruction, pacing, eye contact, organization, and questioning. The top-rated personality characteristics were motivation, positive attitude, confidence, maturity, leadership, stress management, patience, and a sense of humor (Rohwer & Henry). The top-rated musical skills were musically expressive, error diagnosis, sight-reading, theory/history knowledge, performance, conducting, singing, piano and transposition (Rohwer & Henry).

In a study of beginning music education students' and student teachers' opinions of skills and behaviors important to successful music teaching, Davis (2006) found 14 items common to the group of beginning music education students and the group of student teachers within his study. Being enthusiastic, being energetic, involving students in the learning process, maintaining student behavior, being knowledgeable of subject matter, frequently making eye contact with students, employing a positive approach, displaying confidence, being patient, being organized, being able to motivate students, having strong leadership skills, being flexible and adaptable, presenting lessons clearly, and managing stress well were the commonalities between both groups. The highest-ranking items in Kelly's (2010) study of traits and behaviors of music student teachers from the perceptions of their supervising teachers were being honest and ethical, having discipline, having a positive attitude, being professional, being mature, having self-

control, applying knowledge, being competent in subject matter, being motivated, being viewed as teacher, having confidence, being respectful, and having high standards.

Miksza et al. (2010) studied the skills and characteristics of successful music teaching and revealed that the highest-ranking personal skills were being enthusiastic and being energetic; the highest-ranking teaching skills were being motivated and managing the classroom; and the highest-ranking musical skills were having high musical standards and having high levels of musicianship. Millican and Forrester (2019), in their study of core practices in music teaching, found that modeling, sequencing instruction, and deconstructing musical concepts were core teaching practices that apply across a wide variety of teaching and learning contexts. They found musical skill to be a strong pedagogical tool that:

allows teachers to communicate music concepts in a natural and direct way. Teachers need to be able to deconstruct music problems they encounter by identifying music problems, diagnosing what might be causing those problems, and then prescribing possible solutions for those problems. (p. 59)

Research indicates that teaching and personal skills are rated higher than musical skills. Millican and Forrester recommended further study on musical skills in relation to research on skills, traits, and behaviors in music education since their study disagreed with previous research.

Adult Learning Theory

Knowles (1969) proposed a new approach and understanding, andragogy, to distinguish how adults learn as opposed to how children learn. Knowles had studied the European concept of andragogy, or the art and science of adult learning, which is differentiated from pedagogy, the art and science of how children learn. Adults build reservoirs of experience, have a change in perspective as they mature, display a readiness to learn, and move from dependent to self-

directed learning (Knowles, 1980). Since instrumental music involves many hours of practicing an instrument alone without a teacher or a classroom, the adult student must be a self-directed learner to succeed. Children need structure and direction; adults are more capable of self-direction and self-motivation, making them independent or “adult” learners (Merriam, 2007).

Knowles (1969) suggested that authoritative teaching has no place in adult education generally; however, leading and conducting performing bands may require some degree of authoritative teaching. Krause (2015) found conductors to have expert power over ensembles, which is necessary when leading many members rehearsing and performing under one conductor, suggesting some degree of authoritative teaching may be necessary in ensemble situations with adult learners. Additionally, Mantie and Tan (2019) found unexpectedly that “an overwhelming majority of USA informants preferred a conductor with an authoritarian style” (p. 67). Learning for adult band members may involve a combination adult self-directed learning and authoritative teaching. Community band conductors need to understand the adult music learning experience, including the perceived benefits to the band members and the reasons for participation, if they strive to make playing music and participating in band to be a lifelong experience for adult band members (Jutras, 2011).

Adult Music Learning and Skills Acquisition

Historically, music education has focused on children of school age and younger (Baughman & Baumgartner, 2018; Helton, 2020). Although the need for music educators to look beyond the school level has been identified, the literature is limited on understanding ways for adult learners to be taught music (Bayley & Waldron, 2020). Some current practices for teaching children may transfer to adult music education, including using method books, selecting music that is age appropriate and is familiar, and using skill acquisition techniques, such as hand

clapping, modeling, and singing (Helton, 2020). Singing is a popular teaching technique for students who are reading music and for students who are learning by ear (Bayley & Waldron, 2020).

Baylee and Waldron (2020) also report that children and adults learn better with set schedules. They prefer to rehearse at the same time on the same day of the week and may prefer to have full band rehearsals, take a break, and then proceed with sectionals. Some prefer sectionals, taking a break, and then proceeding with full band rehearsals (Bayley & Waldron). However, it is the set schedule that is important (Bayley & Waldron; Bugos, 2014; Helton, 2020). In a survey study with 275 responses, Bowles et al. (2016) found that adult music students preferred a set schedule of weekday evenings, lasting no more than 2 hours, with a commitment lasting no more than 3 months.

Familiarity with the music is of importance to adults and how they acquire musical skills (Bayley and Waldron, 2020; Rohwer, 2005). Adults may prefer marches, patriotic music, light classical, jazz, swing, standards, and musical medleys that they have heard before (Rohwer). Younger adults may also enjoy performing arrangements of popular music they know from Spotify and YouTube (Bayley & Waldron). For example, Baylee and Waldron reported that the suggested requirement at a Celtic music camp for adults was for the participants to bring tunes they knew or found that they liked and then share them with the other adult campers. Many of the adults in this 2020 study, found their music on YouTube and Spotify (Bayley & Waldron). The dates of these studies show that adult musicians in 2005 had different musical experiences as to how they came to learn a piece of music than adults in 2020, which may influence how adult musicians learn and what they value in conductors. Adult music learners prefer to learn to play a piece they have heard before, whether or not they heard the music in elementary school band, on

the radio, in the movies, from CDs, or newer online formats. It may be important for conductors to be aware of the musical backgrounds and musical styles of band members if they desire to retain them.

According to studies reported by Bugos (2010, 2014), Bugos and Jacobs (2012), Conway et al. (2015), and Baughman and Baumgartner (2018), adult music learners may have physical, emotional, and cognitive challenges. Physical challenges include hearing and sight impediments. Speaking clearly and loudly as well as enlarging the music and providing proper lighting is helpful for addressing challenges associated with sight impediments (Baughman & Baumgartner). Decreased flexibility in adult learners can be partially alleviated by stretch breaks and using accessories such as pillows, neck straps, and chairs with padding. Fingerings and coordination can be difficult for adult learners, and the general pace of instruction may be too fast. Forgetfulness is a difficulty mentioned by teachers of adults. Adults need to feel accepted socially by their peers. Adults also need to see relevance to learn something new (Baughman & Baumgartner, 2018). They may need to see the perceived benefits for their participation in community band (Rohwer, 2005).

Despite these challenges faced by conductors, accommodating to a widening range of abilities, and infirmities as older adults remain in the bands, adults seem to have strong internal motivation and they are self-directed learners. They can self-regulate and practice on their own, and it is easier to teach adults “the big picture” (Rohwer, 2005). Results of Rohwer’s study suggested that community band conductors have a need to balance their leadership and instructional styles as well as face gender, age, and personality stereotypes. It may be helpful for these conductors to know what is important to the community band members so they can balance

their own skills with the band members' needs (Jutras, 2011). Adults can identify programs and instruction that allow them to attain the learning goals they desire (Knowles, 1969).

Adults also use a variety of strategies to improve their own individual playing (Bayley & Waldron, 2020). Notably, they are aware of what worked for them and what did not (Bayley & Waldron). A few of the students at the Celtic music camp in the study by Bayley and Waldron found it terrifying to learn a piece of music completely by ear, without written notation, even though it was a traditional music camp, which typically involves learning by ear. The adults who were more comfortable learning new tunes by reading the music and then memorizing it were able to communicate their learning preferences to the instructors (Bayley & Waldron).

Adult music students need to know it is acceptable to be an amateur musician and play music simply for the love of playing music. Rohwer (2005) noted that many adult musicians in community bands are socially motivated music hobbyists. They can even be considered semi-professional and they strive to be the best they can be without being paid for what they do (Kratus, 2019). Such adult learners need "a knowledgeable educator who understands the specific needs of the adult learner." Instructors also need to make correcting to some of the adults through humor, which is a popular teaching element favored by adults, as well as clear consistent instruction (Kratus, 2019). Tsugawa (2009) suggested the meaning of the musical experience comes from learning to play the music and not necessarily the end product. Helton (2020) studied adult musicians relearning to play instruments to participate in their local community concert bands. A concern for many of the adults was the fear they would not be as good as their peers (Helton). The conductor placing the focus on the development of the ensemble, instead of the end result, provides motivation for the ensemble (Helton; Tsugawa).

Rohwer (2005) researched band conductors' current practices in adult beginning band instruction with a survey, sent to the conductors, with questions on band setup, musical instruction, member interactions, and challenges. The findings from this study showed that most band directors used methods of instruction similar to methods for school-aged instruction. They used standard elementary school method books such as *Standard of Excellence* (Pearson et al, 1993) and taught rhythms through clapping, counting, and modeling. The difference between how children and adults were taught to play in a band was in the selection of music. The conductors tried to select a wide range of music that is familiar to the adult age group.

Rohwer (2005) also found that challenges for this age group include hearing and sight difficulties which were remedied by the director speaking louder and slower and enlarging the musical parts for the band members. Rohwer suggests “teacher-educators may want to consider addressing not only the needs of school-age children, but also the specific needs of adult learners, in their methods classes with music education undergraduates.” Rohwer states “Teacher educators may wish to help prepare future adult music educators for the diversity they will face in the adult setting.” Future music educators who may work with adults will need courses on adult learning and music acquisition.

Learning to play an instrument and read music notation as well as expanding social networks are enjoyable parts of the adult music experience (Bugos, 2010, 2014; Bugos & Jacobs, 2012). Personal enjoyment, a desire to improve musical performance skills, opportunities for broadening musical knowledge horizons, and maintaining social networks all result from lifelong music learning (Goodrich, 2016). Additionally, MacLean (2019) found that fostering civic friendship has been the goal of a few Canadian adult concert bands. He reported that bands in Montreal and Ottawa have opened their doors to provide beginning instrumental music education

to adults of all ages who are no longer in school. Intergenerational learning is an important part of civic friendships (MacLean, 2019)

Adult musicians in an online Celtic music camp were from a variety of backgrounds but all had studied music in school and had private lessons, which resulted in their continuing with music study into adulthood (Bayley & Waldron, 2020). Adult musicians who played in school band and dropped out while still in high school may not have enjoyed the pressures of contests, auditions, and the push for continuing music at the college level (Kratus, 2019). These adult musicians may need a conductor who understands they are content with being beginners (Kratus). Goodrich (2019) found that higher standards of musical performance and playing music that is relevant to the band members were an integral part of retention of band members. Goodrich also found that conductors, as educators, could teach their band members to support their peers in making music a lifelong activity.

Adult musicians may enjoy the comradery of their peers and enjoy the instructor's knowledge and skill. Leadership style, instructional style, and motivational style should all be considered when teaching adult music learners. Adult students are respectful of their instructors and have patience with new instructors. There are typically no behavior management problems with adult students (Baughman & Baumgartner, 2018). Baughman and Baumgartner found that conductors who were younger than their adult students reported their confidence level in teaching was higher when they were prepared for their lessons and learned their scores. By being prepared, they gained the respect of their adult students. Understanding what motivates an adult learner is important to advance their skills and practice (Bayley & Waldron, 2020). Flexibility in instruction was also an integral part of adult students' learning success. Mantie and Tan (2019) investigated band member involvement in their own music education in a qualitative study. The

questions for the band members in their study pertained to ensemble-conductor relationships and conductor's respectfulness and competence.

Questionnaires, interviews, video diaries, focus groups, and longitudinal ethnographic investigations were the research methods and data collection techniques researchers used in the studies described in this section. The needs of adult music learners and the instructional techniques of teachers and conductors were examined, and instructional techniques that are useful to adult learners include the following: using familiar material, flexibility, motivation, careful scheduling, the teacher or conductor having proficient skills in the content area, and time for socialization. Researchers have not focused on specifically on community concert band conductors from the perspectives of the adult music learners, and my research aims to fill this gap.

Foundational Research

In a foundational study that informed my study, Teachout (1997) investigated the perceptions of preservice and experienced teachers on the skills and knowledge essential for teaching music successfully. Teachout placed 40 teaching skills, traits, and behaviors into three broad categories of teaching skills, personal skills, and musical skills. These categories can be used for specific areas under the broad category of *teacher*.

Teachout developed a 40-item survey related to the skills and behaviors of teachers. He followed three steps to prepare the survey: (a) wrote an open-ended questionnaire that had been administered to preservice music teachers, (b) conducted a review of literature, and (c) consulted a panel of five teachers considered experts in their field by their peers, with at least 10 years of teaching experience. The survey included a 4-point Likert-type scale on which the study participants rated each skill and behavior. In addition, the survey involved an *ex post facto*

measure of asking participants to place each of the skills and behaviors into the broad categories of (a) teaching skills, (b) personal skills, and (c) musical skills.

Teachout's (1997) research questions were as follows: (a) Of top ranked skills, how many and which belong to both groups? (b) Which, if any, were rated differently between both groups? (c) Which if any were ranked equally? A sample of 230 participants took the survey, and Teachout selected a random sample of 35 surveys from both preservice and experienced participants for analysis.

For the first research question, Teachout found most items cited by experienced teachers were also cited by preservice teachers. For the second research question, Teachout found six items out of his 40-item survey that were ranked 10 or more rankings apart by the two groups. For the third research question, Teachout found nine out of 40 items were ranked equally or within one ranking of each other by both groups.

Teachout (1997) used a two-way ANOVA with repeated measures to determine significant differences between the two groups in the broad skills categories of personal, teaching, and musical skills. Personal skills ranked as most important, with teaching skills next, and musical skills being least important. The results of Teachout's study showed that preservice teachers and experienced teachers generally agree on which skills and behaviors are considered most important to initial teaching success. As discussed in this literature review, Teachout's survey has been used to study bands at all levels except for adult concert bands. My study may extend this prior research by focusing on the skills, traits, and behaviors of conductors from the perception of community concert band members.

Purpose of the Study

In this study, I examined community band members' perceptions of the skills, traits, and behaviors of community band conductors. Community band members rated the importance of a range of such skills, traits, and behaviors to their experience within their band. Adult community band members learn differently from the ways that school-aged students do, having different life experiences, motivations, and educational needs. Adult learners may need a conductor who has the skills, traits, and behaviors that are important from their perspective. The conductor/musician relationship is an important part of what motivates adults to play in community bands, and my research may provide current and future community concert band conductors information they may use to assess their own conducting skills, traits, and behaviors in order to help with the retention of band members, and to improve the quality of the concert band experience for band members.

Research Questions

RQ (General Research Question)

Which skills, traits, and behaviors of community band conductors are important from the perspective of community concert band members?

SQ (Specific Research Questions)

Which skills, traits, and behaviors of community band conductors are rated as most important from the perspective of community band members?

What is the most important skills and behaviors category (Personal Skills, Musical Skills, Teaching Skills) from the perspective of community band members?

CHAPTER 3

METHODOLOGY

Research Design

I examined community band members' ratings of the skills, traits, and behaviors of band conductors from their perspectives. I designed a combination simple-descriptive and comparative-descriptive study using survey methodology. I designed an electronic survey in order to reach community band members across the United States. This electronic design added convenience to the survey as the band members were able to fill out the survey anywhere or anytime. This research and the survey were approved by the University of Maine's Institutional Review Board. I used a face validity procedure to categorize survey questions and to provide feedback on the survey. The face validity panel assured the survey questions worked reliably (Bernard, 2017).

I conducted a pilot study using a survey tool that I modified based on feedback from members of a face validity panel. I ensured the instructions were clear and the duration of the survey was appropriate by using a pilot study. I made modifications to the survey from the pilot study recommendations, and the survey was sent to the Institutional Review Board for approval. After approval, I sent the survey to community band conductors through email addresses gathered from Google searches, the New Horizons International Music Association website, and the Association of Concert Bands website. I asked the community band conductors to forward the email recruitment letter, with the link to the survey, to their band members. In addition to the email recruitment from websites, I also employed a snowball sample with band directors from around the United States.

Survey Design

I used Qualtrics software to create the survey. I designed the survey with three blocks. The first block contained a letter describing the survey to the participants and a consent statement. The consent statement was coded with skip logic which ended the survey if the selected no. The second block contained the 43 survey statements that used a 4-point Likert-type scale. Each of the 43 statements was coded with one of the three broad trait categories of teaching skills, personal skills, or musical skills, that were determined by the face validity panel. I coded the statements in the background so the participants could not see the three broad categories. The third block contained demographic questions. I modified the Qualtrics survey for the Face Validity Panel and modified it again for the Pilot Study.

Face Validity Procedure

I conducted a face validity procedure with a panel ($N = 5$) of community band members who represented diverse community band experiences under a variety of conductors. The purpose of the face validity procedure was to ensure the survey questions were well-designed, measured what they were supposed to measure, and that the survey worked reliably (Bernard, 2017). I recruited the panel members via email, texting, and phone. I composed the panel with an odd number of members to facilitate voting if it was deemed beneficial during discussions. The panel members played in one or more of the following types of community bands: summer community band, college community band, year-round community band, brass band, and steel drum band. The educational backgrounds varied among panel members.

Face Validity Panel Members

All panel members hold bachelor's degrees and master's degrees. One panel member holds a doctoral degree. The panel members have a variety of professions. One panel member is a private school band and orchestra teacher, plays the flute and viola and holds a Bachelor of

Music in performance and a Master of Music in performance. One panel member is a private school chorus and band teacher, plays horn and piano and holds a Bachelor of Music in performance and a Master of Music in performance. One panel member is a church organist and has a Bachelor of Music and two Masters of Music, one in performance and one in composition. One panel member is a college professor of trombone and holds a Bachelor of Music, Master of Music, and a DMA in Arts Management. One panel member is a college professor with a music theory specialty, pianist, vocalist, percussionist, and holds a Bachelor of Music in Piano performance and a Master of Music in Choral Accompaniment. Their band instruments are tuba ($n = 1$), horn ($n = 1$), bass trombone ($n = 1$), percussion ($n = 1$), and flute ($n = 1$). There were two males and three females. They have performed in community concert bands in Connecticut, Maine, Massachusetts, Michigan, New Jersey, New York, Vermont, Virginia, and Wisconsin. I asked each panel member to complete a survey that focused on three broad categories: teaching, personal, and musical skills.

These categories have been used in music education research extensively since Teachout's (1997) study on skills, traits, and behaviors, identifying areas of teaching that need adjustments or improvements. There has been a significant amount of research on skills, traits, and behaviors in music education. There has also been research on successful teaching traits on the opinions or from the perspectives of high school music teachers, high school students, beginning music education students, pre-service music teachers, student teachers, band directors, and college administrators (Davis, 2006; Denis, 2017; Edelman, 2016; Fox & Beamish, 1989; Hoch, 2012; Kelly, 2008, 2010; Miksza et al., 2010; Millican & Forrester, 2019; Taebel, 1980; Teachout, 1997).

I asked each panel member to complete the survey electronically, which I had modified for the panel. I provided an option beneath each survey question for placing the survey statements into one of the three broad categories of teaching, personal, or musical skills. The survey statements were also numbered for the face validity panel in order to facilitate the discussion portion of the procedure. Space at the end of each survey statement was provided for each panel member to write suggestions regarding changes to the question, deleting the question, or leaving it as is. I randomized the order of the survey statements from Teachout's (1997) study in order to eliminate a possible pattern in the survey but after the initial randomization, I held them consistent in order to eliminate possible confusion during the face validity procedure. I provided space at the end of the survey for panel members to write additional observations, suggestions, and questions.

Face Value Panel Responses

I reviewed the responses that I collected from the panel. The data included the teaching skills, personal skills, and musical skills that each panel member selected for each statement. I compiled a list of the survey statements where the panel members had discrepancies on which skills category went with each statement ($N = 7$). I contacted the panel members about mutual times they could meet as a group, via Zoom, to discuss the discrepancies.

I convened the face validity panel via Zoom and my role was to prompt the discussions on skills discrepancies. I prompted the panel for each discrepancy and then I timed each conversation on each individual discrepancy. By timing the discussions, I was provided insight into the level of disagreement among panel members (Edelman, 2016). When the panel reached an agreement, I prompted for discussion on the next discrepancy.

Once the panel began discussion I did not intervene. I recorded the Zoom meeting within Zoom and also with my phone as a secondary measure. I set my phone on a music stand and aimed it at my laptop screen. I viewed the recorded meeting and took notes on discussion times with an Excel spreadsheet, provided in Appendix A. I used the spreadsheet to record panel members' answers on agreement or disagreement with the statements as well as the traits categories of teaching skills, personal skills, and musical skills. I also used the spreadsheet to record the length of time it took the panel to come to an agreement on the survey statements, as shown in Table 3.1. The traits categories are shown in Table 3.2 and are compared the discrepancies to Teachout's (1997) original study.

Table 3.1 Face Validity Panel Statement Discussion Times.

Original Statement	Discussion Time (M:S)	Revised Statement
is a proficient musician	7:73	FVP decided to keep the original statement
displays appropriate musical standards	5:26	employs musical standards appropriate to the skill level of the ensemble
maintains appropriate band behavior	3:01	maintains a collegial atmosphere throughout the ensemble
demonstrates proficient sight-reading skills	2:37	demonstrates proficient score-reading skills
keeps the band on task	1:28	keeps the band focused on the established goals
moves among the group	1:12	FVP decided to keep the original statement
demonstrates appropriate goals for the ensemble	0:46	establishes appropriate goals for the ensemble

Note: All of the above statements began with “It is important to me that the conductor...”

Table 3.2 Face Validity Panel Trait Discussion Times.

Trait	Discussion Time (M:S)	Final Designation
is knowledgeable about band performance literature	1:07	M
demonstrates proficiency in music history	1:08	M
demonstrates proficiency in music theory	0:05	M
is a proficient musician	0:04	M
demonstrates proficient score-reading skills	0:07	M
demonstrates good organizational skills	0:29	P
displays a positive rapport with the band	0:04	P
is adaptable to a variety of situations	0:57	P
manages the band budget effectively	0:12	P
maintains eye contact with band member	0:50	P
demonstrates a positive approach	0:37	P
motivates the band members	0:40	P
demonstrates proficient singing skills	0:27	T
employs musical standards appropriate to the skill level of the ensemble	0:35	T
demonstrates proficiency in ear training skills	1:25	T
demonstrates proficiency on all band instruments	0:05	T
establishes appropriate goals for the ensemble	0:10	T
demonstrates effective leadership	0:19	T
keeps the band on task	0:05	T
maintains appropriate band behavior	0:02	T
moves among the group	0:05	T

Note: All of the above statements began with “It is important to me that the conductor”. T =

Teaching Skills, P = Personal Skills, M = Musical Skills

Following the face validity panel’s discussions, I made the appropriate changes to the survey tool. I edited or revised the statements on the survey tool based on feedback from the face validity panel. I found contrasts in categories established by Teachout (1997) and this current study. Table 3.3 shows the contrast between Teachout’s designations and the designations for this current study. I re-submitted the survey, with the modifications suggested by the face validity panel, to the University of Maine Institutional Review Board for approval to continue with the study.

Table 3.3 Modifications to Teachout's (1997) original traits.

Trait	Current Designation	Teachout (1997) Designation
maintains eye contact with the band members	P	T
demonstrates a positive approach	P	T
uses appropriate body language	P	T
motivates the band members	P	T
establishes appropriate goals for the ensemble	T	P
demonstrates proficient singing skills	T	M
employs musical standards appropriate to the skill level of the ensemble	T	M
demonstrates proficiency in ear training skills	T	M
demonstrates proficiency on all band instruments	T	M
demonstrates appropriate verbal communication	T	P
demonstrates proficiency on piano	T	M
displays creativity in instruction	T	P
demonstrates effective leadership	T	P

Note: All of the above statements began with "It is important to me that the conductor". T =

Teaching Skills, P = Personal Skills, M = Musical Skills.

In addition, I created a table of abbreviations for the survey statements, as shown in Table

3.4:

Table 3.4 Skills, Traits, and Behaviors with Abbreviation.

Statement	Abbreviation
The community band conductor is adaptable to a variety of situations.	Adaptable
The community band conductor demonstrates an understanding of adult teaching and learning.	AdultTeachLearn
The community band conductor maintains a collegial atmosphere.	Atmosphere
The community band conductor demonstrates appropriate social behavior.	Behavior
The community band conductor uses appropriate body language.	BodyLang
The community band conductor manages the band budget effectively.	Budget
The community band conductor demonstrates appropriate verbal communications.	Communicate
The community band conductor demonstrates proficient conducting skills.	Conducting
The community band conductor displays confidence.	Confidence
The community band conductor displays creativity in instruction.	Creativity
The community band conductor demonstrates an ability to work with diverse learners.	DiverseLearners
The community band conductor demonstrates proficiency in ear training skills	Ear Training
The community band conductor is energetic.	Energetic
The community band conductor establishes appropriate goals for the ensemble	Ensemble
The community band conductor is enthusiastic.	Enthusiastic
The community band conductor maintains eye contact with band members.	Eye Contact
The community band conductor keeps the band focused on the established goals.	Goals
The community band conductor demonstrates proficiency in music history.	History
The community band conductor uses an appropriate sense of humor.	Humor
The community band conductor demonstrates proficiency on all band instruments.	Instruments
The community band conductor demonstrates effective leadership.	Leadership
The community band conductor involves the band members in the learning process.	LearningProcess
The community band conductor is knowledgeable about band performance literature.	Literature
The community band conductor presents lessons clearly.	LessonsClear
The community band conductor maintains excellent classroom management skills.	Management
The community band conductor motivates the band members.	Motivates
The community band conductor moves among the group.	Moves
The community band conductor is a proficient musician.	Musician
The community band conductor demonstrates good organizational skills.	Organized
The community band conductor maintains an appropriate rehearsal pace.	Pace
The community band conductor demonstrates patience.	Patience
The community band conductor demonstrates proficiency on piano.	Piano
The community band conductor demonstrates good rehearsal planning skills.	Planning
The community band conductor demonstrates a positive approach.	Positive
The community band conductor maintains a high level of professionalism.	Professional

Table 3.4 Continued.

Statement	Abbreviation
The community band conductor displays a positive rapport with band members.	Rapport
The community band conductor demonstrates proficient score-reading skills.	Score Reading
The community band conductor demonstrates proficient singing skills.	Singing
The community band conductor employs musical standards appropriate to the skill level of the ensemble.	Skill Level
The community band conductor manages stress well.	Stress
The community band conductor demonstrates proficiency in music theory.	Theory

Note. The abbreviations are based on Edelman (2016), and Teachout (1997).

Pilot Study

I used a pilot study to ensure the survey instructions were clear and the duration of the survey would not lead to test fatigue. I hand-picked a purposive sample of survey participants in order to have a pilot study group with a variety of concert band experiences (Bernard, 2006). The pilot study participants ($N = 10$) were amateur and professional musicians from diverse backgrounds. The pilot study participants were from Illinois, Louisiana, and Maine. Their ages were 18 ($n = 2$), 19 ($n = 1$), 21 ($n = 2$), 37 ($n = 1$), 40 ($n = 1$), 47 ($n = 1$), 60 ($n = 1$) and 64 ($n = 1$). All participants have had experience in a variety of community bands that included: college-community, band, summer community band, and year-round community band. A few members of the pilot study play multiple instruments, and a few play one instrument. Their instruments include clarinet, bass clarinet, saxophone family, percussion ($n = 1$); clarinet, bass clarinet, percussion ($n = 1$); horn ($n = 2$); strings ($n = 2$); percussion ($n = 2$); saxophone family ($n = 1$); trombone ($n = 1$). The participants completed the online Qualtrics survey at their convenience, and participants used the following devices to ensure the survey will work on most devices: iPhone ($n = 1$), iPad ($n = 1$), MacBook ($n = 6$), PC, ($n = 1$), and an Android phone ($n = 1$). I gathered information from each participant and then modified the survey tool and made the appropriate changes to the survey tool.

One concern from pilot study participants ($n = 2$) was that the phrase “the conductor,” which is in each statement, was not clear as to the type of conductor. It could have been a middle school band conductor or a professional orchestra conductor. In order to clarify the statements, the phrase “the conductor,” was changed to “the community band conductor.” Another concern from the pilot study participants ($n = 3$) were the choices of degrees of agreement. The participants suggested degrees of importance would make better choices as they did not necessarily agree or disagree with the statements, but some statements were more important than others. Table 3.5 shows changes to the wording of the statements upon the recommendation of the pilot study participants. The approved survey informed consent statement and survey instrument are provided in Appendix B.

Table 3.5 Survey Modifications Due to the Pilot Study Feedback.

Original Survey Tool Items	Pilot Study Modification
It is important to me that the conductor...	The community band conductor...

Note: All of the survey statements previously began with “It is important to me that the conductor”. All survey statements were changed to “The community band conductor...” (Refer to Appendix B.)

Recruitment of Study Participants

Participants in this study were 18 years of age or older, as this study examined adult community concert band members. The participants must have either previously played in a community concert band or actively play in a community concert band.

Participant Recruitment

To recruit participants, I compiled a list of email addresses of community band conductors around the United States using Google search, the Association of Concert Bands website (<http://www.acbands.org>), and the New Horizons International Music Association website (<http://www.newhorizonsmusic.org>). I emailed a letter to each of the community concert

band conductors on the email list. I described my research in the letter, provided in Appendix C, and asked the conductor to forward an attachment to the members of the community bands they conduct and also to other community band conductors they know. The attachment contained an invitation to participants with informed consent and a link to a survey, as provided in Appendix D.

I also used a snowball sample to recruit participants for the study. I compiled a list of band director and musician friends and colleagues from around the United States. I emailed a recruitment letter to the perspective participants that described my research and included a link to the survey. I also asked them to forward the introductory letter and survey link to their friends. This snowball sample did not necessarily have ties to the community bands from the email recruitment list from Google Search, New Horizons and Association of Concert Bands; however, it is possible that some of the participants from the snowball sample were also conductors or band members emailed in the previous list. It is notable that this research took place during the COVID-19 pandemic, when most of the concert bands in the U.S. were unable to meet and rehearse.

Eligible Survey Responses

The sample from the Google search, New Horizons International Music Association website and Association of Concert Bands website produced ($N = 653$) responses. Inclusion criteria of 18 years of age, had played or is currently playing in a concert band and submitted a completed survey was met by ($n = 684$) out of the initial ($n = 757$) emails sent. There were ($n = 14$) emails that bounced and due to this being a Google search, the email addresses were unable to be corrected. There were no respondents who were not 18 years of age. The surveys that were

started but not completed ($n = 50$) did not meet the criteria and were not included in this study, as shown in Table 3.6.

The snowball sample produced ($N = 31$) responses with a 100% completion rate. Within the ($N = 31$) responses, initially ($n = 3$) email letters bounced back, were updated, and resent.

Table 3.6 Survey Responses.

Emails Sent	N
total responses from email list recruitment	653
total responses from snowball recruitment	31
surveys started and not completed	50
age criteria not met	0

Instrument

I designed a survey using Qualtrics software. In the survey, I provided an informed consent statement, directions for filling out the survey statements on skills, traits, and behaviors of community band directors, ($N = 43$), and demographic questions ($N = 4$). which were approved in the pilot study. The statements ($N = 43$) were rated on a 4-point Likert-type scale, to force choice, that ranged from 1 (not important) to 4 (very important). The current study traits were modified traits based on Teachout's (1997) study. Following Edelman's (2016) model, I modified the traits for clarity, as shown in Table 3.7:

Table 3.7 Modifications to Teachout's (1997) Traits.

Teachout Trait	Current Study Trait
Enthusiastic, energetic*	TC is enthusiastic TC is energetic
Maximize time on task	TC maximizes bands' time on task
Involve students in the learning process	TC** involves band members in the learning process
Possess competent conducting gestures	TC demonstrates proficient conducting skills
Maintain student behavior (strong, but fair discipline)	TC maintains appropriate band behavior
Have a pleasant affect: sense of humor	TC uses an appropriate sense of humor
Be knowledgeable of subject matter materials	TC is knowledgeable about band performance literature
Possess good lesson planning skills	TC demonstrates good rehearsal planning skills
Maintain an effective rehearsal pace	TC maintains an appropriate rehearsal pace
Frequently make eye contact with students	TC maintains eye contact with band members
Move toward and among the group	TC moves among the group
Be goal-oriented	TC demonstrates appropriate goals for the ensemble
Maintain a high level of professionalism	TC maintains a high level of professionalism
Employ a positive approach	TC demonstrates a positive approach
Possess excellent singing skills	TC demonstrates proficient singing skills
Possess musical knowledge (theory, history, etc.)*	TC demonstrates proficiency in music theory TC demonstrates proficiency in music history
Use effective physiological communication (body language)	TC uses appropriate body language
Display confidence	TC displays confidence
Maintain high musical standards	TC displays appropriate musical standards
Possess excellent ear-training skills	TC demonstrates proficiency in ear-training skills
Be knowledgeable and proficient with secondary instruments	TC demonstrates proficiency on all band instruments
Be patient	TC demonstrates patience
Be organized	TC demonstrates good organizational skills
Have excellent speaking skills (diction, tonal inflection, vocabulary)	TC demonstrates appropriate verbal communication
Easily develop a positive rapport with people	TC displays a positive rapport with band members
Possess proficient piano skills	TC demonstrates proficiency on piano
Be creative, imaginative, and spontaneous	TC demonstrates creativity in instruction
Maintain excellent classroom management and procedures	TC maintains excellent classroom management skills
Be able to motivate students	TC motivates band members

Table 3.7 Continued

Teachout Trait	Current Study Trait
Display a high level of musicianship	TC is a proficient musician
Possess excellent sight-reading (sight-singing) skills	TC demonstrates proficient sight-reading skills
Possess strong leadership skills	TC demonstrates effective leadership
Be flexible and adaptable	TC is adaptable to a variety of situations
Be able to present a lesson with clarity	TC presents lessons clearly
Be able to manage finances well	TC manages band budget effectively
Possess an understanding of teaching/learning strategies	TC demonstrates an understanding of adult teaching and learning
Be able to work with students of different ages and abilities	TC demonstrates an ability to work with diverse learners
Employ a variety of materials/activities within a lesson	TC demonstrates a variety of materials/activities within a rehearsal
Manage stress well	TC manages stress well
Be mature and have self-control	TC demonstrates appropriate social behavior

Note * indicates that the original Teachout (1997) trait was divided into two traits for the present

study. ** All traits in the present study were preceded by the phrase “The conductor”,

abbreviated TC. Based on Edelman (2016).

Procedure

I used survey methodology in this study. I collected demographic data that included age, location, education, instrument, based on previous research by Jutras (2011), and Mantie (2012). Demographic data were used for both descriptive and comparative purposes. This survey contained forty-three ($N = 43$) questions on skills and behaviors as derived from Teachout’s (1997) study. The average time for participants to take the survey was 14 minutes. Electronic surveys were designed in Qualtrics software.

I compiled a list of email addresses for community band conductors around the United States using Google search, the Association of Concert Bands website and the New Horizons International Music Association website (acbands.org 2019, newhorizonmusic.org 2019). I asked the community band conductors to distribute the surveys, electronically, to their band

members. The community band members rated the importance of the skills, traits, and behaviors of conductors on a 4-point Likert-type scale. I chose a 4-point Likert-type scale to force decision.

Inclusion and Exclusion Criteria

Respondents were 18 years of age or older. This factor was inclusion criteria at the beginning of the Qualtrics survey. The snowball sample and the sample from the New Horizons International Music and Association of Concert bands email list began on the same day and data was collected for 22 days. I determined the surveys that were not completed to be exclusion criteria and discarded (N = 47).

Participants

Participants in this study were all members of community concert bands throughout the United States. Tables 3.7 through 3.10 provide demographic data of participants. Table 3.8 shows that participants' ages ranged from 18 to 90 with ages 67 and 70 being the most frequently occurring ages, and average age of 54. Participants were from 34 states and the District of Columbia, as shown in Table 3.9. Table 3.10 shows the educational backgrounds of participants, which ranged from less than a high school diploma to a professional degree. Finally, Table 3.11 shows that the instruments that participants played include woodwinds, brass, percussion, and strings.

Table 3.8 Demographic Characteristic of Age.

Age	F
73	24
70	23
67	23
64	22
65	21
60	21
74	19
63	18
61	18
72	17
66	16
71	15
69	15
57	15
58	13
56	13
78	12
75	12
77	11
76	11
68	11
62	11
59	11
82	10
52	10
55	9
50	9
43	8
34	8
30	8
28	8
18	8
81	7
54	7
39	7
37	7
80	6
53	6

Table 3.8 Continued

Age	F
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41	6
36	6
24	6
23	6
19	6
84	5
79	5
47	5
42	5
40	5
32	5
25	5
51	4
38	4
35	4
29	4
27	4
20	4
87	3
83	3
49	3
46	3
45	3
44	3
33	3
31	3
88	2
48	2
22	2
90	1
89	1
85	1
25	1
21	1

Table 3.9 Demographic Characteristic of Location.

Location	F	%
Maryland	68	11%
New Jersey	68	11%
California	60	10%
Virginia	55	9%
Michigan	49	8%
Pennsylvania	37	6%
Maine	34	5%
New York	33	5%
Tennessee	30	5%
Indiana	28	5%
Arkansas	20	3%
Connecticut	18	3%
South Dakota	18	3%
Illinois	15	2%
Oregon	12	2%
Alaska	11	2%
West Virginia	9	1%
Massachusetts	7	1%
Iowa	6	1%
Washington	5	1%
Florida	4	1%
Kansas	4	1%
Louisiana	4	1%
North Carolina	4	1%
Wisconsin	4	1%
South Carolina	3	0%
Vermont	3	0%
Georgia	2	2%
Delaware	2	0%
Missouri	2	0%
District of Columbia	1	0%
New Hampshire	1	0%
Ohio	1	0%
Texas	1	0%
Colorado	1	0%

Table 3.10 Demographic Characteristic of Educational Level.

Educational Level	F	%
Master's degree	238	38%
Bachelor's degree in college (4-year)	223	36%
Doctoral degree	43	7%
Some college but no degree	41	7%
Profession degree (JD, MD)	32	5%
Associate degree in college (2-year)	31	5%
High school graduate (high school diploma or equivalent including GED)	13	2%
Less than high school degree	1	0%

Table 3.11 Demographic Characteristic of Instrument.

Instrument(s)	F	%
Clarinet	119	15%
Saxophone Family	103	13%
Trumpet	103	13%
Piccolo/Flute	102	13%
Trombone	76	9%
Percussion	61	8%
Euphonium/Baritone Horn	60	7%
Horn	50	6%
Tuba	40	5%
Bass Clarinet	28	3%
Oboe/English Horn	18	2%
Bass Trombone	17	2%
Bassoon	15	2%
String Bass	13	2%
Alto Clarinet	6	1%

CHAPTER 4

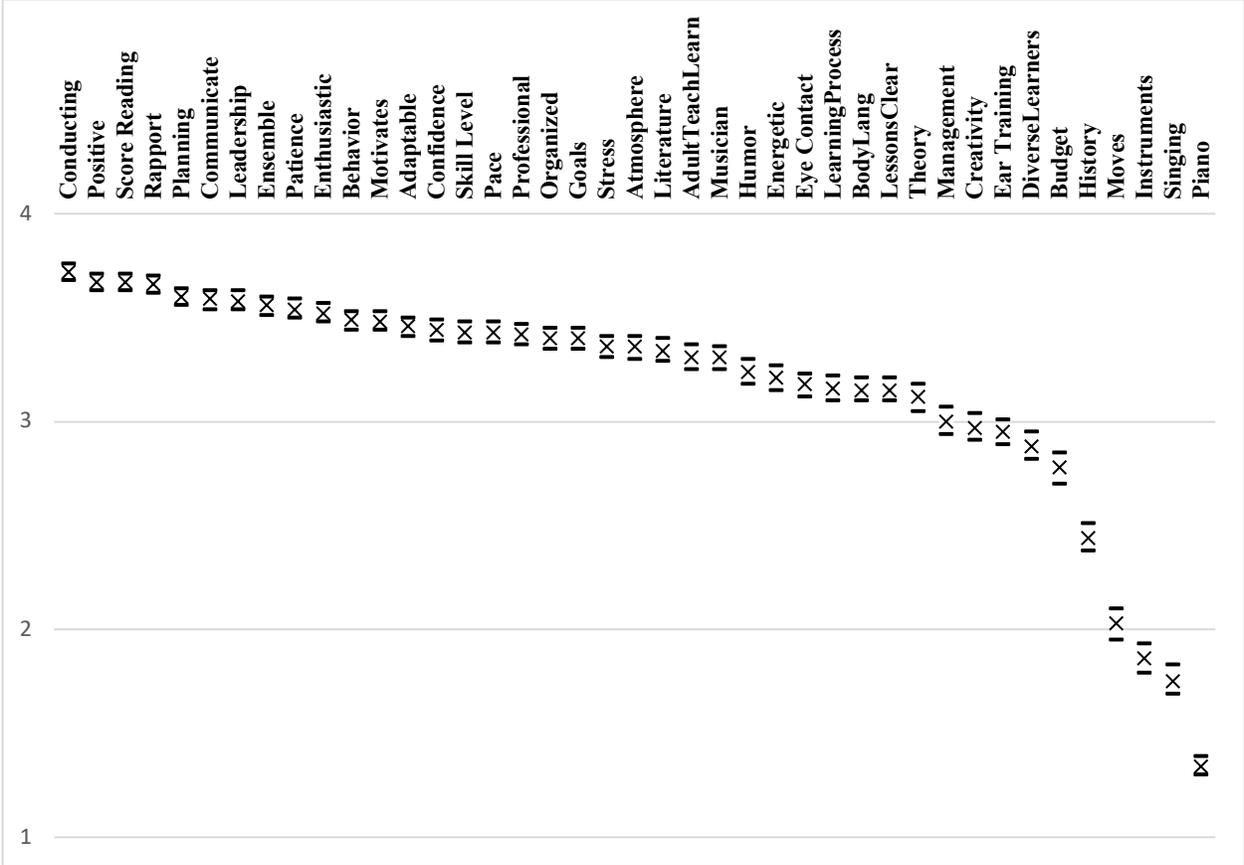
RESULTS

Research Question 1

Which skills, traits, and behaviors of community band conductors are rated as most important from the perspective of community band members?

Participants ($N = 684$) rated their perceptions of the importance of skills, traits, and behaviors of community band conductors in an electronic survey of 41 statements that were rated on a 4-point Likert-type scale (1 = *not important*; 4 = *very important*). I assigned an abbreviation to each trait, as show in Table 3.8. The mean importance rating of each trait is shown in Figure 4.1, below. The highest rated trait was: “The community band conductor demonstrates proficient conducting skills” ($M = 3.72$). The lowest rated trait was: “The community band conductor demonstrates proficiency on piano” ($M = 1.34$).

Figure 4.1 Importance Ratings of Conductors' Skills, Traits, & Behaviors (N = 684).



Note. X = mean importance rating. The two horizontal bars represent the upper and lower limits with a 95% confidence interval. 1 = not very important, 2 = somewhat important, 3 = important, 4 = very important.

Research Question 2

Which trait category (personal skills, musical skills, or teaching skills) of the skills, traits, and behaviors of the community band conductors, will community band members rate as most important?

I examined descriptive data for the three categories of traits as categorized by the face validity panel. As shown in Table 4.1, personal skills were rated highest ($M = 3.38$), followed by musical skills ($M = 3.23$), then teaching skills (2.95). I used Cronbach's α for internal consistency and construct validity and found it to be highly reliable with the overall construct ($N = 41$; $\alpha = .851$).

Table 4.1 Importance Rating of Community Band Conductor Skills Categories.

	Mean	SD	Skewness	Kurtosis	Cronbach's α
Personal Skills	3.38	0.37	-0.45	0.18	.865
Musical Skills	3.23	0.44	-0.35	-0.23	.685
Teaching Skills	2.95	0.39	0.07	-0.26	.853

I conducted a repeated-measures analysis of variance (ANOVA) to assess whether significant differences were present in the ratings of teaching skills, personal skills, and musical skills. The results of the ANOVA were statistically significant, with a significant main effect, $F(2, 684) = 993.60, p < .001, \eta_p^2 = 0.76$, indicating that there were significant differences between the skills categories.

I conducted three paired-samples t -tests to make post-hoc comparisons between the trait types using a significance level of .017 in order to protect against type I errors. The large sample combined with the visual inspection of the Q-Q plots, presented in Figures 4.2, 4.3, and 4.4, allowed for the assumption of normally distributed data (see Figures 1-3). I found a significant difference for the first paired-samples t -test in the importance ratings for teaching skills ($M =$

2.94, $SD = .39$) and personal skills ($M = 3.38, SD = .37$); $t(684) = -42.83, p < .001$. I found a significant difference for the second paired samples t -test in the importance ratings for teaching skills ($M = 2.94, SD = .39$) and musical skills ($M = 3.23, SD = .44$); $t(684) = -20.62, p < .001$. I also found a significant difference for the third paired-samples t -test in the importance ratings for personal skills ($M = 3.38, SD = .37$) and musical skills ($M = 3.23, SD = .44$); $t(684) = 9.99, p < .001$. These results indicate that personal skills were rated highest, followed by musical skills, then teaching skills.

Figure 4.2 Q-Q Plot for Teaching Trait Means ($N = 684$).

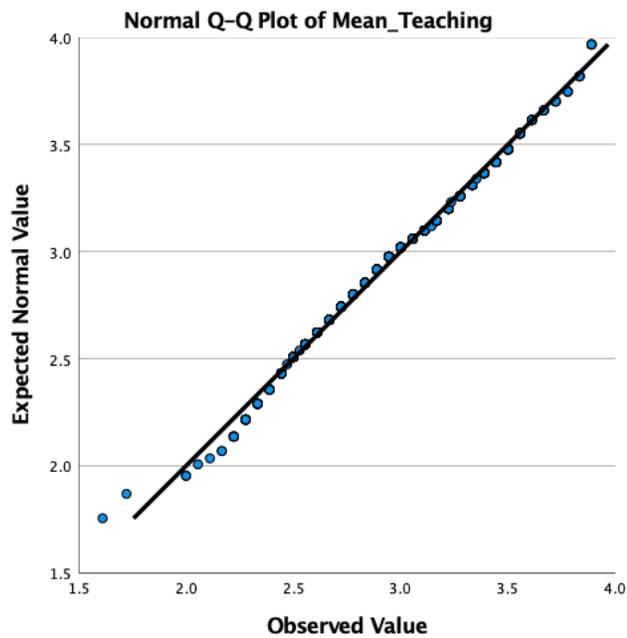


Figure 4.3 Q-Q Plot for Personal Trait Means (N = 684).

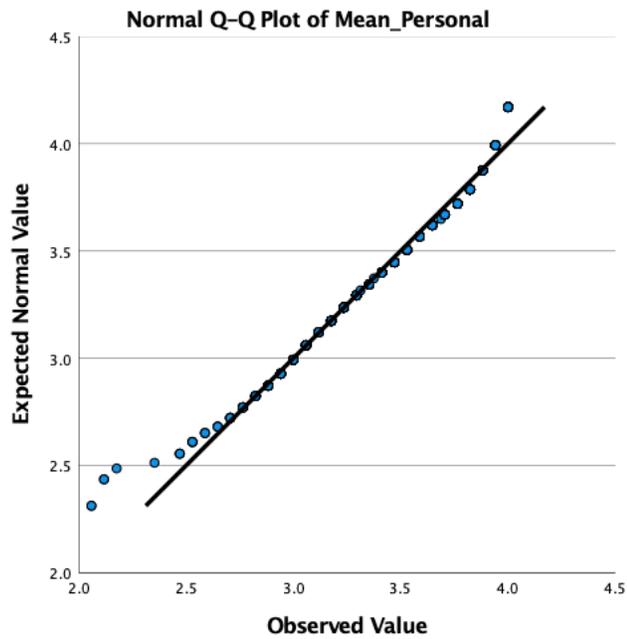
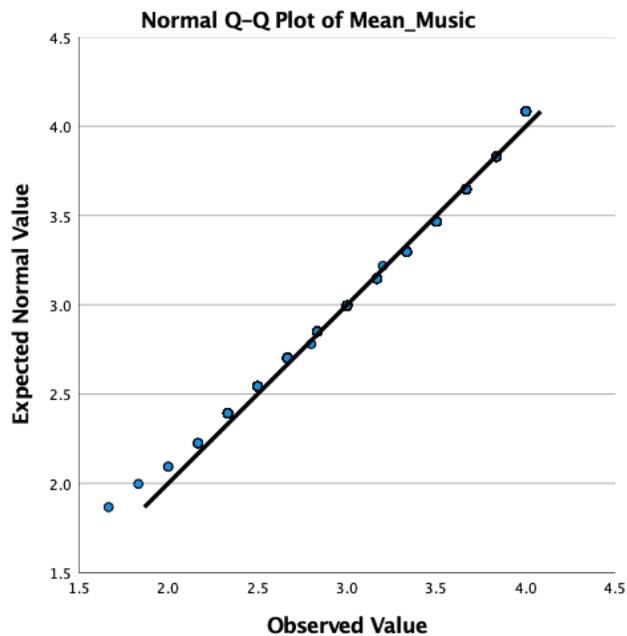


Figure 4.4 Q-Q Plot for Musical Trait Means (N = 684).



Summary of Results

I collected data using survey responses ($N = 684$) and found the importance ratings of community band conductors' skills, traits, and behaviors ($N = 41$), from the perspective of the

community band members. I also found the importance ratings of the three broad traits categories of personal skills, teaching skills, and musical skills, from the perspective of the community band member.

In research question 1, I asked participants to rate the importance of skills, traits, and behaviors ($N = 41$) of community band conductors from their perspective as community band members, using a 4-point Likert-type scale. The trait that the respondents rated the highest was: “The community band conductor demonstrates proficient conducting skills” ($M = 3.72$). The trait that the respondents rated the lowest was: “The community band conductor demonstrates proficiency on piano” ($M = 1.34$).

In research question 2, I asked which trait category (personal skills, teaching skills, or musical skills) of the skills, traits, and behaviors of the community band conductors, would community band members rate as most important. The trait category of personal skills was rated the highest ($M = 3.38$). The trait category of musical skills was rated second ($M = 3.23$). The trait category of teaching skills was rated third ($M = 2.95$). After I concluded that the assumption of normality had been met, I conducted an ANOVA to assess if there were significant differences in the trait categories of teaching skills, personal skills, and musical skills. I found the results to be statistically significant ($p < .001$), indicating that there were significant differences between the skills scores. I conducted three paired-samples t -tests for post-hoc comparisons. These results suggested that community concert band members rated the trait of personal skills more important than musical skills and teaching skills and they rated the trait of musical skills more important than teaching skills.

CHAPTER 5
DISCUSSION, CONCLUSIONS, AND
RECOMMENDATIONS FOR FUTURE RESEARCH

We know from prior research that band members perceive the skills, traits, and behaviors of their conductors differently. A community band conductor needs a different set of conducting skills than a student teacher, a high school band director or a professional conductor. A student teacher, or high school band director is both conductor and teacher. A student teacher, or high school band director needs to be able to express the music on the page to the group but is limited by the skills of the group and also the general knowledge of music by the group. A student teacher, or high school band director also needs to teach students musical terminology, how to read the music, how to follow score form and how to work as a group. A professional conductor just needs the intricate conducting skills to express the music from the score in the most efficient way.

This study aimed to find the most important skills, traits, and behaviors of community band conductors from the perception of the band members because the existing research on band members perceptions is based on bands other than community bands. The membership and purpose of community bands is different than other types of bands. The community band director has to be a little bit of all professional conductor, student teacher and high school band director-teacher. Some band members need to learn almost everything from how to play their instruments to how to read the music to how to follow the score. Some band members have a lot of experience and may even have a master's degree in music. The expectations of community band members may range from expecting the conductor to act as a director-teacher to expecting a

professional conductor who works to bring out the nuances of a musical score. Understanding the community band members' expectations was the goal of this study.

The purpose of this study was to examine community band members' perceptions of the skills, traits, and behaviors of community band conductors. Community band members rated the importance of a range of such skills, traits, and behaviors in relation to their experience within their bands. I employed survey methodology in this study. My interpretation of the most important finding is that community band members considered some of the skills, traits, and behaviors more important, but all were important to some degree. Community band directors should not discount any of the skills, traits, or behaviors if they want to retain their band members and provide a life-long musical experience.

This study may contribute to the pool of extant research on music pedagogy and instruction for adult community bands and to the literature on adult music education in general. This study may also help in the retention of adult community band members as there are many benefits in playing with a community band.

Research Question 1

Which skills, traits, and behaviors of community band conductors are rated as most important from the perspective of community band members?

The importance of this study is to provide community band conductors, who are part conductor and part teacher, insight into building a thriving community band with members that can be retained from season to season.

This study asked participants to rate skills, traits, and behaviors (N = 41) on a 4-point Likert-type scale from 1 (not important) to 4 (very important). The results suggest that band members agree on the top traits of their conductors. Participants rated 33 out of the 41 statements

between important and very important, suggesting that community band conductors need to possess a wide range of skills. The five highest-rated skills, traits, and behaviors scored the highest means and lowest standard deviations, signaling agreement among members in relation to these statements, and the five lowest-rated statements scored the lowest means and highest standard deviations. The lowest-ranked statements also had the largest variance in confidence interval bars, which indicates variation in responses regarding the lower-rated traits. In other words, study participants did not all agree that these statements should be the lowest ranked. The middle group of 31 skills, traits, and behaviors were all rated between 2 (somewhat important) and 4 (very important), again suggesting that band members have wide ranging expectations of their conductors.

The Highest-Rated Skills, Traits, and Behaviors

Participants agreed on the highest-rated skills, traits, and behaviors of community band conductors, suggesting that these are the skills that community band conductors should acknowledge as most important, while keeping in mind that the results of this study also show that community band conductors must be both teachers and conductors, as shown by the discussion of the five lowest ranking statements.

Demonstrates Proficient Conducting Skills

“Demonstrates Proficient Conducting Skills” was the highest rated skill among all ages of community band members. On the surface, this skill seems contradictory to the first-ranking category of personal skill, but when considered alongside other surveys and the face validity panel convened for this study, the skill of conducting could consist of musical skill, the ability to teach, and the skill that defines it—being able to use the appropriate hand gestures to direct musicians. Community band members consider conducting a very important skill, but it’s

important to keep in mind that the demands of the music and the proficiency of the band members are not as high as the demands of a professional score or the proficiency of professional musicians, so a community band conductor would not need to have professional conducting skills. The reason conducting skills rated so high might be explained best by the discussion that occurred among the face validity panel.

Originally, the face validity panel in this study changed the trait name from Teachout's (1997) original, "possess competent conducting gestures" to "demonstrates proficient conducting skills." Conducting gestures are the particular arm and hand movements a conductor uses to express the printed music to the ensemble by showing the ensemble what to do instead of talking (Green, & Gibson; 2004). The term "conducting skills," as discussed by this face validity panel, expresses more than just the movements a conductor makes when leading a band. In this study, the face validity panel discussed conducting to the level of the group, conducting to hold the group together and conducting with encouragement. These items were all considered during the face validity's panel discussion of this trait. Because a community band director also needs skills in areas besides gestures in order to have a successful band and to retain band members each season, this top-rated trait likely includes factors beyond gestures. This was the only item rated in the top 5 in both Teachout's study and this study. In Teachout's (1997) study, motivation, organization, and being enthusiastic were also top-five skills. Participants in Edelman's study also ranked enthusiasm as a top-five skill. With the face validity panel's insight, alongside the top skills in other surveys, "demonstrates proficient conducting skills" likely encompasses a range of skills beyond gestures.

The rating of proficient conducting skills in this study contrasts to Edelman's (2016) study and Teachout's (1997) study, where conducting rated in the lowest five skills. Unlike this

study, which focused on community band members, Edelman's study considered band leaders, including band directors, general music teachers, choir directors, and orchestra directors, and Teachout's study focused on trained music teachers. As professional musicians, the skill of conducting may have been limited to its true definition rather than a range of skills.

In both Edelman's and Teachout's studies, social behavior/student behavior ranked as the top skill, suggesting that teaching the band how to rehearse and how to play the music may have been more important than conducting techniques. The face validity panel in his study was composed of educators, and the teaching aspects of leading a concert band were more important. Members of the face validity panel in this study are professional musicians which is most likely why they spent time on the wording of the trait and considered "conducting" to have a broader definition. They work with professional conductors and have all played with community concert bands. They understand that community concert band conductors must have different skill sets than professional conductors.

Researchers have studied the importance of the conductor within community bands, and the conductor's behavior is important to retention. The ensemble-conductors relationship was a benefit to community band members in a study by Mantie and Tan (2019), and the purpose of their study was to contribute to lifelong participation in concert band. Postema (2015) asserted that a conductor with good skills will accomplish faster learning by the ensemble, which may lead to higher performing skills, which was a benefit of band participation in a study by Goodrich (2019). The positive attributes of a conductor can lead to a better experience and ultimately retention of band members.

Demonstrates a Positive Approach

Community band members in this study rated personal skills as the highest of the three broad categories and rated the trait of “employing a positive approach” as the second most important trait a conductor should have. This trait was important to participants of all ages in this study.

A conductor with a strong personal skill such as having a positive approach could possibly ease the pressures of an adult student who is content with being a beginner and not striving for the highest level of musicianship (Kratus, 2019). Some adults may be content with being amateurs, and it may be the continuity of playing, and not their level of playing that allows them receive quality of life benefits (Rohwer & Coffman, 2006). The positive approach of the conductor may be a factor in retaining adult band members.

While the trait of employing a positive approach did not rank at all in the top five of either Teachout’s or Edelman’s studies, both of these studies ranked enthusiasm, motivation (Teachout) and manages stress (Edelman) in the top five. These traits contribute to maintaining a positive approach, which is important to leading a group and to teaching, which community band conductors must be able to do.

Demonstrates Proficient Score-Reading Skills

“Score reading” ranked third in this study. As with the trait of “demonstrates proficient conducting skills,” Teachout (1997) used the term, “sight-reading skills.” and the participants rated it 31st. The face validity panel wanted to clarify that it was “score-reading,” as it was categorized in Edelman’s (2016) study, and not “part-reading.” This distinction is important because the wording of the skill may have made the difference in the results.

In this study, the ranking “score reading” as a top-five skill suggests that having a conductor who can study the score and plan rehearsals ahead of time is important to being a good

leader and teacher. Score-reading refers to a conductor reading a full score, whether it is a band, orchestra, or choral score. The score contains all of the parts. Band scores are particularly difficult to read as band instruments are in many different keys, which means the lines of the score are in different keys (Green, & Gibson, 2004). In comparison, a choral score (all voices and some instruments) is all in the key of C. Orchestra scores only have a few transposing instruments (French horn, clarinet, trumpet, English horn). In a band almost all of the instruments are transposing, which means the abacus is shifted on almost every line of a score that can have 40 or more lines (Green, & Gibson, 2004; Maiello, Bullock, & Clark, 1996).

Participants in Teachout's (1997) may have thought it wasn't important if the conductor was a good "sight-reader" since by definition, sight-reading refers to reading a piece of music for the first time, straight through. This term is usually used for a musician playing an instrument. A good set of conducting skills includes the ability to convey what is in the score to the members of the ensemble (Carnicer et al., 2015; Postema, 2015), and leads to faster learning and better music making are benefits of having a conductor with a good set of conducting skills (Postema, 2015; Wiens, 2005). High school band members or student teachers or even experienced teachers who are not professional musicians may not put a lot of weight into score-reading, but it is one of the most important and difficult parts of being a proficient concert band conductor.

Demonstrates a Positive Rapport with Band Members

The community band director has to be ready for many types of expectations from community band members. New conductors need to be ready for anything from elementary school level to advanced college level as far as musical knowledge and behavior. Building rapport, the fourth ranked trait in this study, encompasses the relationships among band members as well as the relationship of band members with the conductor.

While Edelman's (2016) study participants ranked rapport in the top five, Teachout (1997) used the statement, "easily develops a positive rapport with people," and participants rated it 27th. The face validity panel in this study wanted to clarify that this research was not about people in general, but about community band members' perceptions, and therefore, changed the trait to "The conductor displays a positive rapport with band members." (M = 3.66). The conductor/musician relationship is an important part of adults' perceived satisfaction in playing with a community band (Mantie & Tan, 2019).

Adults love the social interaction and new friendships, except when they don't. The community band director must also encourage everyone to move forward in their skills and at the same time, have patience with the adults who are happy to play in the band at their level while making lots of mistakes. Adults want a band director who can give them firm, but gentle corrections. They want the help but feel they are too old for a "teacher." These band members do not want harsh corrections, or some of the even mild corrections, in front of the group.

Managing rapport sometimes requiring having to say, "Oh, maybe there's a mistake in your part or something is written weird. Let's look at it together during the break." Personally, I don't know how many times I have rewritten a perfectly correct measure of music a slightly different way, just so the adult band member feels it wasn't their fault. Conductors do these things to maintain rapport with band members. Band members want the conductor to be a leader and a friend. They absolutely love it when the conductor joins them on social outings even if it's just for beers after a concert.

Demonstrates Good Rehearsal Planning Skills

"Rehearsal planning skills" was ranked fifth in this study. Teachout (1997) used the term "lesson planning skills" in his study and the participants rated it 8th, but the face validity panel

in this study wanted to clarify this trait because the participants in this study were not student teachers but community band members. The panel revised the trait to “rehearsal planning skills” (M = 3.60). Lesson planning ranked importantly in Teachout’s study as a top-ten skill.

Although the participants in this study rated teaching skills last out of the three broad categories, demonstrating good rehearsal planning skills is a highly rated skill for adult community band members. As a conductor, knowing which teaching method to use to demonstrate a passage of music or a technique is helpful to adult musicians as they have different needs than child musicians, which is where most of the teaching literature centers (Rohwer, 2005).

A good conductor will include physical challenges for adults in his or her rehearsal planning. Physical challenges include the space in which the rehearsal is taking place. Adults may have difficulty seeing in dim lighting, walking up a stage staircase, moving through the band to take their seats, and sitting in one position for too long. Items that need to be considered in planning are lighting, stage set-up, the pace of the rehearsal, and the need for stretch breaks (Baughman & Baumgartner, 2018; Bugos, 2010, 2014; Bugos & Jacobs, 2012; Conway, Hansen, Edgar and Palmer, 2015). Rehearsal planning skills also involve the big picture of planning and scheduling rehearsals. A set schedule that works for everyone in the band is important (Bayley & Waldron, 2020; Bugos, 2014; Helton, 2020). The length of the rehearsals should be no longer than two hours or the adult members will become fatigued (Bowles et al., 2016). Adults feeling physically comfortable during rehearsals may lead to longevity in playing in bands.

The Lowest-Rated Skills, Traits, and Behaviors

The five lowest-rated skills, traits, and behaviors indicate that participants have varied expectations of community band conductors, as shown by the confidence intervals for each

statement. While the overall results agreed with Teachout's, Edelman's studies where singing, piano, and being able to play a second or all instruments ranked in the bottom five, the confidence intervals for this study did not conclusively show that these statements should be the lowest rated. This section discusses the traits that community band members ranked at the bottom, and how these ratings suggest that community band directors need to have wide and varying expectations and skill sets when leading a community band.

Demonstrates Proficiency in Music History

“The community band conductor demonstrates proficiency on piano” is the lowest rated trait. The confidence interval bars show a wide range of ratings, and some participants rated this trait much higher than others. A deeper look into the rankings by age group showed that every age group ranked music history in the bottom five, so the confidence interval suggests that the importance of music history is a personal factor across age groups. This is important because although most participants rated this trait very low there were enough who rated it higher to keep this trait in mind when conducting a community concert band.

Maclean (2019) asserts that good conductors can explain their artistic decisions to their band members, and perhaps some band members expect conductors to draw on their knowledge of music history when explaining their decisions when it plays a part in artistic decisions.

Rohwer and Henry (2004) found music history knowledge to be a top-rated conductor skill in their research. This trait should not be discarded from future research since it has been important in previous research.

Moves Among the Group

In this study, the trait “moves among the group,” was rated 38th. Interestingly, this trait was the item most discussed by participants who emailed me, the researcher. Four participants

wanted to advise me that “moves among the group,” seemed like a trait that would be better associated with a school-aged ensemble. In Teachout’s study, ranked the trait “moves towards and among the group,” as 11th. In alignment with the email messages I received, Teachout’s participants were preservice teachers who work with school age children, where moving among the group might be more important.

Before future researchers in community band studies remove this trait due to the low rating and email messages that together suggest this trait is exclusive to school band directors the confidence intervals suggest this trait may remain important for community band directors.

While the trait of “moves among the group” had one of the highest discrepancies in confidence intervals. This trait still rated between somewhat important and important. Rohwer (2005) found that most band directors of adult bands use similar methods of instruction as band directors use for school-aged instruction and moving amongst the group is one of those methods. Not every participant rated this trait low. A good conductor needs flexible teaching skills, including clear instruction and good error diagnosis (Rohwer & Henry, 2004). Diagnosing error, for example, may require a conductor to walk around the band to find the errors in the individual parts.

Demonstrates Proficiency on all Band Instruments

“Demonstrates proficiency on all band instruments,” was rated 39th in this study. Again, for this trait, an examination of the confidence interval is important to understanding how the participants’ ranking. One participant in this study emailed me to say that “proficiency on all band instruments” is something they expect from an elementary school band director and not a community band director, but the confidence interval bars do not completely agree with the participant. The confidence interval showed a wide range of upper and lower interval limits,

which means some of the participants rated it much higher than others. The error bars were very close to the somewhat important line on the chart, suggesting that this trait held some importance to some participants.

Teachout labeled this category, “be knowledgeable and proficient with secondary instruments,” and it was rated 21st. This category was ranked fourth lowest in Edelman’s (2016) study. Kelly (2010) found that the musical traits of being competent in the subject matter and applying knowledge were ranked highly in his study. Competence and knowledge could include the conductor’s skills on playing the instruments in the band and knowledge of fingerings. The mixed results within this study, and as compared to other studies, suggest that community band directors may not need to know how to play every instrument in a band, but should be familiar enough with instruments so that they can provide coaching to band members.

Demonstrates Proficiency in Singing Skills and Proficiency on Piano

Proficiency in singing and piano skills ranked in the bottom of Teachout’s, Edelman’s and this study. Participants in this study ranked singing and piano as the bottom two traits, respectively. We can explore the difference in rankings by looking at the participants of each study and the confidence intervals in this study. This study ranked proficiency in singing skills second to lowest but showed a major difference between this trait and the lowest trait of proficiency on piano.

For proficiency in singing, the 95% confidence interval bars display a wide range, which shows that some of the participants rated this trait much higher than others. This trait was very close to the somewhat important line in the error bar chart. Proficient singing skills is a trait that is generally associated with choral directing. Preservice teachers participating in Teachout’s study ranked “possess excellent singing skills” as 15th, possibly because students can internalize

the pitches and rhythms before adding the challenges of their instruments (Bugos, 2010, 2014; Bugos & Jacobs, 2012; Conway et al., 2015; Baughman & Baumgartner, 2018).

Singing is a popular teaching technique for teaching students who are reading music (Bayley & Waldron, 2020; Helton, 2020) but this teaching technique may not be necessary in a community band rehearsal.

The current study ranked proficiency in piano skills as the lowest, at 41. In addition, the 95% confidence interval bars show consistency in rating this as the lowest trait. Proficiency on piano is a skill that is associated with choral conducting more than band conducting. A conductor who needs to get off of the podium to find a piano may not have good rehearsal planning skills.

Conclusion for Research Question 1

The top five rated skills, traits, and behaviors were very close in both means ($M = 3.72$, $M = 3.68$, $M = 3.67$, $M = 3.66$, $M = 3.60$), and in confidence intervals. The upper- and lower-level limits of the confidence intervals showed consistency across traits. Both the means and confidence intervals are consistent for the middle traits.

Results showed a very large drop off in the five lowest rated skills, traits, and behaviors in means ($M = 2.44$, $M = 2.02$, $M = 1.86$, $M = 1.76$, $M = 1.34$). The confidence levels also have a large spread between the upper and lower limits, showing that some participants did not rate those traits as low as others.

Because of the importance ratings and the inconsistencies with the lowest rated traits, these traits should continue to be acknowledged by community band conductors as important to some band members. This acknowledgement will help conductors retain their band members. Future researchers should not remove them from their studies.

Research Question 2

What is the most important skill and behaviors category (Personal skills, Musical Skills, Teaching Skills) from the perspective of community band members?

Highest Rated Skills, Traits, and Behaviors (Teaching, Musical, or Personal)

In order of importance, participants in this study ranked personal skills (M=3.38) first, musical skills (M=3.23) second, and teaching skills (M=2.94) third. The rankings were the same regardless of demographics.

Musical skills rated higher than teaching skills among face validity panel members because the panel members noted that adults are either too old to be taught or do not need to be taught. They want "leadership," and if teaching is part of the leadership, it may be disguised somehow. If they need any sort of correction, it needs to be in a friendly, fun sort of way. When an adult band member asks a question, the band member wants to feel that their question has validity and that they didn't ask the question because they are not smart enough to figure out the answer. While band members ranked these categories in a different order, placing "personal skills" at the top of the list, the tenor is the same: both the face validity panel and community band members want to be validated as smart and contributing members of an organization.

Personal Skills

Participants in all demographic categories rated personal skills as the highest skills category. In addition, personal skills ranked the highest in Teachout's and Edelman's studies. This is important because it is one of the few items in this study that has remained consistent from 1997 to 2021. It should be noted that when I visually inspected the Q-Q plot for the means of the personal traits, there were outliers on both tails that I did not calculate corrections for.

Musical Skills

Musical skills were strongly rated second in this study, which is different from the Teachout and Edelman studies, where musical skills were ranked third. I visually inspected the Q-Q plot for musical skills, and the majority of the plot followed the line. There were a few outliers in the lower-rated traits, and I did not make a correction or omit these outliers.

When I examined the data for demographics, I found that participants all four of the demographic categories (age, location, education, and instrument) rated musical skills second to personal skills. Previous researchers have found that adult learners enjoy learning from a conductor with knowledge and skill (Baughman & Baumgartner, 2018).

Teaching Skills

Teaching skills were rated the lowest in this study. I visually inspected the Q-Q plot for teaching skills, the lowest rated skills category, and although most of the plot followed a line, there were a few outliers in the lower rated traits that I did not make a correction for or omit. These skills rated second in the Teachout and Edelman studies, which focused on student teachers who were developing their own teaching skills, and so it makes sense that more focus would be placed on teaching skills.

All four of the demographic categories (age, location, education, and instrument) rated the category of teaching skills third. It is important to remember that the broad categories of skills ratings, as well as the individual skills, traits, and behaviors were all rated in level of importance. They were all important to a certain degree. Adult musicians may not need a conductor who is a good teacher as much as they need a conductor who has a good personality and is a good musician. Adults can self-regulate and practice on their own (Rohwer, 2005). Adults use a variety of their own strategies to improve their individual playing and they know what works for them and what does not (Bayley & Waldron, 2020).

Conclusion for Research Question 2

The basis of research question 2 was Teachout's ex post facto measure of three broad categories of traits. This study is the first that draws on the perspective of community band members to rate the skills, traits, and behaviors of community band conductors. Because band members participating in this study are all adults, they may not perceive that they need to be taught as much as study participants in previous studies that pertained to high school students and student teachers. From this research, community band conductors need to understand that community band members have varying expectations, and conductors need to maintain skills across these categories in order to generally meet the needs of band members. Being a community band conductor with a range of skill can help achieve the important goal of retaining band members from season to season.

Retention and Leisure

Community concert bands are a growing phenomenon, as reported in Chapter 1. Adult beginner concert bands are a growing part of America's musical landscape (Dabback et al., 2018), and as the number of baby-boomers moving into retirement grows, these bands offer new opportunities for adults to enjoy leisure time and develop musical skills (Rohwer, 2016). It is necessary to keep studying all aspects of this topic in order to understand how to build these bands and retain adult community band members. Based on email messages that I received, community band members appreciated this research study. In addition, I received four email messages from band conductors thanking me for taking an interest in community bands. I also received two phone calls, one from a band manager, and another from a musician, thanking me for thinking of community bands, especially during a pandemic, when bands are not meeting.

Limitations

Limitations of this study range include the timing of the survey, the geographic representation of participants in the survey, and my own biases. The survey was conducted during a pandemic, and because band-related email may have gone unread during this time, the response rate could have been higher. This study used a quantitative survey tool; however, qualitative data describing current events during the data collection of this research was also considered.

One limitation of this study could possibly be the response rate of the surveys. There was a better response in some geographic areas of the United States than in others. As each geographic area of the United States has its own particular history of the community band tradition, a broader response was hoped for. Because of the COVID-19 pandemic, community bands have not been playing together since March 2020. It is now February 2021, as I write this, and the pandemic is ongoing. Most community concert bands have not been together for almost a year. Since I sent the bulk of the surveys to community band email lists, conductors and managers may not be checking their band email when the band has not met in nine months.

The geographical representation of participants may also limit the results of this study. The quantity of surveys that participants completed from various parts of the United States surprised me. I am from the Northeast but have professional connections to music educators and community band directors in Texas, a state which had no response. Texas has had consequences not only caused by the pandemic but also by a series of hurricanes. Conductors and music educators may have had distractions by the weather and health events, and rightly so. The U.S. has been in various degrees of lockdown since the beginning of the pandemic, and I have not kept up with which state is in more of a lockdown than others.

Last, because I have experience in performing with and conducting community and professional concert bands, my personal experience and choices may be reflected in this study. I compensated for the possibility of my own biases by choosing a data-driven quantitative approach with survey questions rather than a qualitative approach.

Implications for Community Band Conductors

If community band conductors know what is important to their band members, they can use that information to improve the quality of the experience for band members. Improving the quality of the experience may lead to retention of band members, which, may lead to life-long perceived benefits from participation in a community band. The results of this study show that community band conductors need a wide-ranging skill set that appeals to band members who also have a range of skills and experience. Kratus (2019) asserts that community band members need “a knowledgeable educator who understands the specific needs of the adult learner”, and as Knowles (1969) explained, community band directors need to understand that adults bring lifelong learning experience as independent learners to the ensemble. Having band members with varied experiences and expectation requires a flexible conductor with broad skills.

Community band members know how they want to spend their leisure time (Coffman & Adamek, 1999, Goodrich, 2019), which activities makes them happy (Goodrich, 2019), what they want to learn (Merriam, 2007), how they want to learn it (Knowles, 1969), and their perceived benefits for lifelong learning (Jutras, 2006, 2011; Manti & Tan, 2019).

Recommendations for Future Research

The results of this research study show that a community band director has to have the skills of a conductor and of a teacher. Future research that continues to clarify how these roles are used in adult community bands would help community band conductors satisfy band

members and lead to better retention of these members. Future studies might compare the expectations of professional band members to those of community band members.

Research examining either skills, traits, or behaviors in detail can be useful for community band members who consistently rate one trait category higher than another. Focusing on the highest-rated skills, traits, and behaviors and deleting the lowest-rated can leave more space in a survey for statements that target adult learners. Survey fatigue may be caused by too many questions or statements on a survey. The response rate may be better if the survey questions are limited and precise. Perhaps there is a wording issue with the traits that rated lowest. It is possible that if the traits of singing skills and piano skills are worded differently, they would be perceived as more important to the community band members. Maybe the band members do not really think it is important that the conductor can “sing,” but think that it is important that the conductor can demonstrate appropriate pitch and rhythm. Maybe it is not important that the conductor has good piano-playing skills but is important that the conductor can demonstrate good pitch and rhythm, even if it means asking a musician in the band to demonstrate the passage in question.

Future studies related to the training, experience, and education of the community band conductor might provide a basis for comparing a conductor’s educational and life experiences with a community band member’s educational and life experiences. The conductor may hold a full-time college conducting or high school conducting job. The conductor may have professional conducting experience, or the conductor may be a band member with little or no conducting experience.

Likewise, this study tracked the level of education of community band members, but did not take into consideration the training, experience, or specific educational studies of these

community band members. Perhaps the results would be different if the community band members all held master's degrees in music performance on the instrument they played in the band. Perhaps the results would be different in if the community band member studied Suzuki violin as a child or came from a musical family. Future research may also focus on a family of instruments (woodwind, brass, percussion, and strings).

Studies have examined the ensemble-conductor relationship, but none specifically from the perspective of community band members (Mantie & Tan, 2019). A study that is based on the ensemble-conductor relationship should be done. Studying the relationships, educational experiences, and life experiences of conductors and community band members might provide further understanding of community band members' expectations.

Finally, research can be conducted that is specific to the technological experience of the conductor and specific to the importance of various aspects of technology to the community band members. When the survey statements on this study were given to the face validity panel in June 2020, public school bands, college bands, community bands, and other performing groups were just ending a spring like no other. Some groups had to completely cancel, and some groups turned to an online format using SmartMusic (<http://www.SmartMusic.com>) software, Zoom Video Communications, Inc. (<http://www.Zoom.us>) and other forms of technology to communicate, rehearse, and even perform. The use of technology is an aspect of community bands that has not been explored before and may be of importance now. One possible statement would be to ask adult members of community concert bands to rate the importance of the technological experience of the conductor.

Adult learners want to have a say in their own education and they bring a wealth of life experience to new educational endeavors. This could be a factor in why teaching skills rated

lowest from their perspective. Perhaps they need a mentor and not a teacher. Adult musicians need the conductor/musician relationship and community involvement as well as a quality musical experience to enhance their enjoyment and contribute to life-long participation in a community band.

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APPENDIX A: FACE VALIDITY PANEL DISCUSSION TIMES

Table A.1 Times in Order in Discussion of Statement Disagreements.

Statement	Start Time	End Time	Length
Skill Level	1:57:00	7:23:00	5:26:00
Musician	8:29:00	16:22:00	7:53:00
Score Reading	16:54:00	19:31:00	2:37:00
Ensemble	20:14:00	21:00:00	0:46:00
Goals	22:22:00	23:50:00	1:28:00
Atmosphere	24:19:00	27:20:00	3:01:00
Moves	27:41:00	28:53:00	1:12:00

Table A.2 Times by Length in Discussion of Statement Disagreements.

Statement	Start Time	End Time	Length
Musician	8:29:00	16:22:00	7:53:00
Skill Level	1:57:00	7:23:00	5:26:00
Atmosphere	24:19:00	27:20:00	3:01:00
Score Reading	16:54:00	19:31:00	2:37:00
Goals	22:22:00	23:50:00	1:28:00
Moves	27:41:00	28:53:00	1:12:00
Ensemble	20:14:00	21:00:00	0:46:00

Table A.3 Times by Order in Discussion of Broad Trait Final Designations.

Trait	Start Time	End Time	Length	Designation
Literature	30:06:00	31:13:00	1:07:00	M
Singing	31:45:00	32:12:00	0:27:00	T
History	32:33:00	33:41:00	1:08:00	M
Theory	33:51:00	33:56:00	0:05:00	M
Skill Level	7:31:00	8:06:00	0:35:00	T
Ear Training	34:11:00	35:36:00	1:25:00	T
Instruments	35:55:00	36:00:00	0:05:00	T
Piano	36:13:00	36:26:00	0:13:00	T
Musician	16:30:00	16:34:00	0:04:00	M
Score Reading	19:52:00	19:59:00	0:07:00	M
Goals	21:35:00	21:45:00	0:10:00	T
Organized	36:40:00	37:09:00	0:29:00	P
Rapport	37:23:00	37:27:00	0:04:00	P
Leadership	37:43:00	38:02:00	0:19:00	T
Adaptable	38:34:00	39:31:00	0:57:00	P
Budget	39:42:00	39:54:00	0:12:00	P
Goals	23:58:00	24:03:00	0:05:00	T
Atmosphere	27:29:00	27:31:00	0:02:00	T
Eye Contact	40:09:00	40:59:00	0:50:00	P
Moves	29:28:00	29:33:00	0:05:00	T
Positive	41:14:00	41:51:00	0:37:00	P

Table A.4 Times by Length in Discussion of Broad Trait Final Designations.

Traits	Start Time	End Time	Length	Designation
Ear Training	34:11:00	35:36:00	1:25:00	T
History	32:33:00	33:41:00	1:08:00	M
Literature	30:06:00	31:13:00	1:07:00	M
Adaptable	38:34:00	39:31:00	0:57:00	P
Eye Contact	40:09:00	40:59:00	0:50:00	P
Motivates	42:01:00	42:41:00	0:40:00	P
Positive	41:14:00	41:51:00	0:37:00	P
Skill Level	7:31:00	8:06:00	0:35:00	T
Organizational	36:40:00	37:09:00	0:29:00	P
Singing	31:45:00	32:12:00	0:27:00	T
Leadership	37:43:00	38:02:00	0:19:00	T
Piano	36:13:00	36:26:00	0:13:00	T
Budget	39:42:00	39:54:00	0:12:00	P
Ensemble	21:35:00	21:45:00	0:10:00	T
Score Reading	19:52:00	19:59:00	0:07:00	M
Goals	23:58:00	24:03:00	0:05:00	T
Instruments	35:55:00	36:00:00	0:05:00	T
Moves	29:28:00	29:33:00	0:05:00	T
Theory	33:51:00	33:56:00	0:05:00	M
Rapport	37:23:00	37:27:00	0:04:00	P
Musician	16:30:00	16:34:00	0:04:00	M
Atmosphere	27:29:00	27:31:00	0:02:00	T

Table A.5 Broad Trait Designations in Agreement Before Discussions.

Trait	Designation
Conducting	M
Enthusiastic	P
Energetic	P
Humor	P
Professionalism	P
Confidence	P
Patience	P
Creativity	T
Stress	P
Social	P
Learning Process	T
Planning	T
Pace	T
BodyLang	P
Management	T
Lessons Clearly	T
AdultTeachLearn	T
DiverseLearners	T

APPENDIX B: SURVEY

You are invited to participate in a research project being conducted by Anita Jerosch, a graduate student in the Interdisciplinary Ph.D. program at the University of Maine. Dr. Philip Edelman, Assistant Professor of Music, is the faculty supervisor. The purpose of this research is to investigate the perceptions of community band members on skills, traits, and behaviors of conductors you rate as important. You must be at least 18 years of age to participate.

What Will You Be Asked to Do?

If you decide to participate, you will be asked to take an anonymous survey. It should take you approximately 10 minutes to complete.

Risks:

Except for your time and inconvenience, there are no risks to you from participating in this study.

Benefits:

There are no direct benefits to the participants.

While this study will have no direct benefit to you, this research may provide current and future community concert band conductors information about the skills, traits, and behaviors of conductors that are most important from the perspective of the band members.

Confidentiality:

This study is anonymous. Please do not type your name on the survey. There will be no records linking you to the data. Data will be kept on a password-protected computer indefinitely.

Voluntary:

Participation is voluntary. If you choose to take part in this study, you may stop at any time. You may skip any questions you do not wish to answer. Submission of the survey implies consent to participate.

Contact Information:

If you have any questions about this study, please contact me at 207-621-3179 or anitaann.jerosch@maine.edu. You may also reach the faculty advisor on this study at 207-581-1257 or philip.edelman@maine.edu. If you have any questions about your rights as a research participant, please contact the Office of Research Compliance, University of Maine, 207/581-2657 (or e-mail umric@maine.edu).

Are you 18 years of age or older?

Yes

No

Thank you for agreeing to participate in this research project. I would like to learn more about what attributes of community band conductors are important to you. Your participation in this research may help researchers and community band conductors understand better what is important to the participants in community bands.

For each of the statements below, please indicate how important each community band conductor attribute is from your perspective. Thank you for your time and for volunteering to share your perspective with me!

The community band conductor demonstrates proficient conducting skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor is knowledgeable about band performance literature.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficient singing skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficiency in music history.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficiency in music theory.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor employs musical standards appropriate to the skill level of the ensemble.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficiency in ear training skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficiency on all band instruments.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficiency on piano.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor is a proficient musician.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates proficient score-reading skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor is enthusiastic.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor is energetic.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor uses an appropriate sense of humor.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor establishes appropriate goals for the ensemble.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor maintains a high level of professionalism.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor displays confidence.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates patience.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates good organizational skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates appropriate verbal communication.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor displays a positive rapport with band members.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor displays creativity in instruction.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates effective leadership.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor is adaptable to a variety of situations.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor manages the band budget effectively.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor manages stress well.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates appropriate social behavior.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor keeps the band focused on the established goals.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor involves the band members in the learning process.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor maintains a collegial atmosphere throughout the ensemble.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates good rehearsal planning skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor maintains an appropriate rehearsal pace.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor maintains eye contact with band members.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor moves among the group.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates a positive approach.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor uses appropriate body language.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor maintains excellent classroom management skills.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor motivates the band members.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor presents lessons clearly.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates an understanding of adult teaching and learning.

- Not important
- Somewhat important
- Important
- Very important

The community band conductor demonstrates an ability to work with diverse learners.

- Not important
- Somewhat important
- Important
- Very important

Please answer the following questions. I am interested in learning a little about you.

What is your age?

▼ 18 (4) ... 100

Which state or territory is your primary residence?

▼ Alaska (16) ... Northern Mariana Islands

What is the highest level of school you have completed or the highest degree you have received?

- Less than high school degree
- High school graduate (high school diploma or equivalent including GED)
- Some college but no degree
- Associate degree in college (2-year)
- Bachelor's degree in college (4-year)
- Master's degree
- Doctoral degree
- Professional degree (JD, MD)

Which instrument(s) do you currently play in band? (Check all that apply)

- Piccolo/Flute
- Clarinet
- Alto Clarinet
- Bass Clarinet (including Contrabass)
- Oboe/English Horn
- Bassoon (including Contrabassoon)
- Saxophone family
- Horn
- Trumpet (including Cornet)
- Trombone
- Bass Trombone
- Euphonium/Baritone Horn
- Tuba
- String Bass
- Percussion
- Other _____

Thank you very much for participating in this survey.

APPENDIX C: RECRUITMENT EMAIL TO CONDUCTOR

Greetings,

I am writing to ask for your help with a research project I am conducting as part of my interdisciplinary doctoral work in the Departments of Music and Education at the University of Maine. I would be very grateful for your assistance with it. The purpose of my research is to investigate the perceptions of community band members and to determine which skills, traits, and behaviors of conductors, band members rate as important. This research may provide valuable information for current and future community concert band conductors.

To gather this information, I am conducting an anonymous survey of community band members. I am wondering if you could assist me with this work by forwarding the survey link below to the members of your band. The survey will take approximately 10 minutes of their time. I want to underscore that the anonymity and confidentiality of the survey are absolutely secure: no information in this broad Qualtrics survey will be traceable to individual conductors or band members. If you know other community band conductors who might be able to assist me, please feel free to forward this message to them, as well. Thank you!

I know that you are busy—and I truly appreciate your consideration and help with my dissertation research for the I.Ph.D at the University of Maine. If you have any questions, don't hesitate to contact me at anitann.jerosch@maine.edu or 207-621-3179.

Sincerely,

Anita Jerosch

APPENDIX D: INVITATION TO PARTICIPATE WITH INFORMED CONSENT

You are invited to participate in a research project being conducted by Anita Jerosch, a graduate student in the Interdisciplinary PhD program at the University of Maine. Dr. Philip Edelman, Assistant Professor of Music, is the faculty supervisor. The purpose of this research is to investigate the perceptions of community band members on the skills, traits and behaviors of conductors you rate as important. You must be at least 18 years of age to participate.

What Will You Be Asked to Do?

If you decide to participate, you will be asked to take an anonymous survey. It should take you about 10 minutes to complete.

Risks:

Except for your time and inconvenience, there are no risks to you from participating in this study.

Benefits:

There are no direct benefits to the participants.

While this study will have no direct benefit to you, this research may help current and future community concert band conductors learn more about the skills, traits and behaviors, of conductors, that are most important from the perspective of the band members.

Confidentiality:

This study is anonymous. Please do not type your name on the survey. There will be no records linking you to the data. Data will be kept on a password-protected computer indefinitely.

Voluntary:

Participation is voluntary. If you choose to take part in this study, you may stop at any time. You may skip any questions you do not wish to answer.

Submission of the survey implies consent to participate.

Contact Information:

If you have any questions about this study, please contact me at 207-621-3179 or anitaann.jerosch@maine.edu. You may also reach the faculty advisor on this study at 207-581-1257 or philip.edelman@maine.edu. If you have any questions about your rights as a research participant, please contact the Office of Research Compliance, University of Maine, 207/581-2657 (or e-mail umric@maine.edu).

BIOGRAPHY OF THE AUTHOR

Anita-Ann Jerosch is Assistant Professor of Music and Department Coordinator at the University of Maine at Augusta. She is a candidate for a Ph.D. in Music and Education from the University of Maine. She holds an M.M. in Trombone Performance from the University of Maine and a B.M. in Jazz and Contemporary Music with a performance concentration from the University of Maine at Augusta.

Anita is bass trombonist with the Bangor Symphony Orchestra, Maine State Ballet Orchestra, Maine Chamber Orchestra, Portland Ballet Orchestra, and many others.

Anita has previously studied at the Conservatory of Music at Brooklyn College with Hal Janks, bass trombonist of the Metropolitan Opera Orchestra; David Taylor, freelance recording artist; and Mark Manduca, Portland Symphony Orchestra. Anita toured the U.S. with the musicals *Hello, Dolly!*, *Cabaret*, and *Sweeney Todd: The Demon Barber of Fleet Street*, as well as musical revues for performers Carol Channing and Rita Moreno. With the Kit McClure Band, she toured the U.S., Europe, and Japan for five years, performed at the 1989 and 1993 Democratic National Conventions, and at President Clinton's Inaugural Balls in 1993 and 1997. While in NYC, she performed with the big bands: DIVA Jazz Orchestra, Illinois Jacquet Big Band, Charlie Persip Superman Band, and the Tom Pierson Orchestra. When Anita wasn't touring, she was subbing on Broadway and performing with orchestras throughout New York City. At home in Maine, she has backed up Don McClean, Barry Manilow, Kenny Rogers, Clem DeRosa, Marvin Stamm, Joan Rivers, the Manhattan Transfer, Jonathan Edwards, and Noel Paul Stookey.

Anita was the band director at the University of Maine at Farmington for eight years before becoming the Music Coordinator and Assistant Professor of Music at the University of

Maine at Augusta. She is instructor of trombone and trombone choir at Bowdoin College, a position she has held for 20 years. Anita also holds Maine State Teaching Certifications for K-12 Music and German. She was the grade 6-12 band and orchestra director for Monmouth Schools, 5-12 band director for Richmond Schools, and German teacher at Mt. Ararat High School.

Anita lives in Yarmouth, Maine, with her very patient husband, Sebastian, 20-year-old son, Franz-Peter, who is a competitive figure skater and clarinetist, 15-year-old son, Hans-Erik, who is a hockey player and hornist, and 14-year-old daughter, Reshma, who is a ballerina and oboist. Anita is also “mommy” to her English Springer Spaniel, Oliver; Holland Lop Bunny, Caramel; and a flock of chickens (white Silkies, Araucanas, Buff Orpingtons, and a Sussex). In her spare time, she hikes with her dog and kids, Nordic skis, and gardens.

Anita is a candidate for the Doctor of Philosophy degree in Interdisciplinary Studies from the University of Maine in May 2021.