EXPLORING THE SIGNIFICANCE OF MUSICAL-EMOTIONAL RESPONSE ON COMMUNITY BAND PARTICIPATION.

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ABSTRACT

This study explored the significance of musical-emotional response on community band members. Do participants respond emotionally to the music when rehearsing and performing in a community band, and if so, what it the nature of this response? How do the participants recognize emotional response as an important aspect of participating in community music? What might be a community music approach to musicking that includes emotional response as a deliberate strategy?

Literature and research inform us that twentieth-century music philosophers and music education philosophers regarded emotional response as an unimportant aspect of music reception. In particular, they discouraged the idea that music induced or evoked felt emotions. It was not until the emergence of research in neuroscience and music psychology beginning in the 1990s that musically induced emotions were considered. This ultimately led to contemporary theories that considered musical-emotional response as a process that included both cognitive and induced responses.

This study utilized a grounded theory approach in order to ascertain the authentic viewpoints of the participants. Following a four-month rehearsal and performance session of selected repertoire, twenty-eight community band members completed an open-ended questionnaire where they reflected on the prevalence and nature of their emotional responses to the music. The findings suggest that community band participants not only perceived the emotions represented in music but also experienced musically induced emotions.

The study revealed that the idea of accessibility was key to the participants' ability to respond emotionally to the music. Emotional response, by the participants, became contingent on many factors – the ability of the participants to perform the music successfully (technical

challenges and performance anxiety), the ability of the participants to understand the structure of the music, the effect of practice and experience, and the social context.

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Preface

Every Sunday evening, approximately sixty amateur musicians come together to rehearse as the Aurora Community Band. At 7 pm, I take the podium as the conductor to begin the rehearsal. After a few informal comments of welcome, the band begins as always, with long tones. I encourage the members to breathe deeply, make the best possible tone quality, listen for intonation and balance and blend with the other musicians in the band. The long tones are followed by a pattern of ascending and descending slurred quarter notes from the tonic to the dominant of the Bb concert scale. Once again, the members are encouraged to listen carefully and sound their best. I then ask the band to alter the quarter note passage to reflect various emotions. The band focusses on shaping the pitches to reflect these emotions. They use various performance techniques such as articulation, dynamics, and tone colour. I implement various gestures and facial expressions to assist the musicians in achieving a cohesive portrayal of the various emotions. The musicians work hard, as I inject a good dose of humour, to achieve artistic cohesion that best reflects the intended emotions. Using emotion as the prompt puts greater emphasis on creating music with passion rather than technique. The emphasis on emotion also allows the musicians to focus on various tone colours to enhance the impact of these simple passages. As with any effective warm-up, isolating the goal of the rehearsal, in this case emotion, before moving on to repertoire, creates focus for the rehearsal. Following this warm-up, the musicians are prepared to transfer this learning to the first piece where, once again, expressing emotion will be the focus of the rehearsal.

Chapter 1

Introduction and Orientation

As director of community bands and concert bands in educational institutions, I continue to explore my understanding of the relationship between music and emotion. Ultimately, I have determined that my love of music is predominantly grounded in the emotional response that I experience when directing, performing, and listening to music. Reflecting on my experiences as both a music educator and community music facilitator, I have come to realize that, although I spend a great deal of time on the cognitive and technical aspects of musical development, my greatest successes are achieved when I am able to share my passion and emotional responses to the music we are both listening to and performing. This has led me to believe that if I can create opportunities for band members to experience the emotion that can be found in music, and be guided toward a significant emotional response to music, then they will more likely become lifelong participants in music making.

Rationale

For thousands of years, it has been suggested that music has the power to move to emotion and that some form of emotional experience is the main reason behind most people's engagement with music (Budd, 1985; Higgins, 2012; Juslin & Sloboda, 2001; Robinson, 2005). While our emotional reaction to music is sometimes apparent, we seldom acknowledge this emotional response in a meaningful or coherent fashion. This is especially true in the Western European music tradition to which we learn to listen with an aesthetic approach to appreciation of music and marginalize the importance of emotional response. When describing musical works or performances, we admire the compositional techniques and the technical proficiency of the performer. It is with great ease that we describe how the tone, dynamics, articulation, and form

have been manipulated by the composer and are performed to perfection by the musician. When describing our emotional response however, we stumble to describe how and why the music makes us feel, and at times are even discouraged to respond outwardly to the emotions we are experiencing (Small, 1998). This struggle leads me to ask many questions about emotional response. Why is the recognition of emotional response not encouraged in Western Art Music traditions as it is in popular music and everyday music listening? If we truly feel moved by the music, how does that happen? When we listen to or perform music, do we actually experience felt emotions or do we just recognize them in the structure of the music? Do we feel the same emotions in everyday life as we do when experiencing music? Why do we have so many questions about music and emotion when it seemingly plays such an important role in music reception?

The ancient Greek philosophers were aware of the emotional impact that music can have on the music listeners. Aristotle, in *The Politics*, discussed how different modes, rhythms, and instruments can induce emotional responses (Thompson, 2009). And yet, in spite of this ancient recognition of music's emotional impact, twentieth and twenty-first century theories in philosophy, psychology, neuroscience, and music education philosophy present an inconsistent and contradictory view of the topic (Budd, 1985; Elliott, 2015; Juslin & Vastjall, 2008; Meyer, 1956; Patel, 2008). One significant issue is whether music can evoke real emotions or if the participant simply recognizes the emotions found in the music. This discourse began in the early twentieth century when music philosophers promoted the Aesthetic Formalist idea that one derives meaning through an understanding of the creative musical process within the structure of the music and that this musical meaning is primarily intellectual or cognitive (Hodges & Sebald, 2011). In this sense, music *expresses* or *represents* the emotions found in music. This led

twentieth-century music education philosophers to promote aesthetic education, a theory that marginalizes the importance of emotional response. Twenty-first century induction theorists, on the other hand, believe that music is capable of evoking true emotions during the musical experience. They contend that the emotions evoked in music are the same as the emotions one feels in real life and that the musical emotional experience goes far beyond merely the recognition or comprehension of the emotions.

Music and emotion scholars, particularly in the field of music psychology, believe many factors have led to this debate including the difficulties presented by studying emotions in the laboratory (Juslin & Sloboda, 2001; Zentner & Eerola, 2011). Additionally, twentieth century philosophical theories and psychological studies in music reception have focused on perceptual and cognitive processes as these are understood to be universal whereas emotional responses to music are considered to be more subjective and potentially determined by social and cultural influences (Thompson, 2009). The focus on the cognitive experience has also encouraged an intellectual approach to music appreciation that tends to discourage significant emotional response (Small, 1999). And finally, scholars agree that the greatest obstacle to hinder the advancement of inquiry into music and emotion is the inability of researchers to uniformly understand how music induces emotions (Elliott, 2015; Juslin & Sloboda, 2001; Peretz, 2011; Thompson, 2009).

The resistance to discussing musical-emotional response beyond aesthetic appreciation is remarkable. As recently as 2001, psychologists Patrik Juslin and John Sloboda stated that "none of the recent books on music psychology, or emotion psychology, have treated emotional aspects of music other than sparingly" (Juslin & Sloboda, 2001, p. 3). In music education philosophy, Bennett Reimer's *Music Education as Aesthetic Education* (1970) dominated twentieth century

music education curricula. Although music education philosopher David Elliott pushed back on aesthetic education in *Music Matters* (1995), it did not include a discussion about emotional response. In fact, it was not until 2012 that Elliott stated, "Among all the issues confronting music educators, music philosophers, music psychologists, neuroscientists, music sociologists, and everyday listeners, few are important and complex as people's emotional responses to music" (p. 307). The reluctance to include emotional response in education is also evident in the two volumes of *The Oxford Handbook of Music Education* (2012), in which only six pages regarding emotion in music were included in the "Critical Reflections and Future Action" section (McPherson & Welch, 2012, p. 644-650). In the field of community music, a review of the most recent publications that discuss the emergence, concepts, and importance of community music (Higgins, 2012; Veblen et al., 2013; Higgins & Willingham, 2017) reveals an underdeveloped discussion on how music impacts the participant through emotional response.

What are the implications of failing to address the importance of emotional response in our various approaches to music making? As music educators and community music facilitators are we not overlooking an important aspect that draws humans to experience music? How would our approach to teaching music and facilitating the musical experience differ if an important goal was simply to encourage the participant to feel an emotional response to music? Are we able to teach or facilitate this reaction? It seems that in our efforts to seek justifiable ends to our musical experience, we overlook one of the main motivations that encourages people to interact with and enjoy music.

Emotional response is a highly individual experience that music participants feel in a unique and personal way based upon a myriad of cultural, social, and experiential influences (Elliott, 2012). Although not everyone will experience an emotional response to music in a

consistent manner, the emotional response in itself is important and profoundly impactful on the individual. The goal of the musical leader should not be to quantify or qualify the musical response; instead, they should create deliberate opportunities for the participant to have a significant response and acknowledge that personal responses are one reason why we humans are so connected to the musical experience. If one of the quantifiable goals for music educators and community music practitioners is to encourage a lifelong enduring musical practice for participants, should we not be focusing on the one element that is central to every musical experience?

Definitions and Conceptual Frameworks

Emotions belong to the field of affect, which covers a range of phenomena including mood and feelings. The study of emotional response in music has generally been plagued with both terminological and conceptual confusion. For clarity, I will use the following definitions (Juslin 2001, 2013) in this dissertation.

Affect: an umbrella term that covers all evaluative – or 'valenced' (positive/negative) – states (e.g., emotion, mood, preference). The term denotes such phenomena in general. If that breadth is not intended, a more precise term (e.g., emotion, preference) is used instead.

Emotion: refers to a quite brief but intense affective reaction that usually involves a number of sub-components – subjective feeling, physiological arousal, expression, action tendency, and regulation – that are more or less 'synchronized'. Emotions focus on specific 'objects' and last minutes to a few hours (e.g., *happiness*, *sadness*).

Mood: is used to denote such affective states that are lower in intensity than emotions,

that do not have a clear 'object', and that are much longer lasting than emotions, several hours to days (e.g., *gloomy*).

Feeling: refers to the subjective experience of emotions or moods. One component of an emotion that is typically measured via verbal self-report.

Arousal: refers to physical activation of the autonomic nervous system. Physiological arousal is one of the components of an emotional response, but it could also occur in the absence of emotion (e.g., due to exercise). Arousal is often reflected in the 'feeling' component (i.e., the subjective experience).

Preference: refers to more long-term affective evaluations of objects or persons with a low intensity (e.g., liking of a particular piece or style of music).

Valence: refers to an evaluative feeling an of object, person, or event as being positive or negative.

Prevalence: refers to the relative frequency of occurrence of emotional reactions to music in the population of interest.

Induction: refers to all instances where music evokes an emotion in a listener – regardless of the nature of the process that evoked the emotion.

Perception: refers to all instances where a listener perceives or recognizes emotions in music (e.g. 'a sad expression), without necessarily feeling an emotion.

Emotional Processes of the Performer

For the performer, music only exists in the moment of its performance, and performances of the same work may differ considerably depending on numerous factors including situational factors, cultural influences, and the mood of the performer. Emotion can intersect with the performer through many processes. The performer may experience true emotions resulting from

the music (induction), perceive the emotions in the music, or both. The performer may also feel some responsibility to express the emotions found in the music and communicate these emotions to the audience. Although these three processes may or may not occur simultaneously, this study will explore the emotion experienced by the performer and its impact on participation.

Musicking

Musicking is a term created by musicologist Christopher Small in his 1998 book *Musicking: The Meanings of Performing and Listening.* Small contends that "the essence of music lies not in musical works but in taking part in performance, in social action" (Small, 1999, p. 9). His attention to the performer and the effect of music on the listener shifts the emphasis from the Western high-art tradition of focusing on the composer and the score. The idea of musicking has become particularly important in community music where active participation through performance and social concerns are key aspects.

Background

Community Music

As baby-boomers continue to age, leisure activities for adults have become a significant area of growth in society. One of these leisure activities is community music (CM). While music in the community has had a global presence for centuries, it has most recently become of greater interest to educators, musicians, and academic researchers as a significant practice of musical experience shared by participants outside of formal educational contexts.

Defining CM continues to be a challenge. As a global phenomenon encompassing a wide range of musical settings, participants, and advocates are wary of any specific definition that is unable to reflect the cultural, political or social nature of specific CM activities. In some countries, CM includes therapeutic, social or educational contexts in which 'facilitators' work with participants. These 'facilitators' may be certified music educators, professional musicians

or amateur musicians. Projects may be occasional, one-time or on-going. CM activities may also exist in amateur or professional settings and institutional or non-institutional contexts. Mok (2011) has suggested that community music can be delivered in not only informal contexts (outside of educational institutions), but also non-formal contexts where participants have begun their music training in school and regard their participation in CM as an extension of this experience.

The concept of community also creates challenges when defining CM, as the term 'community' represents both an observable reality and an ideal. Some communities identify themselves through a specific culture, heritage or religion whereas other communities are simply connected through geography. In our modern age 'communities' can also exist globally over the internet creating further confusion regarding community identification. In many ways CM intersects all of these notions of community. Although music is the binding factor, other elements such as culture, heritage, religion, and geography can play significant roles in the creation and participation of community music activities. CM advocates continue to promote community music as an ideal area for research into how both individuals and communities can benefit from participation in musical activities.

One of the earliest North American advocates of CM was educator Peter W. Dykema. In his 1916 article, "The Spread of the Community Music Idea," Dykema comments on the definition of community music. "It does not include any particular kind of music or any particular kind of performer. It is not so much the designation of a new thing as a new point of view" (p. 218). Dykema was also an advocate of the democratic philosophy of community music: "Stated positively and concretely, community music is socialized music; music to use Lincoln's phrase, for the people, of the people, and by the people" (p. 218).

Lee Higgins (2013), Director of the International Centre of Community Music based at York St John University in England, comments on the cultural democratic aspect of CM:

> Community music has at its heart a commitment to cultural democracy, a call for both action and appropriate intervention, a system of support and respect for the many cultures and communities across the world. With no claim of superiority of special status, cultural democracy advocates that people need to create culture rather than having culture made for them. (p. 4)

In his book, *Community Music: In Theory and in Practice* (2013), Higgins claims that modern CM is inspired by the community arts and counterculture movement that occurred throughout the Western industrialized nations during the late 1960's. Higgins (2013) states that "politically charged community arts offered a resistance to the perceived 'high' art domination of the ruling class" and that "philosophically, community art is indebted to classical Marxist theory and its variants, such as those proposed by Alhusser, Adorno, Marcuse and Gramsci" (p. 4). Higgins feels strongly that community music addresses the concerns of balance between musicians/non-musicians, product/process, individual/community, formal music education/informal music education, and consumption/participation.

Kari Veblen, Assistant Dean of Research and Associate Professor of Music Education at the University of Western Ontario, is one of Canada's leading advocates of CM. In her seminal book, *Community Music Today* (2013), she suggests that CM is shaped and defined by social settings influenced by five issues: (a) the kinds of music and music making; (b) the intentions of the leaders or participants; (c) the characteristics of the participants; (d) the interactions among teaching-learning aims, knowledge, and strategies; and (e) interplays between informal and formal social-educational-cultural contexts. There is a marked contrast between Higgin's

counterculture-inspired interpretation of CM and the somewhat traditional, academic approach of Veblen.

Higgins and Veblen provide a similar list of "ideals" that encapsulates the significant traits of CM which include:

- variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants;
- active participation in music-making of all kinds (performing, improvising, and creating);
- development of active musical knowing (including verbal musical knowledge where appropriate);
- lifelong learning and access for all members of the community;
- multiple learner/teacher relationships and processes (flexible facilitation);
- belief in the value and use of music to foster inter-cultural acceptance and understanding;
- the need to include disenfranchised and disadvantaged individuals or groups; and
- participants' social and personal growth being as important as their musical growth (Higgins, 2013; Veblen et al., 2013).

The 'access to all' concept of community music creates a unique opportunity for individuals and communities. Society does not present many opportunities for individuals of various ages, cultures, ability levels, socio-economic circumstances, and political and religious traditions to participate in a common goal. Community music provides this opportunity in a non-confrontational atmosphere that transcends these traditional boundaries within our communities. Effective community music programs and leaders recognize that 'socially-energized' music-making provides an opportunity for all participants to work towards and to achieve a common

goal. Music repertoire that reflects social commentary and multicultural ideas also allows these issues to be discovered in an open and understanding atmosphere.

The intergenerational concept of CM provides 'cross-pollination' educational opportunities for participants of all ages and experience; for example, "research suggests that the benefits of intergenerational activities for seniors occur by being appreciated for their contribution, while children gain from increasing individualized learning activities" (Veblen et al., 2013, p. 4). Additional research also demonstrates that the traditional idea of the older person knowing more that the younger one is challenged in some settings where the young learn alongside adults. The goal-oriented attitude of CM, shared by both young and old, is a unique concept found in most CM activities and certainly deserves greater attention from those who study the benefits of community activities.

CM promotes opportunities for lifelong learning. Certainly, one of the major goals of formal education is to encourage citizens to become life-long learners. CM provides access to citizens of all ages and experience to make music a lifelong endeavour. Research of successful models of CM will also provide significant insights into many facets of the lifelong learner including how learners change throughout their lives and the impact that creating successful adult learning opportunities has on society.

The rise of community music activities over the past forty years initiated an increased interest by academic institutions. The emergence of dedicated undergraduate and graduate programs in CM at such universities as Wilfrid Laurier University in Ontario, University of York and York St John University in England demonstrate this emerging popularity and importance. In 2008 the International Journal of Community Music was created to disseminate research and promote discourse in such areas as participation factors, benefits of participation, and the

relationship between formal, non-formal, and informal modes of delivery.[1] Community bands hold an interesting place in the formal, non-formal, and informal relationship discussion as most participants began their music training in school, and regard their participation in community bands as an extension of this experience.

Community Bands

Civilian community bands have had a long and rich history in the province of Ontario. The earliest documentation of community bands is from the early 1800's with the creation of bands in Sharon (1820), Toronto (1824), and Hamilton (1837). The Newmarket Citizens Band, formed in 1841, is still operational today and is considered the oldest surviving band in Ontario. By the late 1800's every town in Eastern Canada was reported to have a least one community band (Kopstein et al., 2013). Community bands continued to flourish throughout Ontario until World War II when many civilian bands were forced to disperse. Participation continued to decline throughout 1950s, '60s, and '70s (Mantie, 2009). Renewal in community band participation began in the 1980s as documented by the emergence of organizations such as New Horizons International Music Association (www.newhorizonsmusic.org), and through websites such as the Canadian Band Association - Ontario Chapter (https://cba-ontario.ca/) and Graham Nasby's *Canadian Community Band & Orchestra Resources* (http://www.grahamnasby.com/misc/music_local-resources.shtml).

[1] Seminal publications in CM include *Community Music: In Theory and in Practice* (Higgins, 2013), *Community Music Today* (Veblen et al., 2013), Engaging in Community Music: An Introduction (Higgins & Willingham, 2017) and *The Oxford Handbook of Community Music* (Bartleet & Higgins, 2018).

Band Director as Researcher

My experiences as both a music educator and community band leader have had a profound impact on the topic I have chosen to study as well as my philosophical orientation. My overall goal when leading any music ensemble is to attempt to create a musical experience that will inspire the participants to make music a life-long activity. Earlier in my career, I became aware that my approach and style to music education inspired students who became significantly involved with music through social cohesion, self-growth, self-esteem, and other values that were related to participation, but did not necessarily promote their involvement in music beyond secondary school education. I came to realize that once band members left my ensembles, and music social group, they no longer had an interest in continuing as active participants in music making as they were only connected to music through factors outside of the music itself. I also noticed that members of my ensembles were resistant to being led by other music directors who presented an equally effective yet different approach and style to music direction. It was this realization that prompted me to attempt to make the music, and specifically the emotional content of the music, an equal partner in my teaching.

I have also discovered that efforts to create a technically "perfect" performance creates a barrier for the band participants to appreciate the music on an emotional level. This does not mean that I believe that music ensembles should not strive to be precise in all technical aspects but rather the emotional response to the music should be an equal partner in selection of repertoire, rehearsal, and performance.

As music director, I must remain open to both the musical and personal growth that occurs within the ensemble. My role, as a community music facilitator, is to join the process and lead the participants without asserting myself to the point of distraction and control. Education is

a key component of the process; however, the delivery of the content and skill improvement activities are shared in an environment that respects the varying musical and life experiences that exist within the group. In constructing my research methodology, I have provided opportunities for participants themselves to select repertoire with the goal of providing a shared leadership experience and allowing for a more inclusive atmosphere.

Focus of the Study

The particular focus of this study is the Aurora Community Band. This band was created in 2010 by myself and two community members with experience in the music industry. The band meets once a week for a two-hour rehearsal. Performances include two formal concerts each year in December and June, numerous community engagements in Aurora, as well as annual participation in the York University Community Band Festival. The band is comprised of approximately sixty amateur instrumentalists who range in age from adolescent to senior citizen. A majority of the participants began playing an instrument as students in educational institutions in North America and all were trained in the Western European Art music tradition. Although some of the members have music degrees, most have not received any formal music training beyond high school and none of the participants would consider themselves to be professional musicians. In this context, the ACB would represent a non-formal mode of community music delivery (Mok, 2011).

The study of musical emotion has generally suffered from conceptual confusion attempting to understand emotional expression, perception, and induction, especially when it is considered from the perspective of the listener and the performer. Listeners can perceive the emotions expressed in the music and have either a cognitive (intuitive or learned) understanding of those emotions, an induced (truly felt) emotional response, or a combination of both

(Gabrielsson, 2001; Juslin & Laukka, 2004). In addition to the cognitive and induced responses, performers also contend with expressing the emotions to the listener. This study is interested in determining the prevalence of emotional responses of community band participants when performing, and the nature of these responses. Of particular interest is whether the participant has an induced response as recent research has suggested in the field of music psychology. The induced response aspect of this research is most compelling as very few studies have been conducted in this specific area and, to my knowledge, never in the context of a community band.

Research Question

The purpose of this dissertation is to explore the significance of music-emotional response on community music participants. This study will address the following questions:

1. Do participants respond emotionally to the music when rehearsing and performing in a community band, and if so, what is the nature of this response?
2. How do the participants recognize emotional response as an important aspect of participating in community music?
3. What might be the contribution of a community music approach to musicking that includes emotional response as a deliberate strategy?

Organization of Study

This dissertation is comprised of five chapters. Chapter 2 provides a literature review that will examine twentieth and twenty-first century discourse in philosophy, psychology, neuroscience, and music education philosophical theories and consider any influences these theories may have had on how the participants of this study perceive and understand musical-emotional response while performing in a concert band.

Chapter 3 outlines the research design and methodologies of this study including a discussion of case study and grounded theory methodologies. This chapter will also discuss the process and issues surrounding the creation and implementation of the data collection tools.

Chapter 4 provides the findings of both the Emotion Survey and Validation Survey. This chapter will be presented in three sections: demographics, emotional responses to specific repertoire, and themes generated from the open-ended questions.

Chapter 5 discusses the significance of the findings through the lens of the research question. This chapter will also include recommendations and implications for music educators and community music facilitators followed by a discussion of the limitations of this study and suggestions for future research.

Chapter 2

Review of the Literature

The purpose of this dissertation is to explore the significance of musical-emotional response on community band participants. *Significance,* in this context, refers to the quality of being worthy of attention and importance. Before one can find something worthy of attention, one needs to have awareness, knowledge, and understanding of the subject matter. This literature review will examine twentieth and twenty-first century discourse in music philosophy, music psychology, music neuroscience, and music education philosophical theories and consider any influences these theories may have had on how the participants of this study perceive and understand musical-emotional response while performing in a concert band.

Philosophical understandings of music and emotion have traditionally fallen under three broad categories: music imitates or cognitively represents emotion, music expresses and arouses emotions, and music induces emotions. This review will present a chronological examination of the philosophical understandings of the relationship between music and emotion in the twentieth century. I will then turn to the scientific discoveries in the field of neuroscience and how they have impacted the fields of philosophy, psychology, and music education in the twenty-first century.

Aesthetic Formalism Theories: Imitation and Cognitive Representation

Music philosophers of the twentieth and twenty-first centuries have been significantly influenced by German music critic Eduard Hanslick's (1825-1904) seminal book *On the Musically Beautiful* (1854). First and foremost, Hanslick is a formalist who derives meaning through an understanding of the creative musical process within the music; he believes that this musical meaning is primarily intellectual or cognitive (Hodges & Sebald, 2011). Formalists

believe that creative musical process focuses on the score, and that listening to, or performing music is unimportant; "philosophically speaking, the composed piece, regardless of whether it is performed or not, is the completed work." (Hanslick, 1854/1986, p. 48). Hanslick defines music as "tonally moving forms" based on the diatonic music system. He criticizes the idea that music carries emotional meaning since it is impossible for music, that is understood through form and therefore objective, to reflect any specific emotions:

> Our emotions have no isolated existence in the mind, and cannot, therefore, be evoked by an art which is incapable of representing the remaining series of mental states. They are, on the contrary, dependent on physiological and pathological conditions, on notions and judgements; in fact, on all the processes of human reasoning which so many conceive as antithetical to the emotions. (Hanslick, 1854/1974, p. 33)

Hanslick suggests that feelings are too elusive and inconstant to yield any theoretical principles, hence no aesthetic theory can be derived from them. Hanslick proposes instead a musical aesthetics based not on the subjective response to music but on the aesthetic object, namely, the musical artwork itself. In pure formalism, of which Hanslick was a proponent, "the meaning of a piece is explained simply as its musical structure, and music structure is defined solely in terms of theme, rhythm, and harmony. Anything that is not part of this purely musical structure is dismissed as extra-musical association, irrelevant to understanding and appreciating music" (Robinson, 1997, p. 4).

To further support his theory, Hanslick compares emotional response to literature and visual art to unequivocally denounce that musical meaning includes any aspect of emotions:

> …music cannot entertain the intellect by means of concepts the way that literature does, any more than it can the eye, as do the visual arts.... However, when we allow our eyes to

> adjust a little, we arrive at the discovery that in the prevailing view of music the feelings play a double role.
>
> Of music in the first of these two roles, it is claimed that to arouse the delicate feelings is the defining purpose of music. In the second, the feelings are designated as the content of music, that which musical art presents in its works.
>
> The two are similar in that both are false. (Hanslick, 1854, as cited in Alperson, 1994, p. 3)

The impact of Hanslick's theories on music and emotion philosophical discourse in the twentieth century cannot be understated. The idea that music is to be perceived as an object through the intellectual study of the musical score and that emotions are unimportant dominates subsequent twentieth and twenty-first century theories regarding music and emotion. David Huron stated in 2009 that "until recently, Hanslick's views have defined the principal parameters in debates concerning musical aesthetics, and that all major philosophers have started by engaging with Hanslick's ideas" (p. 234).[2] Likewise, Kathleen Higgins (2011) suggests that Hanslick's belief, that the beauty in music is discovered solely through aesthetic appreciation and that emotional response is unworthy, dominated philosophical thought throughout the twentieth and twenty-first centuries.

Hanlick's ideas were taken up by music philosopher Susanne Langer (1895-1985) most notably in her publications *Philosophy in a New Key* (1942) and *Feeling and Form* (1953). Langer's theories are based on the philosophical premise of absolute expressionism, maintaining that the intramusical meaning of music is emotional (Budd, 1985). In other words, the absolute

[2] These major philosophers include S. Langer (1942), P. Kivy (1990), J. Levinson (1990, 2003), and S. Davies (1994).

expressionist believes that musical relationships established within a musical work are recognized as emotions by the listener who understands the music. To be clear, Langer does not believe that music arouses emotions or feelings. She argues that musical structures "represent" or "symbolize" how our feelings unfold in time:

> the function of music is not the stimulation of feeling, but the expression of it; and furthermore, not the symptomatic expression of feeling that beset the composer but a symbolic expression of the forms of sentience as he understands them. (1953, p. 28)

This quote also clarifies Langer's belief that composers do not instill their own emotions into the music to be understood by the listener. Her belief is that it is not the composers' emotions that are expressed in music but instead their knowledge of emotional life. What music provides the listener with are not feelings – their own or the composer's – but insight into feelings (Budd, 1985).

In further developing her theory, Langer compares discursive (language) and presentational (music) symbolism suggesting that music is capable of representing and expressing emotion through relations within the total structure of interrelated elements. In other words, just as we understand visual art to be a collection of lines and colours, we understand music to be a collection of elements such as notes, rhythms, and chords (Budd, 1985). In this sense Langer believes that music symbolizes and reflects the forms of human feeling such as motion and rest, tension and release, and agreement and disagreement. Langer's presentational symbol theory also suggests a cognitive approach as the listener engages with the music as an idea, concept, or cognitive experience of feeling, not a felt embodied experience of feelings (Davies, 1983).

Langer provides further support for her ideas through her "morphology of feeling" theory, in which she suggests that musical structures cannot create self-expression but only represent the emotions created in the music. She states that "music is not the cause or the cure of feelings, but their *logical expression*" (Langer, 1942, p. 218, italics in original). As William Ford Thompson (2009) clarifies in his discussions about Langer's philosophy, "music acquires meaning through its natural resemblance to the dynamic forms of emotional life" (p. 130).

In many ways, Langer's theories reflect those of Hanslick. Although she and other absolute expressionists recognize that music is *about* feelings, which Hanslick as a formalist does not, they both share the idea that music is to be cognitively understood through the structures that are found within the music. It is also clear that both philosophers believe that music does not arouse specific emotions, feelings or moods. For these reasons, Langer has received significant criticism. Later philosophers have suggested that her claim that music does not arouse actual emotions, feelings or moods denies what most people value in music – deep, direct, and immediate experiences of felt emotions (Elliott, 2015). Langer's premise that emotion can only be felt through presentational symbols and not discursive symbols has been questioned by many (Alperson, 1994; Budd, 1985; Higgins, 2012) who believe that language holds significant emotional qualities. Regardless of these criticisms, it is the aesthetic formalist theory, including a cognitive approach to understanding music, that continues to prevail throughout twentieth century philosophical discourse.

Musical Expressiveness and Arousal Theories

The idea that music can express and arouse emotions is often discussed alongside the aesthetic and cognitive theories of Hanslick and Langer. Expression theory in the twentieth century is generally concerned with how various aspects of the structure (or elements) of music

reflect feeling or emotions, or both. As Budd (1985) describes it, "the composer is conceived as transforming his emotions into musical sounds which are transformed into patterns in the score which, in turn, are transformed back into musical sounds which finally, are transformed back into emotions that the sympathetic listener experiences as he hears the music" (p. 122). Twentieth century music philosophers have generated several theories to explain this idea. To be clear, unlike modern ideas about musical expressiveness, these theories concern feeling only from the perspective of the listener or the interpretation of the score, and do not include aspects of successfully performing or communicating the expressive qualities of the music.

Leonard Meyer (1918-2007) is recognized for his contributions to the field of music philosophy through his book *Emotion and Meaning in Music* (1956). Although a formalist, believing that music meaning is generally an intellectual process, he concedes that the emotional responses found in music must be addressed:

> Yet the formalists are faced with a problem very similar to that confronting the expressionists; namely, the difficulty and necessity of explaining the manner in which an abstract, non-referential succession of tones becomes meaningful. In failing to explain in what sense musical patterns can be said to have meaning, they have also found themselves unable to show the relation of musical meaning to meaning in general. (p. 4)

This concern led Meyer to propose a theory that attempted to address the musical stimulus that creates emotional response in music. At the crux of Meyer's claim is his desire to create a theory that addresses both the intellectual approach of the formalist and the emotional approach of the absolute expressionist. To this end, Meyer created his *arousal* theory, which is based on the idea of manipulating expectation found in music. Meyer believes that music creates emotion when listeners have learned to expect certain musical features and these features are then denied or

delayed. As Meyer states, "Affect or emotion-felt is aroused when an expectation – a tendency to respond – activated by the musical stimulus situation, is temporarily inhibited or permanently blocked" (p. 31). Meyer is careful to point out that his theory is non-referential as it does not specify which emotions are felt. Meyer's theory also relies on the listener possessing some knowledge, formal or informal, of the structural traditions of Western music in terms of tonal and chordal relationships:

> Embodied musical meaning is, in short, a product of expectation. If, on the basis of past experience, a present stimulus leads us to expect a more or less definite consequent of a musical event, then that stimulus has meaning. (p. 35)

Meyer goes so far as to suggest that when music reflects a style or tradition with which the listener is unfamiliar, it carries no meaning and therefore no emotional significance.

Meyer's theories share many of the ideas expressed by both Hanslick and Langer. Meyer has satisfied both Langer's idea of music having emotional meaning as well as Hanlick's intellectual process. In fact, the intellectual and cognitive approach of Meyer's arousal theory is foreshadowed by Hanslick in 1854:

> The most important factor in the mental process which accompanies the act of listening to music, and which converts it into a source of pleasure, is frequently overlooked. We here refer to the intellectual satisfaction which the listener derives from continually following and anticipating the composer's intentions—now to see his expectation fulfilled, and now to find himself agreeably mistaken. It is a matter of course that this intellectual flux and reflux, this perceptual giving and receiving, takes place unconsciously and with the rapidity of lightning flashes. (Hanslick, 1854, 1957: 98)

This quote is also interesting as Hanslick recognizes that listening to music can be a source of pleasure but reminds the reader that this pleasure is in fact intellectual satisfaction.

Meyer's theory is remarkable in suggesting that both the intellectual and emotional responses to music are equal. Music philosopher Kathleen Higgins (2011) comments on this:

> Unlike Hanslick and many other formalists, Meyer elevates emotional responses to music to the level of intellectual response. Acknowledging the difference that musical training makes in the listener's response, Meyer does not favour the response of those with greater training as the more legitimate one. Emotional and analytical responses are two modes of comprehending the same thing. (p. 89)

The contribution of Leonard Meyer's theories to the study of music and emotion are significant. Although he reinforces the aesthetic approach to understanding music through cognition, his theories elevated the importance of emotion in philosophical discussions, leading to further theories on musical expectancy by Mandler (1984) and Huron (2006). It should be emphasized however, that although Meyer recognizes the arousal of emotions, like Langer, he believes that emotions are influenced by musical structures, and denies that music can refer to, or arouse, specific emotions.

The idea that emotions can be expressed through music was also taken up by Peter Kivy and Stephen Davies who both believe that music reception is a cognitive experience in which emotions are mirrored in the expressive features of the music. Peter Kivy (1934-2017) is significant for his cognitivist theory of musical expression in which he argues that music is expressive *of* emotions without actually expressing real emotions. In his seminal book *The Corded Shell* (1990), Kivy illustrates his philosophy using the metaphor of a Saint Bernard's face. Kivy suggests that the perpetually sad face of the dog is expressive of emotions because

although the dog *appears* to be sad it cannot always be sad and therefore the dog is not expressing sadness. Kivy (1990) relates his "doggy theory" to music:

> We see sadness in the Saint Bernard's face in that we see the face as appropriate to the expression of sadness. And we see it appropriate to the expression of sadness because we see it as a face, and see its features as structurally similar to the features of our own faces when we express our sadness. We hear sadness in the opening phrase of *Lamento d'Arianna* in that we hear the musical sounds appropriate to the expression of sadness (in part) because we hear them as human utterances, and perceive the features of these utterances as structurally similar to our own voices when we express our sadness in speech. (p. 51)

Kivy supports this idea through his contour and convention theories. The contour theory suggests "natural" connections between music and emotion, for example, how the tempo, rhythm or melodic shaping can be expressive of emotions. His convention theory is defined as "the customary association of certain musical features with certain emotive ones" (Kivy, 1980, p. 77). For example, a plagal cadence, is associated, by convention alone, with a religious ritual. This recognition, Kivy states, does not arouse emotions in the listener. "It seems clear that music expressive of sadness does not produce the affection in us in the sense of making us feel sad" (p. 25). In summary, then, while Kivy believes that musical expressions of emotion are not felt by the listener, they can be cognitively recognized and appreciated in musical structures.

Stephen Davies' theory of musical expressiveness is very similar to that of Kivy. Davies believes that music reception is a cognitive process and that emotions are mirrored in the expressive features of the music. Like Kivy, Davies acknowledges that convention plays an important role in musical expressiveness: 'Naturally expressive elements are taken up within

traditions of musical practice and style…that are highly conventionalized" (Davies, 1994, p. 242). Davies suggests that just as we can respond emotionally to a person's face or walking style, we can also respond emotionally to characteristics we perceive or recognize in musical patterns. Davies (2011) refers to this as "affective contagion":

> I think that when music is heard as expressive of emotion, this is because we experience its movement as similar to human comportments that present appearances stamped with expressive character. Because the focus is on emotions worn by appearances but not necessarily felt, there is no need to find someone who, through their connection with the music, feels the emotion the music expresses. (p. 2)

Although Davies recognizes that the emotions found in music can at times be important to the understanding of the music, he is resolute in his stance that music expressiveness does not have power to move the listener and that the expressive qualities of music are distinct from their effect on the listener (Robinson, 1997, p. 242).

In summary, there are several limitations with the ideas of both Kivy and Davies. First, although Davies' theory is more expansive than Kivy's, both neglect to recognize a full range of emotions (Elliott, 2015). Second, as Robinson (2010) suggests, the doggy theory does not explain the difference between expressions of basic emotions and "emotional expressiveness in music." She explains "The basset hound's face is indeed sad and it is sad because we see it as sad, and we see it as sad because it resembles human faces when they are sad. But a sad *expression* is not necessarily very *expressive*" (p.310). Finally, both Kivy and Davies continue the formalist-cognitivist theories ideas set out by Hanslick and Langer in rejecting both the idea that music can arouse specific emotions and that music performance plays a significant role in reception.

Deryck Cooke (1919-1976), a musicologist, theorizes that music is a language capable of expressing very specific emotions. In his 1959 influential book, *The Language of Music*, Cooke attempts to push back on the aesthetic theories of Hanslick and Langer by reclaiming the idea that music exists predominantly as an expression of emotion:

> This book is an attempt to bring music back from the intellectual-aesthetic limbo in which it is now lost, and to reclaim it for humanity at large by beginning the task of actually deciphering its language. It attempts to show that the conception of music as a language capable of expressing certain very definite things is not a romantic aberration, but has been the common unconscious assumption of composers for the past five-and-a-half centuries at least. (p. *xi*)

Through an examination of Western European art music since 1400, Cooke isolates the musical elements of pitch, time and volume to demonstrate how they, along with tone-colour and texture, are manipulated to create musical expression. Cooke is interested in the emotional characteristics of the various notes of the major, minor, and chromatic scales, and of certain basic melodic patterns that have been used persistently throughout Western European music history. Cooke argues that composers draw on of these musical elements in their compositions to reflect precisely the emotions they intend to express. His theory implies that music is a kind of language of emotion, with its components and patterns representing different feelings or emotions.

Cooke's theory is remarkable as he not only accepts that music can express general feelings, but also specific emotions. Up to this point, Langer, Meyer, Davies and Kivy have not acknowledged specific emotions in their theories. Although Cooke's theory has been criticized as Eurocentric, his ideas have made a significant contribution to the study of music and emotion,

and his theories continue to be tested and studied in various musical settings (Crowder, 1984; Gabriel, 1978; Kastner & Crowder, 1990)

Music Induction Theories

The late twentieth century was a significant period for the study of music and emotion. The emergence of new technologies in neuroscience, and specifically an interest in neuromusical research, revealed new ideas and theories surrounding music induction theories, most notably in the area of music psychology.

Music induction refers to all instances where music evokes an emotion in a listener – regardless of the nature of the process that evoked the emotion. Induction theorists believe that the emotions evoked in music are the same as the emotions we experience in everyday life. This idea is significantly different than the twentieth century philosophical theories that did not recognize that music could evoke true emotions. Although induction theory is in its infancy, these advances are beginning to change traditional understanding of music and emotion reception in all areas of music research.

Neuroscience

The remarkable emergence of new technologies in neuroscience since the late 1990s has revealed new ideas about how humans react emotionally to music. The study of the brain can help researchers discover a more complete account of how humans perceive musical emotions (perception) and if in fact they actually feel an emotion (induction). Brain research on emotions has traditionally been marginalized because cognitive neuroscience has focused on studies that predominantly disregard emotions (Peretz, 2010). Nevertheless, neuropsychologists have recently become more concerned with emotions as scholars are beginning to accept the study of emotion and realize it is not too obscure or subjective to be studied scientifically (Peretz, 2010).

Researchers have also become interested in determining if brain activity is similar for both everyday emotions as well as musical emotions, suggesting that music can evoke true emotions.

Blood et al. (1999) provide the first functional neuroimaging on musical emotions. Using Positron Emission Tomography (PET), they investigated the emotional dimension of pleasantness/unpleasantness with sequences of harmonized melodies (consonance and dissonance). The findings suggest that music may recruit neural mechanisms similar to those previously associated with pleasant/unpleasant emotional states, but different from those underlying other components of music perception, and other emotions such as fear. This suggests that musically perceived and musically evoked emotions activate different parts of the brain. Their research has inspired significant attention and a desire to discover more about how the brain reacts to musical experiences. Building on this research, Peretz's (2010) research provides evidence that musical emotions depend on a specialized emotional neural pathway that engages the brainstem and recruits various subcortical and cortical structures that may be distinct or shared with other biologically important systems.

In another PET study, Blood & Zatorre (2001) investigate neural correlates of intensely pleasurable responses to music involving goosebumps and shivers down neck, arms, or spine. The study demonstrates that frissons (psychophysiological responses) are evoked when participants are presented with a piece of their own favourite music and that activity changes are observed in core structures of the limbic/paralimbic system. This provides evidence that music can evoke activity changes in these brain structures, suggesting that at least some music-evoked emotions involve the very core of evolutionarily adaptive neuro-affective mechanisms, and thus supporting the view that music can evoke 'real emotions'. This claim is also supported by Koelsch (2012) who conducted a detailed overview of functional neuroimaging studies

investigating emotions from 1999 to 2007. These studies show that music-evoked emotions can modulate activity in virtually all limbic/paralimbic brain structures. Koelsch concludes that music-evoked emotions touch the core of adaptive neuroaffective mechanisms, and that music satisfies basic human needs.

The emerging field of studying brain activities while experiencing music is still in its infancy. In fact, Juslin and Sakka (2018), after summarizing seventy-eight neuropsychological studies published between 1982 and 2016, suggest that the overall findings are unclear. Their review reveals that although some brain areas have been more or less consistently reported with partly distinct patterns for perception and induction, we still do not know what role each brain region plays in the emotion process. In spite of this discrepancy, it is significant that in the short span of time since 1999, research has moved from mere acknowledgement of musical emotions to carefully controlled studies examining all aspects of music and emotion. Additionally, the fact that studies are reporting significant findings demonstrating that the brain reacts in a similar fashion when experiencing both musical emotions and everyday emotions is remarkable and has encouraged a renaissance in music and emotion discourse in both music psychology, and music education.

Music Psychology

The field of music psychology seeks to explain and understand musical behaviour and experience, including the processes through which music is perceived, created, responded to, and incorporated into everyday life (Thompson, 2014). Psychological studies of music and emotion have been conducted since the end of the nineteenth century, however the majority of these have focused on how listeners perceive emotions expressed in the music (Gabrielsson & Juslin, 2003). Traditionally, music psychologists have been interested in representational processes that study

the awareness of metre, rhythm, melody, tonality, harmony, form, and style through a cognitive and perception lens. Representational theories also support the idea that the perception of emotion is primarily a sensory or cognitive process that does not necessarily reflect what the listener is actually feeling (Gabrielsson, 2002). These ideas are very similar to the expressionism theories discussed by the music philosophers during the twentieth century. Since the 1980's, with the emergence of research in neuropsychology, music psychologists have begun to study the evaluative process that focuses on music. This shift has led to research that studies valence (liking or disliking), preference, emotion, and mood, as well as aesthetic, transcendent, and spiritual experiences (Juslin & Sloboda, 2001, Introduction). The evaluative process also includes the concept of subjectivity referring to the idea that evaluative musical experiences are affected by personal factors such as attitudes, associations, and goals. Music psychologists view evaluative and representational processes on a continuum recognizing that some processes exist in both.

The first psychologists to take on the idea of evaluative musical experiences were Patrik Juslin and John Sloboda. They edited *Music and Emotion: Theory and Research* (2001), which provided a multi-disciplinary approach, asking broad questions about the musical emotional experience. They contend that evaluative musical experiences are difficult to study due to several factors including challenges in studying emotions in the laboratory and the emphasis on studying cognitive aspects of music behaviour in both perception and performance (Juslin & Sloboda, 2001, Introduction). This book has been credited with initiating a discourse in the study of evaluative musical experiences and music induction theories, encouraging a significant increase in research and studies in the field.

The study of music induction has given rise to many fundamental issues and questions. Does music induce emotions? If so, which emotions are typically induced? Under what circumstances do musical emotions commonly occur? How does music induce emotions? Are musical emotions different from other emotions?

In terms of the prevalence of musically induced emotions, Juslin (2016) contends that a number of studies show evidence of emotional induction through self-reported feeling (DeNora, 2000; Gabrielsson, 2001; Juslin and Laukka, 2004), physiological and physical response (Hodges, 2009), brain activity (Blood and Zattore, 2001; Menon and Levitin, 2005), emotional expression (Sloboda, 1991; Gabrielsson, 2001), action tendency (Harrer and Harrer, 1977; Frijda, 2007) and self-regulation (DeNora, 2000; Becker, 2001; Gabrielsson, 2001). There is also preliminary evidence of a synchronization among the response components (Lundqvist et al., 2009).

Research investigating which emotions are induced by music include diary and questionnaire studies that seek to determine how ordinary listeners actually use music in everyday life. These studies determine the prevalence or relative frequency of musical emotions dependent upon a number of variables that include the specific music, the listener, and the situation (Juslin, 2016). The results reveal the following five conclusions.

1. Music can arouse a wide range of both basic and complex emotions (Gabrielsson, 2010).[3]
2. Music arouses mostly positive emotions including calm-contentment, interest-expectancy, happiness-elation, nostalgia-longing, pleasure-enjoyment, surprise-astonishment, love- tenderness (Juslin et al., 2008; Juslin et al., 2011).

[3] See Appendix A for a list of these emotions.

3. Music may arouse both basic (e.g., *sadness, happiness, interest*) and complex (e.g., *pride, nostalgia*) emotions (Juslin et al., 2011).
4. The most frequent emotional states across studies include the following categories: *calm-relaxation, happiness–joy, nostalgia–longing, interest–expectancy, pleasure–enjoyment, sadness–melancholy, arousal–energy, love–tenderness, pride–confidence,* as well as different synonymous terms (Sloboda, 1992; Juslin & Laukka, 2004; Juslin et al., 2008; Zentner, Grandjean, & Scherer, 2008; Juslin et al., 2011).
5. "Mixed" emotions (e.g., *joy* and *sadness*) occur, although in a minority of the episodes (e.g., 13% in Gabrielsson, 2001; 11% in Juslin et al., 2011).

The results of these studies suggest that music can arouse a wide range of both basic and complex emotions in everyday listeners.

The perception of musical features (melody, rhythm, consonance, dissonance. etc.) has been studied quite thoroughly; however, the features that induce emotions have been less investigated. Gabrielsson (2001) suggests that several variables are shown to induce emotions, however, Juslin (2016) contends that musical features will not provide the evidence of how emotions are induced. He suggests that musical features must be related to possible induction mechanisms, which are discussed later in this chapter.

The idea that individual factors play a role in emotional response seems to be more relevant for induction than perception. Some research has determined that a listener's age gender, personality, musical training, musical preference, and current mood impact induction. (Abels and Chung, 1996). Familiarity with the music has also been shown to lead to a greater emotional response (Harrer and Harrer, 1977).

Researchers have also suggested that situational factors have an impact on inducing emotional response. Gabrielsson (2001) studied situational factors of the musical event and determined that physical factors (time and place), social factors (alone or in a group), special occasions and circumstances, and performance conditions (music well-rehearsed or not) had an impact on emotional response. Juslin et al. (2008) found that some emotions such as *happiness-elation, pleasure- enjoyment,* and *anger-irritation* occurred often in "social" settings (during social interaction, among friends), whereas others such as *calm-contentment, nostalgia-longing,* and *sadness-melancholy* occurred often in "solitary" settings (being alone). In 2003, Fischer, Manstead and Zaalberg conducted research on the influence of social context on emotional experiences and expressions. They determined that the physical presence of others affects emotional displays in that the intensity of emotional response, both positive and negative, were increased in social settings. The findings also revealed that the participants took into account the appropriateness of their reactions, and how others responded, and adjusted their expressions accordingly. Situational factors are considered to be an important yet under-researched aspect of emotion research (Juslin & Laukka, 2004; Juslin et al., 2008; Juslin et al., 2011).

The question as to how music induces emotions gives rise to the most controversial issue in the study of emotion and music. Juslin and Vastfjall (2008) conducted a thorough investigation of literature on this topic and revealed "that surprisingly few articles make any attempt whatsoever to explain the psychological mechanisms that underlie listeners' emotional responses to music" (p. 560). They contend that most theories of music and emotion have focused on the representational features of music that enable listeners to perceive emotions (e.g., Cooke, 1959; Langer, 1957) and that these theories "say nothing about what the listener himself or herself is feeling" (Juslin & Vastfjall, 2008, p. 560).

Juslin (2013) and Juslin and Vastjall (2008) provide an alternative approach that attempts to explain why a musical event will evoke an emotion and why the aroused emotion is of a specific kind. This resulted in the "BRECVEMA framework" which describes a psychological process involving underlying *mechanisms.* The term mechanism refers to how the brain processes stored and incoming information, that is the result of a dynamic interaction with a musical event (Juslin, 2016). The mechanisms are ordered specifically to reflect distinct brain networks that have evolved over time – from simple reflexes to complex judgements (Juslin & Sakka, 2018).

The BRECVEMA framework (Juslin, 2013), includes eight mechanisms:

(1) *Brain stem reflex* refers to a hard-wired attention response to simple acoustic features such as extreme or increasing loudness or speed (Simons, 1996). This reflex is quick, automatic, and unlearned and typically increases arousal and induces feelings of surprise.

(2) *Rhythmic entrainment* refers to a gradual adjustment of an internal body rhythm (e.g., heart rate) towards an external rhythm in the music (Harrer & Harrer, 1977). Levitin (2006) contends that types of music that accentuate the pulse (techno, marches, certain film music) can increase arousal, evoke feelings, and create a sense of belonging.

(3) *Evaluative conditioning* refers to a regular pairing of a piece of music and other positive or negative stimuli leading to a conditioned association. For example, a specific piece of music may have occurred repeatedly with a person or event that made one feel happy. Over time, through repeated pairing, the music will eventually arouse happiness even in the absence of the person or event (Blair & Shrimp, 1992).

(4) *Emotional contagion* refers to an internal 'mimicry' of the perceived voice-like emotional expression of the music (Juslin, 2001) Although this is most common in vocal music, it could also occur with voice-like instruments such as a violin or cello (Juslin, 2013; Juslin et al., 2014).

(5) *Visual imagery* refers to inner images of an emotional character conjured up by the listener through a metaphorical mapping of the musical structure (Osborne, 1980). "A slowly ascending passage may evoke a visual image of a beautiful sunrise, which may induce feelings of joy and optimism" (Thompson, 2009, p. 137)

(6) *Episodic memory* refers to a conscious recollection of a particular event from the listener's past triggered by the music (Baumgartner, 1992). When the memory is evoked, the emotion associated with the memory is also triggered. Episodic memories can evoke nostalgia and pride (DeNora, 2000), as the music may bring a sense of self-identity and belonging. Data suggest that episodic memory is one of the most common sources of emotions to music in everyday life (Juslin et al., 2008)

(7) *Musical expectancy* refers to a response generated by the gradual unfolding of the musical structure and its expected or unexpected continuation (Meyer, 1956). Numerous studies have demonstrated that the violation of expectancies may evoke anxiety (Meyer, 1956), surprise (Huron, 2006), and thrills (Sloboda, 1991).

(8) *Aesthetic judgment* refers to a subjective evaluation of the aesthetic value of the music, based on an individual set of weighted criteria (Juslin, 2016). The process begins when perceptual, cognitive and emotional inputs are filtered through subjective criteria (beauty, skill, novelty, style, message, expression, emotion) resulting in an aesthetic judgement of the music. This is a continuous process with the listener eventually liking or disliking the music. An emotional response to this process is possible but does not always occur.

The creation of BRECVEMA framework marks a very significant moment in the study of musical emotional experiences. For the first time, a framework based on scientific and neurological studies has been proposed that suggests that music participants can experience musically induced emotions. Psychological studies have also suggested which specific emotions are most commonly felt and the factors that play a role in emotional induction. This research holds significant implications for music philosophy. The aesthetic formalist views of Hanslick and Langer simply do not hold up to evidence shown in this framework. The expressionism theories of Meyer, Kivy, and Davies, although reflected in some of the induction mechanisms, were never able to move beyond the idea that musical emotions were only perceived, expressed or represented in music.

The BRECVEMA framework and accompanying ideas supporting emotional induction theories had an immediate impact on twenty-first century philosophers. American music philosopher Jenifer Robinson in her 2005 book *Deeper than Reason* suggests that emotions are processes in which affective appraisal causes physiological responses, succeeded by cognitive monitoring (55). She develops her theories by "marrying the scientific with the humanistic," which is grounded in "empirical psychology and neuroscience" (413). She pushes back on cognitive theories claiming that any set of judgements (perception and understanding) that acknowledge emotions, must be preceded by an affective, non-cognitive appraisal of the situation (97). Psychologist David Huron agrees with Robinson's idea that emotions are a process. His publication, *Sweet Anticipation: Music and the Psychology of Expectation* (2006), introduces his Imagination, Tension, Prediction, Reaction, and Appraisal (ITPRA) Theory. Huron suggests that emotions are evoked by expectation involving five functionally distinct response systems: reaction responses (which engage defensive reflexes); tension responses

(where uncertainty leads to stress); prediction responses (which reward accurate prediction); imagination responses (which facilitate deferred gratification); and appraisal responses (which occur after conscious thought is engaged). Consistent with Robinson's ideas, Huron's theory is based on the fast path and slow path idea of responding to stimuli where the five response systems refer to pre-outcome (physiological responses) and post-outcome responses (cognitive monitoring).

The renaissance of music and emotion discourse since the emergence of new neurological and psychological advancements is truly remarkable. Aesthetic philosophy that dominated the music and emotion landscape of the twentieth century has evolved to include theories that demonstrate that emotion plays a more significant role in musical response. These new ideas can be perceived as an evolution of, rather than a break from, the twentieth century philosophers. Induction theorists such as Robinson and Huron are not suggesting that the perception and understanding of emotions is not relevant, they simply contend that, like everyday emotions (experienced outside of music), they are a process, preceded by an automatic emotionally driven action response. The question now is: how have music and emotion theories (new and old) been acknowledged in research on music education and community music, and what is their potential impact on community band participants?

Music Education, Community Music and Emotion

Music education (ME) and community music (CM) have an interesting relationship. As Don Coffman (2013) suggests that ME and CM are "strange bedfellows" since the cultural and social outcomes of CM do not align with the teaching and learning knowledge goals of ME. This contrast, however, is certainly contingent on the expression of CM that is being delivered. In the case of the Aurora Community Band (ACB), the relationship between elements of ME and

CM is very strong. Concert band, although having significant community roots in the United Kingdom, is more closely connected to ME in North America. In a 2012 study investigating community band participants in Ontario, it was discovered that sixty-six percent of the participants learned to play their instrument in school, with seventy-three percent agreeing or strongly agreeing with the statement "I feel my school music experience prepared me well for participation in this band" (Mantie, 2012, p. 26). In the ACB, the relationship between CM and ME is very strong as all members began playing their instrument in school and performed in a school concert band. Furthermore, the conductor of the ACB, and author of this paper, is a formally trained music educator with degrees in music education. It could be argued that, without concert band programs in schools, community concert bands like the ACB would not exist. It is on this premise, that I consider the potential impact of the music and emotion philosophies on music education and their potential influence on ACB members.

Concert bands were integrated into Ontario school education programs in the nineteen-fifties and sixties for the purpose of music education as well as for providing an excellent means of building co-operative and coordinated behaviour and stimulating school spirit (Kopstein et al., 2013). The field of music education philosophy (MEP) in North America is relatively young. The first book on the subject was published in 1970 with only five additional books published up to the year 2000. Academic journals dedicated to the field did not appear until the 1990s. This lack of significant discourse in the field has allowed for a somewhat narrow perspective from one music education philosopher in particular – Bennett Reimer.

Reimer's *A Philosophy of Music Education* (1970, 1989, 2003) is considered to be the most influential MEP book in North America (Alperson, 1994; Bowman, 1991; Elliott, 2012), as is reflected in a review following the release of the second edition of his book:

> While others have shared important philosophical visions of music education during the past two decades, Reimer's has clearly been the most influential. For many, philosophy of music education is virtually synonymous with the phrase "aesthetic education," and with the positions Reimer articulated under that banner in 1970. (Bowman, 1991, p. 1)

Aesthetic education relies on four ideas:

1. Music is a collection of objects or works.
2. Musical works exist to be listened to aesthetically. Aesthetic listening means to focus exclusively on their aesthetic values, the elements or structural properties of musical works: melody, harmony, rhythm, timbre, dynamics, texture, and form.
3. The value of musical works is always intrinsic.
4. Aesthetic listeners will achieve an aesthetic experience (response) referring to a special kind of emotional happening or disinterested pleasure that arises from a listener's exclusive concentration of the aesthetic qualities of the work, apart from any moral, social, religious, political, personal, or otherwise practical connection these qualities may embody, or represent. (Elliott, 1995, p. 23)

Reimer's "music education as aesthetic education" theories are heavily influenced by twentieth century music philosophers discussed earlier in this chapter. His ideas are especially reflective of Susanne Langer's absolute expressionism theories that rest squarely on the nature and value of music, which claim that (1) music equals works of music, and (2) musical works are valuable because they are *symbols* of human feeling that *educate feeling* when we listen aesthetically, or make music (Elliott, 2015).

The suggestion that Reimer's Langerian theories were the dominating force in music education for well over two decades has great significance for this study. If David Elliott (2012)

is correct in suggesting "that when MEP is included in music teacher education, it is often taught narrowly from the perspective of one philosopher" (p. 5), I can conclude that the participants of the ACB were taught (as students) with an ideology that treated emotion in music as an unimportant aspect of music participation. In fact, it was not until 1995, that Elliott presented an alternative to Reimer, and even then, music induction was not part of the discourse.

Elliott's first edition of *Music Matters: A New Philosophy of Education* (1995) presents a new approach to music education. It eventually becomes known as his *praxis* theory, for which Elliott lays out his philosophy:

> the praxial philosophy urges a comprehensive and reflective approach to music teaching and learning. It is based on detailed arguments for the views that: musical works involve many layers of meanings; that musical understanding involves many closely related kinds of thinking and knowing; and that the significance of music in human life can be explained in terms of many important life values. (Elliott, 2009, p. 7)

Key to his theory is the idea of action. Elliott believes that music *making* is as important as *listening* and that past philosophies have neglected this aspect. He suggests that through both musical performance and listening, students can discover not only the aesthetic pleasures of music, but also the social context:

> musical products—performances, improvisations, compositions, and arrangements—are enmeshed in and derive their nature and significance from their contexts of creation and use. Even the structural details of musical patterns (melodies, harmonies, and so on) owe their characteristic features to the reflections of music makers who work at particular times in the history of their musical cultures. Works of music are, therefore, artistic-cultural constructions, and our personal acts of music listening involve complex

> cognitive-affective construction processes that also operate in relation to our sociocultural beliefs. (Elliott, 2009, p. 8)

Elliott was very critical of Reimer's theories arguing that aesthetic education needed a broader view. He suggested that aesthetic education was reductionist in that it only recognized music as object and did not allow for musical understanding beyond the structure of the music (1995, p. 33). Elliott was not alone. Slightly earlier, music education philosopher Philip Alperson (1991) suggests that a concentration on the purely aesthetic is not enough if music education hopes to teach its students to the fullest sense (referring to extra-musical ideas). Likewise, Canadian Wayne Bowman (1991) suggests that the basic philosophical mooring of Reimer's text remains the deeply perplexing and confusing Langerian notion that art is an analogue of human subjectivity, and, somehow, a teacher has to try to teach these ideas.

Although praxis provides opportunities for music participants to engage with the extra-musical qualities of music, Elliott does not discuss or acknowledge musical emotional response beyond expressionism and cognition. Elliott acknowledges this in 2012 stating that:

> in this praxial view, as explained originally in Elliott (1995), which deserves problematizing as much as any view, I admit freely that I did not give sufficient attention to issues of embodiment, gender, social justice, and the nature of education, nor did I detail sufficiently the nature of musical emotions. (p. 80)

In articles since 1995 (Elliot, 2000, 2001), David Elliott has continued to research music and affect culminating in a 2012 article "Rethinking Philosophy, Re-viewing Musical Emotional Experiences." In this article, he cites research in neuroscience (Blood & Zatorre, 2001) and psychology (Juslin & Sloboda, 2001; Juslin & Västfjäll, 2008) supporting music induction theories. Elliot also supports the theory that an emotion is not a "thing," but a process as

theorized by Robinson (1997), Huron (2006), and Juslin and Västfjäll (2008).

Of particular interest to this study are Elliott's thoughts about how this new research impacts music education and by extension community music:

> Practically speaking, today's best philosophical and scientific research on musical emotions suggests that it is perfectly reasonable and acceptable for teachers to encourage students to focus on their personal musical emotions while making and listening to music, and while watching other musicians make music, which some teachers may feel awkward or philosophically reluctant to do. (Elliottt & Silverman, 2012, p. 58)

Not only does this quote speak to induction theory, it also acknowledges the resistance and awkwardness teachers may have previously felt when addressing musical emotional experiences.

The second edition of Elliott's *Music Matters* (2015), not surprisingly, contains a new chapter on musical-emotional experiences. In this chapter, Elliott refutes the theories of twentieth century music philosophers and the aesthetic education theories of Reimer. Based on the new research in neuroscience and music psychology, Elliott lays out an extensive argument for musical induction as part of his praxial theory. He concludes the chapter stating that "musical-emotional experiences should be central to music teaching and learning" (Elliott & Silverman, 2015, p. 331).

Also of interest in the second edition of *Music Matters* is the inclusion of CM which has typically been marginalized in ME discourse (Coffman, 2011). Elliott seamlessly refers to ME and CM in every discussion throughout the book. This is significant in that CM facilitators are now included in all ME discussions including music and emotion.

It is only in the past fifteen years that CM has entered into the field of academia leading to significant books (Veblen et al., 2013; Higgins, 2013; Higgins & Willingham, 2017) and an

international journal (2007). As an emerging field, CM discourse is generally concerned with identity, characteristics, and practices. At this point, it has yet to voice a specific opinion on musical-emotional response.

The introduction to this literature review discussed the importance of the word *significance* in this study. What is the significance or importance of musical-emotional responses for members of the ACB? This review has demonstrated that twentieth century philosophers and music education philosophers presented theories that marginalized the importance of emotion in music. Any recognition of emotion was to be understood as a representation, the participant either recognizing the emotion as a symbol of feelings, or the result of predetermined structures found in the music. Thus, music educators were faced with teaching music in a manner that discouraged emotional response and students were left wondering why emotions did not play a bigger role in music education.

Music educators and community music facilitators may also have been perplexed by the fact that music education as aesthetic education seemed, for the most part, to ignore the performer. Even in the field of music psychology, most of the studies were based on the perceptions of the listener. In the late twentieth century, David Elliot finally legitimizes the performer. The final section of this review will examine the emergence of performance-related, emotional induction studies and discuss how these are relevant to this study.

Emotional Induction in Music Performance

Emotional induction in music performance refers to the performer having an induced emotional response to the music that is being rehearsed or performed. A clear distinction must be made between emotional induction (experienced emotion) and emotional expression, which is the ability of the performer to successfully communicate or *express* the emotions, perceived in

the music to the listener or audience. Studies investigating emotional induction and expression while performing are limited. In 2003, Lindstrom et al. stated that "there is little research on how musicians approach various issues regarding music's expressivity in performance" (p. 24), and in 2011 Van Zijil & Sloboda claimed that "the distinction between perceived and induced emotion with regard to *performers* (italics in press) has yet to be examined" (p. 197, italics in press).

One of the earliest studies to suggest musical induction was conducted by Persson, Pratt and Robson in 1992. Fifteen pianists were asked to study the same piano music for a period of time and were then interviewed about their motivation to pursue musical performance and the factors that would influence the generation of a performance. The results suggest that emotion is intertwined with both performance generation and motivation for musical performance. The authors were surprised to learn that extrinsic demand and expectation (conforming to traditional performance expectations) are incompatible with the positive "emotional aspects of aesthetic experience and creativity" (p. 214). Surprisingly, the authors frame the experienced emotions as an aesthetic experience, suggesting that the concept of emotional induction is not yet recognized as an aspect of musical-emotional response. Also of interest to our study is the authors' contention that the emotional aspect of music is often disregarded in music education when talented students are trained to become performers.

In 2003, Lindstrom et al. conducted a study of 150 high school students to determine how they approached the subject of expressivity. They found that forty-four percent of the students defined 'playing expressively' largely in terms of 'communicating emotions', while sixteen percent defined 'playing expressively' in terms of 'playing with feeling'. The study also revealed that ninety-nine percent of the participants believed that music can express emotion

with a majority (always, 23%; often, 65%; seldom, 12%; never, 0%) claiming that they feel the intended emotion while playing. It was also found that sixty percent of the students regarded it as necessary to feel the emotion in order to communicate it successfully to a listener. The results also suggested that students often try explicitly to express specific emotions through the performance of a piece, and that many students also feel the emotions while actually playing. The results of the study are all the more significant since the researchers had not been looking for induced or experienced emotions of the performers when they set up the study.

In 2011, Van Zijl and Sloboda conducted a study of eight university music students from England to investigate the relationship between a performer's experienced emotions and the construction of a musically expressive performance. The methodology was constructed around the process of the students learning and performing a piece of music. These results were characterized by four phases. During the first phase, the participants seemed to use their own (music-related) emotions in order to explore how they 'felt the music should sound'. In the second phase, practice-related emotions prevailed including frustration created by technical challenges. As the learning process developed and mastery of the technical aspects were overcome, 'feeling' the musical emotions transformed into 'knowing' the musical emotions. This led to a decrease of the 'felt' emotions. The participants did acknowledge that 'felt' emotion did return during the performance (phase four). This study is remarkable in that it not only confirms the findings of the study by Lindstrom et al. (2003) but also recognizes that induced emotions can be a product of situational factors outside of the music – in this case the frustration found in rehearsing the music and the performance of the music.

In 2014, Van Zijl et al. investigated how auditory characteristics of a performance were affected when musicians performed a musical phrase focusing on three different instructions.

Performers were instructed to do the following: 1) play while focusing on the technical aspects of their playing; 2) give an expressive performance; and 3) focus on their experienced emotions, prior to which they were subjected to a sadness-inducing mood induction task. The analysis included a comparison of tempo, articulation, dynamics, timbre, and vibrato aspects of the performances obtained as well as interview data. The results demonstrated that the expressive performance was a more extroverted and externally projected performance, whereas when the performers focused on experienced emotions, they presented a more introverted and personal performance. Although the performers found the greatest satisfaction in the experienced emotions performance, they did express concern about the quality of their playing. It was concluded that performers tend to adopt an intermediate position when it comes to experiencing emotions and expressing an emotional performance. This conclusion is consistent with Gabrielsson (2001) who found that listeners report that they experience both expressed and felt emotions on a spectrum as opposed to expressing one or the other exclusively.

The two studies that I have just described demonstrate an emerging interest in the idea that performers can experience induced emotions while rehearsing and performing. It is quite remarkable that this idea was apparently stumbled upon in the studies by Persson et al. (1992) and Lindstrom et al. (2003) before being taken up in a specific study by Van Zijl and Sloboda in 2011. This reinforces my belief that emotional induction studies of performers are a contemporary idea deserving of further investigation.

Conclusion

The renaissance of music and emotion discourse, following the emergence of neuroscience and psychological studies beginning in the 1990s, is remarkable. Following a century of philosophical theories that rejected the importance of meaningful musical-emotional

responses, the recognition that music participants, both listeners and performers, can experience induced emotions has created a need for additional studies in this area. This literature review suggests that during the twentieth century, music participants were led to believe that the emotion found in Western European Art music was generally an unimportant aspect of musical response. It was also suggested that the role of the listener was more important than the role of the performer in discovering the meaning of music. Although musical-emotional response and the importance of the performer gained heightened awareness in the twenty-first century, these changes will likely take time to percolate down through the education curriculum in order to have any significant impact on contemporary music participants.

This literature review examined twentieth and twenty-first century discourse and theories in music philosophy, music psychology, music neuroscience, and music education philosophical theories. In order to gain a better understanding of how these theories have influenced the participants of the ACB, I created an open-ended survey. This survey utilizes open ended questions based on broad issues that were revealed in this literature review. The purpose of the survey is to investigate how the participants perceive and understand the emotion they experience while rehearsing and performing in a community band. As Juslin and Sloboda concluded in the final chapter of *Music and Emotion* (2011): "Further research is needed in aspects of emotion in music education contexts including a study exploring perceptions of pupils and teachers of the role of emotion in classroom music and the ways in which this can be used to promote greater enjoyment of music and relevance to experiences outside the classroom" (p. 1419).

Chapter 3

Research Design

Introduction

This chapter outlines the methodology used in this study, beginning with a discussion of qualitative research, case study, and grounded theory. The ethical considerations of insider research will also be discussed as I have a pre-determined relationship with the subjects of this study. This chapter will also provide an examination of the data collection process including the specific tools that were utilized, the data analysis plan, and validation strategies.

Qualitative Research

Qualitative research seeks to understand the lived world by obtaining the perspectives of persons experiencing the phenomenon of interest (Andrews, 2012; Creswell & Poth, 2008). Through an interpretive and empathetic lens, this study will focus on the researcher-subject interactions that are responsive to values of the participants (Bresler & Stake, 1991). O'Donoghue (2007) suggests that qualitative research stems from two steps. The first step is an observation that is followed by curiosity, perplexity, confusion or doubt. In this study, the observation is that emotional response appears to exist in all interactions with music and yet research in this area is underdeveloped in community music settings. Strauss and Corbin (1998) contend that qualitative methods can be used "to obtain the intricate details about phenomena such as feelings, thought processes, and emotions that are difficult to extract or learn about through conventional research methods" (p. 11). Qualitative researchers deploy a wide range of interconnected interpretive practices, including (in this study) case study and grounded theory, to potentially gain a better understanding of the subject matter. Each practice also allows the researcher to view the phenomenon in a different way (Denzin & Lincoln, 2018).

Case Study

The research of this inquiry is grounded in the case study tradition. Creswell and Poth (2018) defines case study as:

> an approach in which the investigator explores a real-life bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes. (p. 96)

The boundary of this case study is the participants of one community band reflecting on the impact of emotional response to the music they are rehearsing and performing.

Yin (2003) suggests that case studies are the preferred strategy when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context. He further contends that the distinctive need for case studies arises out of the desire to understand complex phenomena. The case study method allows investigators to retain the holistic and meaningful characteristics of real-life processes. This research will reflect an instrumental case study having "a research question, a puzzlement, a general need for understanding, and a feeling that we may get insight into the question of studying a particular case" (Stake, 1995, p. 3).

Grounded Theory

This study will also utilize grounded theory (GT) in an effort to generate or discover a theory, a "unified theoretical explanation" for a process or an action (Corbin & Strauss, 2008). The participants in the study will all experience the same phenomena, which will lead to the development of a theory that might help explain practice or provide a framework for further

research (Creswell & Poth, 2018). An important aspect in this process is that the development of the theory is generated or rooted in data from the participants who have experienced the phenomenon.

This study uses GT as an opportunity to demonstrate to community music leaders how emotional response is a significant aspect of participation in a community band. Through drawing together the experiences of the community band participants, I suggest a theory of how music participation can be approached with emotional response as an equal partner in the rehearsal, discovery, and performance of a musical work. Through observations, surveys, and interviews, I obtain the data and analyze it simultaneously and iteratively. Using a social constructivist perspective (Charmaz, 2006), this study will present an interpretive approach with flexible guidelines, and a focus on developing a theory that is dependent on the researcher's view. The study will also place more emphasis on the views, values, beliefs, feelings, assumptions, and ideologies of individuals.

GT was developed by Barney Glaser and Anselm Strauss in an effort to provide an alternative approach to hypothesis driven research methodologies. Their original idea of GT consists of a three-phase process for data analysis: *substantive coding, selective coding,* and *theoretical coding* (Glaser & Strauss, 1967). In the substantive coding phase, the researcher identifies and develops codes or ideas that occur in various data sources. During selective coding, the codes are grouped or linked together. Theoretical coding is utilized to develop a final core variable that encompasses the codes that were collected and linked in the first two phases. Constant comparison and memoing (continual note-taking) are processes that occur throughout the three phases of this methodology.

In the decades that followed, GT continued to develop and evolve through subsequent editions by Glasser and Strauss (1970, 1999) and contributions from Strauss and Corbin (1990, 1998, 2008), Bryant and Charmaz (2007) and Kathy Charmaz (2006).

The process of GT for this study will encompass the following components.

1) Insider Research – an acknowledgement of the researchers' bias

2) The Data Collection Process – including data collection tools, participants, timeframes

3) Data Coding and Analysis -open coding, axial coding, and selective/theoretical coding

These components will be discussed as theoretical guidelines followed immediately by practical insights that pertain to this study.

Insider Research

It is crucial for social researchers utilizing qualitative methodology to clarify their role in order to make their research credible. Insider research is that which is conducted within a social group, organization or culture of which the researcher is also a member (Green, 2014). Both insider and outsider researchers are faced with many methodological issues including race, class, gender, sexuality, ability status (positionality), worldview, a researcher's sense of self, and the knowledge they possess as a result of their location in the social order (Chavez, 2008). We can also assume that their positionality, identity, and prior knowledge will have an effect on their methodologies, observations, and conclusions. As responsible researchers, we must acknowledge these biases. As the founder and music director of the Aurora Community Band, I consider myself to be an insider to this research, which presents both challenges and opportunities for this study.

A significant amount of literature has been written about the challenges and opportunities of insider research. Corbin and Straus (2008) frame this discussion around the idea of

reflexivity. This concept encourages the researcher to acknowledge and scrutinize their biases and allows the readers to assess how and to what extent his or her interests, positions, and assumptions influenced the research. A reflexive stance also informs how the researcher conducts the research, relates to the research participants, and represents them in the study.

Bonner and Tolhurst (2002) identified three key advantages of being an insider-researcher: (a) having a greater understanding of the culture being studied; (b) not altering the flow of social interaction unnaturally; and (c) having an established intimacy, which promotes both the telling and the judging of truth. Insider researchers are also more aware of the many politics that exist in the group they are studying. As the director of the band, I have a unique understanding of the process that is unfolding as the participants rehearse and perform music. My experience allows me to perceive both the overall and individual emotional response experienced within the band. My experience of performing in various bands in educational and community settings since childhood also allows me to empathize with the members of the ACB. I am aware of the frustrations of rehearsing a challenging piece and the rewards of a successful performance. I have also experienced first-hand the emotions that can be experienced while performing in a band. Had I been an outsider, it would be more challenging to understand the fundamentals of rehearsal, the relationship between the director and the members of the band, and the unique challenges of performing in a band.

In terms of data analysis, insider researchers are able to use their knowledge and experience (professional, cultural, etc.) to respond to what is in the data. The background and past experiences of the researcher provide the capacity to respond to the data and make connections more easily (Corbin & Strauss, 2018). As the director of the band I am able to observe first-hand the emotional response of the participants when performing the music and

make judgements based on the experience and sensitivity that I bring to the research, and my past experience with these individuals. For example, I will know if a participant's emotional response is out-of-synch with what I would expect based on the music being performed and having witnessed similar experiences in the past. As an insider I would be able to investigate this response further. An outsider, on the other hand, may not be able to perceive this anomaly or have the opportunity for further investigation.

Insider research is often challenged as being inherently biased as the researcher is considered to be too close to the culture under study to raise contrary issues. (Merriam et al., 2001). Critics believe that the researcher's positionality, personal beliefs, experiences, and values could create bias on all aspects of the study methodology, design, and results (Green, 2014). Larabee (2002) suggests that this issue could be conceptualized on a continuum where aspects of insider-outsider (positionality, etc.), can shift and evolve during the study. In this sense then, it is difficult to challenge any specific insider-outsider perspective as long as researchers continually reflect and recognize the potential biases of their perspectives.

A potential bias in terms of this study is situated in the relationship I have with the members of the Aurora Community Band. I have known many members of the band for over twenty years as they are either former students or music education colleagues. I have also generated significant friendships with many members of the band who, like me, consider music to be a very important part of our lives. I have acknowledged this bias with the members of the band and, to the best of my ability, scrutinized my research practices in light of this issue.

Insider researchers must also address the issue of power. If the participants perceive the researcher to be in a position of power or authority, this may have an impact on the effectiveness of the methodology and the results they reflect. As the music director of the Aurora Community

Band, I am aware that my perceived position of power may affect the responses that the members provide; for example, they may feel compelled to reflect what they think I would either agree with or respect. To address this issue, I provided anonymity in the written surveys with an option for interviews. I preceded interviews by discussing the potential for bias based on the relationship I have with the interviewees and assured them that this would not have any impact on our relationship or their standing in the band.

Of course, both insider and outsider researchers have challenges when conducting research and neither is objective (Bonner & Tolhurst, 2002). I would like to suggest that research that probes the emotional response to the music would be best studied by a researcher who has the trust of the participants. I believe that my relationship with the band members allows me to gain greater access to how they are responding to the music and my knowledge and experience allows me to respond to the data in a more sensitive fashion. My style of leadership within the ensemble is built upon trust, respect, and hospitality (Higgins, 2013). As someone who has experienced emotional response while rehearsing and performing in a concert band, I am able to identify it more easily and discuss it more freely during interviews. It is the common ground that both the researcher and participant share that allows the discussion of an intimate topic to occur in an environment of openness and trust.

Selection of Repertoire

The Aurora Community Band is based on the ideals of community music, which involves inclusion in all aspects of the operation, including the process of selecting repertoire. For example, after the music director selects a theme for the upcoming session and concert, members are encouraged to suggest repertoire. These suggestions are submitted to the music director who considers many factors before ultimately deciding on the concert repertoire: balancing the

difficulty of the repertoire, and selecting a variety of styles and genres to ensure both member and audience appeal. The repertoire for this study was selected using this process. All of the repertoire that was submitted by members of the band were included in the study: *First Suite in Eb for Military Band* (Gustav Holst), *Creed* (William Himes), *Afterlife* (Rossano Galante), *Morpheus* (Randall Standridge), *Transcendent Journey* (Rossano Galante). Additional repertoire for this session was selected by the music director, however it was not included in this study. This step was taken to avoid the potential for bias in terms of the director selecting music that could be perceived as affecting the emotional response of the participants in a preconceived fashion.

Data Collection

This study focussed on two sessions of the Aurora Community Band season from September 2018 to June 2019. Table 1 provides a timeframe of the process as well as the activity that was occurring, the data collection process and the grounded theory methodology.

Table 1

Timeframe of Data Collection Process

Timeframe	Activity	Data Collection	Grounded Theory
September to December 2018	Weekly rehearsals	Observation	Memoing
December 2018	Concert	Emotion Survey (written)	Open Coding
Jan to May 2019	Weekly rehearsals begin	Emotion Survey (interview)	Open and axial Coding
May 2019	Concert	Validation Survey	Validation Selective Coding

The participants of this study are members of the Aurora Community Band. The band is comprised of individuals from the town of Aurora, Ontario, as well as surrounding areas. At the time of this study (September, 2018), the band was comprised of sixty-three members who ranged in age from adolescence to senior citizens. The band is open to anyone who wishes to join; however, the band performs music at a level that would exclude musicians with little or no previous experience. Participants must supply their own musical instrument (except percussion) and pay an annual fee of $120.00 to offset facility rental costs and consumable items. Rehearsals occur weekly from 7 to 9 pm at the Aurora Cultural Centre located in the heart of the town.

Data Collection Tools

Observation of the band participants began immediately when weekly rehearsals commenced in September of 2018. Observing participants in the field can be an effective data collection method as it puts the researcher in the middle of the action (Patton, 2002). The main purpose of observation is to gain a thorough understanding of the research setting and participants (Kolb, 2012). Observation is important as participants may not be consciously aware of or may be unable to describe the reaction to the phenomena they are experiencing. This is especially true with emotional response. In some cases, participants may describe their reaction one way, but they are observed to being doing something else (Corbin & Strauss, 2008). Following each rehearsal, I would take notes (memoing) in an effort to get a sense of what emotions were being exhibited and the possible reasons for their expression. Although observation does create challenges in terms of accurately accessing the observed response, it provides the researcher with rich first-hand descriptions that will assist in creating meaningful analysis and conclusions.

Designing well-constructed questionnaires provides the opportunity for participants to share thoughts, feelings, and concerns. Anonymous, open-ended questionnaires can be especially effective as they can elicit details that the participant may not wish to share in an interview (Charmaz, 2006). At the same time, this methodology can create challenges for participants who do not have the desire or writing skills to effectively respond to the questions. Questionnaires are also limited as they do not provide an opportunity for immediate follow-up. In spite of these challenges, questionnaires can still provide rich data to support observational and interview methodologies.

The voluntary data collection survey (Emotion Survey, Appendix B) was administered to all of the band members following the December 2018 formal concert. The participants were provided with the opportunity to provide either written responses, or if preferred, set up an in-person interview. The anonymous survey collected demographic information, and through the use of open-ended questions, sought to record the significance of emotional response to the music that had been rehearsed and performed.

Survey Design

Self-report instruments are the most common methodology for measuring both perceived and experienced (felt) emotions. These methodologies range from close-response format to open-ended questionnaires and are considered to be the best method for participants (listeners and performers) to characterize their own, subjective emotional experiences (Vuoskoski & Eerola, 2011). Table 2 (Zentner & Eerola, 2011) outlines the various types of self-report instruments and methods.

Table 2

Types of Self-Report Instruments and Methods

Instrument	Example
Likert Scales	Likert ratings of emotion concepts
Adjective checklist	Selection of appropriate adjectives
Visual Analogue Scales	Continuous rating scales without intermediate steps
Continuous response versions of self-report instruments	Continuous evaluations of emotion concepts using a computer
Non-verbal evaluation tasks	Arrangement of emotional stimuli according to their similarity without use of verbal labels
Experience sampling method	Structured report of ongoing activities related to emotions and their causes at times prompted by a pager (e.g. cell phone)
Diary study	Detailed daily report of the central emotional episodes and their causes and effects
Free / phenomenological report / narrative method	Description of personal experience. The actual format and focus may vary greatly (retrospective reports over a lifetime or experiences, writing about the recent important emotional episodes, etc.)

Standardized mood/emotion scales are among the most widely used self-report methods to examine emotions in music. Examples include the *Differential Emotion Scale* (Izard et al., 1993), the *Positive and Negative Affect Schedule* (Watson et al., 1988), the *Profile of Mood States* (McNair et al., 1981), the *Activation-Deactivation Adjective Check List* (Thayer, 1986), and the *Affect Intensity Measure* (Larsen & Diener, 1987). Pictorial versions of rating scales, such as the *Self-Assessment Manikin* (Bradely & Lang, 1994) are used as well to avoid misunderstandings or when participants are not able to read (e.g. children). It is significant that most of these studies contain a predetermined selection of emotion or mood terms as well as

specific music selected by the researcher. The advantage of these formats is the ability to easily quantify the responses that have been generated with the use of scales and the reliability of using the same music with each participant. The disadvantage is that in using a closed set of descriptors, the findings may neglect to include important aspects of the phenomenon and merely learn about the initial choices of words and scales. The predetermined choice may also influence the participant to respond according to the provided category.

The *experience sampling method* (ESM) used by Juslin et al. (2008) is a self-report approach in which the participants are paged at random times during the day and report their emotions and all relevant contextual information. This is similar to *diary studies,* in which participants describe their daily emotion episodes in a typical diary fashion (Sloboda & O'Neill, 2001). These studies do not use predetermined emotion terms and the music is randomly selected by the participant.

The free verbal self-report response provides participants with the opportunity to freely describe their emotional responses to music using their own terms or language. The most influential use of this technique was made by Gabrielsson (2001) in his research, on Strong Experiences in Music (SEM). The SEM project obtained hundreds of reports in which the participants were asked to describe their reactions in particularly strong experiences with music. These descriptions were then analyzed to explore which factors can elicit such reactions, and consider what consequences the experience may have for the individual.

The advantage of free verbal self-report methods is that it allows the participants with an unhindered opportunity to describe their emotional reactions without any predetermined emotion terms or limiting scales. These methodologies also provide the researcher with insights into the factors that create emotional response. Limitations include the possibility that participants lack

the necessary vocabulary to provide accurate descriptions of their emotional experiences, which may also lead to significant under-reporting. It may also be difficult to quantify the findings or make significant comparisons of the emotional responses when the participants are allowed to select their own music.

For this study I chose to use the free verbal self-report method (Emotion Survey, Appendix B) inspired by the SEM project. Since mine is an exploratory study, I was concerned that the survey did not create any predetermined expectation or barriers for the participants. Free verbal responses will hopefully reveal any emotional responses experienced by the members of the Aurora Community Band, as well as the factors and influences that may have led to this response. Although free verbal responses may be limited by the participant's inability to describe their response due to vocabulary issues, I feel that this potential inability is an important aspect of this study. As I have suggested in Chapter 2, the twentieth century philosophies and music education philosophies downplayed the importance of emotional response. My hope is that open-ended questions will reflect whether these philosophies had any impact on the participants' ability to discuss emotions.

Interviews

The participants were also provided with the opportunity to be interviewed instead of the hand-written Emotion Survey. Interviewing is a common and useful methodology for collecting data in qualitative research. An interview is a directed conversation eliciting each participant's interpretation of his or her experience (Charmaz, 2006). Two interviews occurred and were recorded using the Skype on-line communication tool. The interviews were approximately thirty minutes in duration. The interview questions were the same as the Emotion Survey in order to create consistency and occurred following the December 2018 concert. The open-ended

questions created opportunities for the participant to respond without being directed towards any specific issue. The interview also allowed for follow-up questions that provided opportunities for the participant to elaborate and provide greater detail.

Data Analysis

The coding of data was a continuous process that began once the written surveys were returned and was completed following the interviews (January to May 2019). This process used three levels of coding – open coding, axial coding, and selective coding. Although these coding levels are identified in the literature in a consecutive manner, they are better to be understood as a continuous cycle of gathering and processing data (see figure 1).

The process of understanding the collected data begins with *open coding.* Using the raw data collected from memos, observations, and responses from the Emotion Survey, I sorted the data into codes. This process includes asking questions about the data, constantly comparing the data and ensuring that the codes were grounded in the data (Corbin, & Strauss, 2008). I was also careful that this initial analysis remained from the perspective of the participant to ensure that the codes were a true reflection of the responses I had received. The goal of this initial phase was to remain open to all theoretical possibilities and eventually discover shared thematic content (Charmaz, 2006).

Axial coding is another process of understanding the data. During this process, the codes are related to one another in order to allow for connections to be realized. (Strauss & Corbin, 2008).

During the open and axial coding processes, I also collated the codes to form themes or ideas of similar phenomena. As the themes begin to fill in, those that were most dense become

known as categories; for example, the following data was grouped into the category, *features of the music:*

- "I feel joy and calm (stress relief). Joy comes from the variety of melodies and harmonies." (Q2, R13)
- "Usually the cause of an emotional response to a piece is a lyrical melody line, great percussion, a neat syncopated rhythm, or even a key change." (Q3, R8)
- "Sometimes the 'resolve' or resolution of a melodic line is very satisfying, causing an emotional response." (Q3, R12)

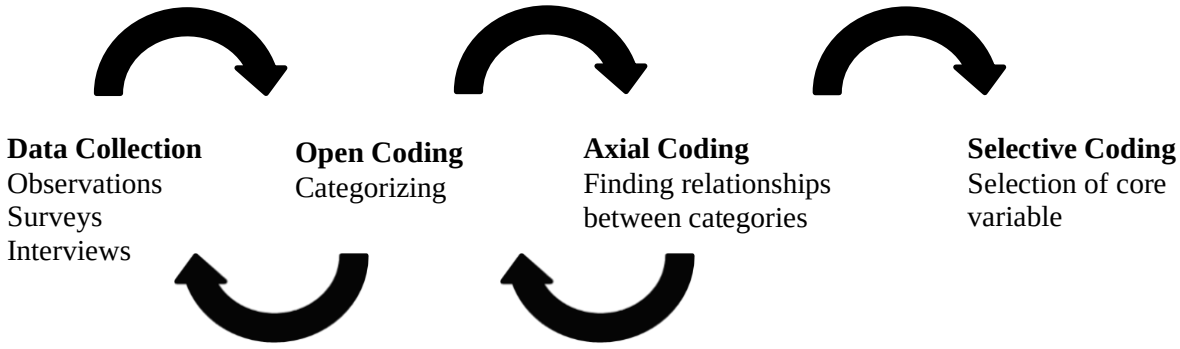
The process of constant comparison occurred throughout the open and axial coding as I continued to compare data with data, data with category, and category with category. As these categories emerged, it became apparent that some of the mechanisms (associations, memories, and thoughts) from Juslin's (2013) BRECVEMA theoretical framework emerged.

Following the open and axial coding process, I felt the need to validate the categories that had emerged. In May of 2019, I administered the Validation Survey (Appendix M) as an opportunity for the participants to confirm the categories and provide an opportunity for further reflection. The data collected from this survey was also coded and compared to the categories that were collected in the Emotion Survey.

The final stage of the GT process is selective coding. In this stage, the researcher selects one central theme as a core variable. The core variable is developed through densification and explains most of the variation that represents the participants' major concern. Chapter 5 will discuss the development of higher-level concepts as they emerged in the final stages of data analysis and the generation of a theory. Figure 1 illustrates the grounded theory process used in this study.

Figure 1

Grounded Theory Process



Validation Strategies

Validation strategies are a key component of all qualitative research (Strauss & Corbin, 2008). Four tests (construct validity, internal validity, external validity, and reliability) are most commonly used to establish the quality of empirical social research and have often been utilized depending on context and type of qualitative approach (Yin, 2003; Creswell & Poth, 2018).

This research utilized internal validity strategies by incorporating the procedures of triangulation, member check and participant involvement (Creswell & Poth, 2008). Triangulation for this study occurred through the use of multiple data collection sources including written responses, interviews, and observation. During the coding and axial coding process, I continued to compare the memos (observations) taken during the rehearsals with the data collected in the Emotion Survey. This data was then validated with the data collected in the Validation Survey (Appendix M).

External validation strategies were suggested with the use of the pre-conceived BRECVEMA theoretical framework as set out by Patrik Juslin (2013). Although I did not intend

to use this framework, it did provide some validation for some of the themes that evolved from the data collection process. The issues and studies discussed in the literature review also provided a reflective platform upon which to validate the findings of the qualitative approach.

Summary

At the heart of qualitative methodologies is the desire to give voice to the participants under study. Some critics suggest that in an effort to legitimize qualitative approaches, the techniques and tools can often overshadow the fluid and dynamic nature of qualitative analysis. Corbin and Strauss (2008) remind us that the "analytic process, like any thinking process, should be relaxed, flexible, and driven by insight gained through interaction with data rather than being overly structured and based only on procedures" (p. 12).

Chapter 4

Findings

This qualitative study seeks to explore the significance of emotional response on members of the Aurora Community Band while rehearsing and performing. This chapter reports the findings of the study and will be presented based upon the specific methodology that was utilized. This chapter will be presented in three sections: demographics, emotional responses to specific repertoire, and themes generated from the open-ended questions.

The Emotion Survey (Appendix B) was administered to the Aurora Community Band following the formal concert that was performed on December 14, 2018. Sixty-three surveys were distributed. A digital copy was also emailed to all members who might prefer to type their responses. The surveys were returned at rehearsals beginning in January of 2019. A return box was located on a coat rack in the rehearsal area that allowed the participants to return the surveys anonymously. In total, twenty-six surveys and two interviews were completed between January and April of 2019 with a return rate of forty-four percent.

Demographics

The demographics section was designed to gather information about the participants and considers the participants' gender, age, education, music training, and experiences playing in a community band.

The Participants. Of the 28 respondents, 19 were between the ages 18 and 64 (68%) with 5 being older than 65 (18%). Four participants did not share their age (14%). In terms of education, 71% of the participants had at least an undergraduate degree with 10% achieving high school diplomas and 5 participants who did not respond to this question. Of the 28 participants, 90% acknowledged that they had received some formal music training. This included

undergraduate music degrees (15%) and training through secondary school music programs (75%). In terms of private music lessons, 46% of the participants acknowledged having taken private lessons and 46% had formal training on piano. Participation duration in the Aurora Community Band ranged from less than one year (15%), 1 to 5 years (50%) and 5 to 9 years (31%). 96% of the respondents reported that they began playing a musical instrument in elementary or high school with 73% having returned to playing after a long break and 27% having played continuously since high school. More detailed demographic results are shown in Table 3.

Table 3

Demographics of Survey Participants (n=28)

Variable		Frequency	Percentage
Gender	Female	17	61
	Male	8	29
	No Answer	3	10
Age	18-24	3	10
	25-34	1	4
	35-44	4	14
	45-54	2	7
	55-64	9	32
	65+	5	18
	No Answer	4	14
Education	High School	3	10
	Under Grad	14	50
	Graduate	6	21
	No Answer	5	18
Music Training	Yes	25	89
	No	1	4

	No Answer	2	7
Participation in the ACB (Years)	0 to 1	4	15
	1 to 5	14	50
	5 to 9	8	31
	No Answer	2	7

In response to the question regarding why participants chose to join the community band the members revealed that social motives were most significant followed by nostalgia (high school) and enjoyment. Less significant reasons were education (performance skills and musicality), convenience (time and location), and the reduction of stress and anxiety. In terms of goals for participating in the band, the members revealed that education, improving performance skills and musicality, as well as knowledge about music, was most significant. The social aspect and opportunity to spend time with like-minded people followed by enjoyment of rehearsing and performing in a community band were also revealed as important goals for participation. In comparing the reasons and goals for participation, the most significant overall factors were the social aspect, followed by education and enjoyment. These factors suggest that community band participation reflects many aspects of community music participation, for example lifelong learning and participants' social and personal growth as discussed in chapter one. The fact that many members have joined the band for educational purposes also supports the idea that participation in the ACB is a non-formal expression of community music where participants view their participation as an extension of education.

Emotional Response to Specific Repertoire

The participants were provided the opportunity to report any emotional response that they had to the specific repertoire that was rehearsed and performed between September and

December of 2018. The repertoire was selected by members of the band through the process described in chapter 3. Table 4 provides a description of the repertoire.

Table 4

Repertoire Description

Name of Work	Year Composed	Composer	Notes about the composition	Level of Difficulty	Length
First Suite in Eb for Military Band	1920	Gustav Holst	- includes three movements: Chaconne, Intermezzo and March - considered one of the masterworks and cornerstones of wind band literature and one of the first examples of modern wind band repertoire (www.windrepertoryproject)	5	10:45
Creed	1986	William Himes	- composer's note, "A creed is a statement of belief. This piece, while not literally programmatic, seeks to convey a sense of affirmation and trust – those ideals considered to be the basis of humanity. The result is magic which is descriptive and atmospheric, conjuring a variety of moods ranging from reflection to exultation."	2.5	4:45
Afterlife	2015	Rossano Galante	- composer's note, "Since the beginning of time, man has pondered what happens when our physical body dies. Some believe we go to Heaven. Others doubt its existence entirely…For me. I have always hoped that when we pass it will be a very peaceful experience."	4	5:10
Morpheus	2016	Randall Standridge	- composer's note, "In Greek mythology, Morpheus is the god of sleep and dreams who may appear in any form and send good or bad dreams to mortals. This captivating and challenging commissioned work is intended to paint a dreamscape of sound where colours and textures shift and blend into one another. The composition conveys the often startling and illogical manner in which dreams can change and	4	5:20

			evolve by using unpredictable chord shifts, dramatic changes of dynamics, a variety of textures, and a meandering ostinato."		
Transcendent Journey	2010	Rossano Galante	Publisher comment, "Written in a grand "film score" style, this magnificent work opens with a dynamic fanfare featuring soaring brass and woodwind flourishes. Descriptive and evocative with every phrase, including a beautiful slow lyric section, transport your audience on a thrilling musical adventure with this impressive overture!	5	6:20

Note: See Appendix C for a listing and explanation of repertoire difficulty ratings.

The specific repertoire questions were presented in a free verbal self-report response format (Appendix B) allowing the participants to describe their emotional reactions without any predetermined emotion terms or limiting scales. The purpose of these questions was to determine the overall prevalence of emotional response and the potential factors that affected the responses. Table 5 provides a categorical overview of the responses to the specific repertoire in terms of overall prevalence and general tendencies of positive and negative responses. "Positive" and "Negative" responses were determined by coding the descriptions that were provided by the participants. "Inconclusive" responses were identified when the participant suggested an emotional response but did not specify whether it was positive or negative ("yes", "not really", "little if any"). "No emotion" refers to a participant who stated that the music did not create any emotion. "No answer" refers to participants who did not respond to the prompt.

Table 5

Prevalence of Emotions in Specific Repertoire (n=28)

	Total Emotion Reported	Positive Emotion	Negative Emotion	Inconclusive Emotion	No Emotion	No Answer
First Suite Holst	19 (68%)	16 (84%)	1 (5%)	2 (11%)	2 (7%)	7 (25%)
Creed Himes	20 (71%)	18 (90%)	1 (5%)	1 (5%)	1 (4%)	7 (25%)
Afterlife Galante	21 (75%)	17 (81%)	1 (5%)	3 (14%)	1 (4%)	6 (21%
Morpheus Standridge	19 (68%)	4 (21%)	10 (53%)	5 (26%)	3 (11%)	6 (21%)
Transcendent Journey Galante	18 (64%)	9 (50%)	6 (33%)	3 (17%)	4 (14%)	6 (21%)
Overall Average	69%	65%	20%	15%	8%	23%

This analysis reveals that the specific repertoire has significant impact on the emotions reported by the participants. The prevalence of emotional response across all five pieces was 69% which was generally consistent (*First Suite* 68%, *Creed* 71%, *Afterlife* 75%, *Morpheus* 68%, *Transcendent Journey* 64%). In terms of valence, the participants reported positive emotions 65% of the time and negative 20% (inconclusive emotion 15%). The analysis also reveals that the participants generally agreed on the valence of each piece. For example, *First*

Suite (84%), *Creed* (90%), and *Afterlife* (81%) were reported to be more positive, whereas *Morpheus* (21% positive) and *Transcendent Journey* (50% positive) tended to demonstrate an increase in negativity. This result suggests that the individual pieces may present factors that have an effect on the valence of emotional response.

The fact that 23% did not provide an answer…" or The overall average of participants who did not provide an answer (23%) is noteworthy. An analysis of these participants indicated two findings: (1) the participants who did not respond tended to be the same participants (R10, 11, 15, 17, 23, 24, 28), and (2) these respondents indicated that they had little or no formal musical training. This may suggest that personal experience and training may be a contributing factor to prevalence of emotional response.

Table 6 analyzes the positive emotions that were reported in relation to the specific repertoire. Initial coding was utilized to create sub-categories that indicated the potential factors that influenced the positive emotion. The sub-categories that emerged were valence (general enjoyment), structure, nostalgia, and imagery.

Table 6

Factors Affecting Positive Emotions

	Total Emotion Reported	Positive Total	Valence	Structure	Imagery	Nostalgia
First Suite Holst	19	16 (84%)	11	1	4	0
Creed Himes	20	18 (90%)	11	5	0	2

Afterlife Galante	21	17 (81%)	11	5	1	0
Morpheus Standridge	19	4 (21%)	2	2	0	0
Transcendent Galante	18	9 (50%)	3	6	0	0

The analysis suggests that positive emotions were more significant in pieces where the participants reported that they liked the piece and appreciated how various factors (structure, imagery, nostalgia) created emotion. For example, in *First Suite*, *Creed*, and *Afterlife*, an average 83% of the reported emotions were positive. The following comments illustrate some of the factors that created the positive emotional responses to rehearsing and performing these pieces:

- "the piece itself had really nice parts and the way instruments exchanged the melodic lines was very satisfying and a joy to listen to. Easier to appreciate because it was easy" (R12)
- "a lovely piece that is easier to play so I feel comfort and confidence" (R22)
- "1st Movement: joyous excitement, 2nd Movement: fun to play so very happy and excited emotion. 3rd Movement: prideful feeling, because of it being a March and sounds nationalistic like something played when children come back from war." (R2)
- "…hearing that section in the Chaconne in different sections throughout made me feel joy and comfort (like coming home). At the concert after the whole piece was done, I wanted to play it again because each of the 3 sections had its own set of emotions, Holst is brilliant! In this piece, I felt: nervous, excited, happy, resolved calmness, community connection, courageous (solo), pride delighted." (R18)

- "I felt it in different ways with dynamics, articulation, and rubato timing – it's truly what added to emotions." (R18)
- "yes, I had a personal connection to this song since I performed it in grade 7"

In addition to positive emotions generated from enjoyment, the structure of the music and ease of performance, these comments also suggest visual imagery ("like coming home", and "children come back from war), social aspects ("community connection"), and nostalgia ("I performed it in grade 7"). It is also interesting that although *First* Suite has a difficulty level of 5 and *Creed* a level of 2.5, both works created significant positive emotions. This may be because the members reported that they liked the music and suggests that in some circumstances the challenge of the piece may be overcome by its overall likeability. These factors will be discussed further in Chapter 5.

Table 7 analyzes the negative emotions that were reported in the specific repertoire. Once again initial coding was utilized to create sub-categories that indicated the potential factors that influenced the negative emotions. The sub-categories that emerged were valence (general dislike), structure, and technical challenges.

Table 7

Factors Affecting Negative Emotions

	Total Emotion Reported	Negative Total	Valence	Technical Challenges	Structure
First Suite Holst	19	1 (5%)		1	

Creed Himes	20	1 (5%)	1		
Afterlife Galante	21	1 (5%)	1		
Morpheus Standridge	19	10 (53%)	5		5
Transcendent Galante	18	6 (33%)	3	3	

This analysis suggests that negative emotional responses were more significant in pieces where the participants disliked the piece, struggled with the technical challenges or were unable to appreciate the musical structure. For example, in *Morpheus*, 53% of the reported emotions were negative due to disliking the piece and an inability to appreciate the structure. A sample of their comments follow:

- "Boredom, flatness, blah. Even as I became more familiar with this piece, my emotions stayed the same. I was often distracted and it didn't bring any memories to mind. I suppose I did not understand its meaning." (R1)
- "Dislike. The piece was quite boring and had no meaning to me." (R5)

The frustrations experienced by the participants led not only to negative emotions but, in some cases, to no emotional response at all. For example, in *Transcendent Journey,* 50% of the participants who reported a negative response or no emotional response stated the technical challenges as the reason.

- "Not really, I was too caught up in the difficulty of this piece that it ruined any emotional impact." (R2)
- "No - too difficult found frustrating." (R7)

- "This was the piece I knew the least and was hardest for me to play, so my emotion was disappointment in myself and not feeling as much a part of it." (R18)

An interesting nuance of this issue is that although respondents found the piece overly challenging, they did recognize that the piece was of high quality. It was simply beyond their skill level.

- "I loved the chord progressions and melody line in this piece, and I listen to it often on YouTube. I would've enjoyed playing it more had I dedicated more practise to it." (R8)

This idea may have found further traction with the respondents who were able to perform the work at a level that did not interfere with the emotional response.

- "At the beginning, when I was unfamiliar with this piece I didn't feel much. But as I became more skilled at playing it, I felt motivated and hopeful that I was understanding its meaning. I felt joy in cantabile section (B. 73-111) and power and purpose at the end (B. 152-163). The fortissimo and accents contributed to these emotions." (R1)

Overall, it appears that the ability of the participant to perform the music successfully and appreciate the structure of the music has a significant impact on both the enjoyment of the piece and potential for emotional response.

Table 8 displays the reported emotions terms from most to least commonly experienced based on all of the repertoire that was rehearsed and performed. The purpose of this analysis is to explore what specific emotions are experienced by the participants and determine if these emotions are consistent with the other similar studies (Gabrielsson, 2001; Juslin & Laukka, 2004). The emotions categories in the table are identical to those found in Juslin and Laukka, 2004 (Appendix D). The terms in parentheses are synonyms of the emotion category that were used by the participants.

Table 8

Reported emotions from most to least commonly experienced.

Frequency	Emotion	Synonym
34	Moved	(Inspired, Touched, Ecstatic, Action, Strong, Excited Elation, Excitement, Energized, Exhilaration, Pumped-up, Exuberant, Powerful)
29	Happy	(Cheerful, Joyous, Delighted, Upbeat)
26	Pleasurable Lovely)	(Satisfying, Beautiful, Fun, Pretty, Pleasant, Nice,
16	Proud Courageous)	(Confident, Fulfilled, Triumphant, Victory, Heroic,
13	Calm	(Peaceful, Tranquil, Content, Comfort, Lighthearted, Life is good, Satisfied, Peaceful, Subdued)
9	Sad	(Somber, Depressing, Sorrowful, Dark)
9	Tense Disturbing)	(Insecurity, Formal, Stressful, Creepy, Jarring,
7	Expectant	(Anticipation, Eager, Purpose)
7	Frustrated	(Irritation, Difficult)
7	Indifferent	(Mild response, Minimal response)
6	Interested	(Motivated, Challenged, Resolved)
6	Spiritual	(Floating, Uplifting, Ethereal, Mystery, Wonder)
5	Disgusted	(Dislike, Loathing)
4	Confused	(Growing curve)
4	Regretful	(Disappointment, Plaintive)
3	Afraid	

3	Anxious	(Nervous)
3	Bored	
3	Curious	(Unusual, Cerebral)
3	Nostalgic	(Nationalistic, Coming home, Community connection)
2	Admiring	(Amazing, Pretty neat)
2	Hopeful	
2	Tender	(Warmth, Flowing)
1	Angry	
1	Contemptuous	
1	Enchanted	
1	Loving	
1	Relieved	
1	Solemn	

This analysis suggests that positive emotions (moved, happy, pleasurable, proud) were more prevalent than negative emotions in the repertoire that was performed. In comparison to Juslin and Laukka (2004), the emotions "moved", "happy", "pleasurable", "calm", and "sad" were in the top ten of both studies. It is important to acknowledge that these emotions are in response to both the music itself and in some cases, influences that exist outside of the music (nonmusical episodes) including the ability/inability of the participant to perform the music. This may suggest why emotions such as "tense" and "frustrated" were ranked so high in this study in comparison to listening studies (Gabrielsson, 2001; Julsin &Laukka, 2004) which would not include any emotions pertaining to performance issues.

Looking at the totality of the findings from the individual repertoire responses to the specific repertoire, I am able to draw the following observations.

1. The prevalence of emotional response is significant with 69% of participants claiming to experience some kind of response. Listening studies (Juslin, 2013; Juslin et al., 2008; Juslin & Laukka, 2004) have shown a prevalence rate between 55-65% which is generally consistent with this study.
2. Participants generally agree on the overall valence of a specific piece.
3. Pieces that reflect a positive valence are affected by structure (pleasing melodies, chords, timbre), imagery (emotional character), and nostalgia (recollection of event).
4. Pieces that reflect a more negative valence are affected by an inability to appreciate the structure of the music and technical challenges that frustrated the performer.
5. A majority of the specific emotions reported in all pieces by the participants are positive (moved, happy, pleasurable, proud, calm). This is consistent with listening studies (Gabrielsson, 2001; Juslin & Laukka, 2004).

Themes Generated from Open-Ended Questions

Through self-report prompts (Appendix B), the survey participants were given many opportunities to provide insights into the emotional response they experienced while rehearsing and performing in a concert band. These prompts were developed in relation to the concepts that were revealed in the ongoing review of the literature.

- The musical emotional response you feel (if any) when performing in a community band.
- The specific emotions you feel when performing in a community band.
- The cause of the emotional response to the music.
- Performing in the band provides greater emotional responses to the music.

- Your emotional response to the music increases as we rehearse the music more.
- The emotional response is different during the performance as compared to the rehearsal.
- Performing in a community band as an opportunity both to express and feel emotions through music. Include any *experiences* or *stories* that would help to illustrate your response.

Employing the open coding process, the data was examined and collated to form categories and sub-categories of similar experiences. As human experiences and reactions are difficult to fit into truly exhaustive and mutually exclusive categories, there is some overlapping between different categories. For example, features of the music may influence both positive emotions and performance anxiety. This analysis will unfold in a descriptive narrative through the following categories:

Repertoire

- features/structures of the music
- features connected to specific emotions
- practice and experience

Social Context

- amplify emotional response
- a sense of belonging
- sharing in a common goal

Performance Anxiety

- challenge of the music
- performing the music correctly

Music Therapy

- providing a safe environment to explore and express personal feelings through the music

Difficulty Describing Emotional Response

- terminology
- minimal response

Evidence of Induction

- episodic memories
- evaluative conditioning
- visual imagery

Repertoire. The participants had much to say about the repertoire and its effect on emotional response. In fact, this theme was reflected in the responses to every open-ended question as the participants often relied on discussions about the specific music they were rehearsing to provide an opportunity to describe their emotional responses. An analysis of the data revealed that the repertoire promoted both positive and negative emotional responses, and that the features within the repertoire played an important role in these emotional responses. The participants also suggested that practice and experience of the repertoire afforded greater opportunities for an emotional response.

The participants revealed that their emotional responses were often dependant on the repertoire they were performing (Appendix E). They would frequently cite specific pieces as promoting strong emotions that were both positive and negative:

- "The choices of music are key. The choices to date have allowed for a wide range of emotional responses…from exhilaration to a sense of an ethereal experience." (Q3 R25)

- "This really depends on the piece of music. Some evoke greater emotional response e.g. *And the Multitude with One Voice Spoke* or *Lux Aurumque* whereas popular pieces like *September* and *Blues Brothers* are just fun." (Q2 R2)
- "Disgust, or contempt when the piece is not composed, arranged or written well for my part, e.g. fingering is difficult or drowned out by other parts of band." (Q2, R4)

Features/Structures of the Music. As introduced in the specific repertoire findings, participants reported on the features (structure) of the music (Appendix F) as a significant cause of emotional response. Numerous studies (Gabrielsson & Juslin, 2003; Juslin & Lindstrom, 2010; Juslin & Laukka, 2004), have shown that the most common features of music that create an emotional response are tempo, mode, harmony, tonality, pitch, micro-intonation, contour, interval, rhythm, sound level, timbre, timing, articulation, accents on specific notes, tone attacks and decays, and vibrato. These studies also suggest that there are different configurations of musical features for different emotions and that some features can be used for more than one emotion. For example, fast tempi can prompt the emotions of happiness, anger, and fear. Tempo variability can prompt almost any emotional response (Juslin & Laukka, 2004). In addition to the examples found in the specific repertoire findings, the participants continued to provide numerous examples of how the features of music promote emotional response (Appendix F).

Table 9 provides a list of the features of music that created an emotional response in the participants.

Table 9.

Frequency of emotional responses to specific features of the music. (N=28)

Feature of Music	Frequency
Contour (Melody)	17
Sound Level (Dynamics)	13
Tempo	12
Harmony	12
Timbre	11
Pitch	6
Mode/Tonality	3
Rhythm	3
Timing	2
Articulation	1
Accents	1

Note. Features of music shown are the most common found in numerous studies (Gabrielsson & Juslin, 2003; Juslin & Lindstrom, 2010; Juslin & Laukka, 2004).

It is also important that the features found in the repertoire could create both positive and negative emotions:

- "If the song is very dissonant or poorly written, then the emotional response is greater, but in a negative manner." (Q4, R4)
- "How dynamics and other elements of music are stressed or not stressed cause me to respond emotionally to a piece." (R2, Q3)

In some cases, the identical feature found in a piece can give contradictory emotional responses depending on the individual. For example, in the piece *Transcendent Journey,* one participant stated that "yes, this one I felt the most, especially the uplifting theme" (R 3), while another participant stated "contempt…the overall tune was not memorable or fun to listen to" (R5).

Practice and Experience. The participants provided significant feedback on how practice and experience promoted an increased emotional response to the music (Appendix G). Many commented that once the technical challenges were overcome, the emotional response was

increased. In some cases, the participants reported that music they initially disliked became enjoyable and created the greatest emotional response:

- "I have found that in many cases my strongest emotional feelings have been towards the music that initially I was not sure if I was going to like. Over time, and when difficult technical parts were mastered at least to the extent of my abilities, I ended up appreciating the musical experience the most from these works." (R16)

Respondents also commented that repetition and education about the piece allowed them to have a greater understanding and/or enjoyment of the music and therefore an increased emotional response.

- "as we get better (or as I personally improve) my emotional response increases as I spend less energy concentrating on the "notes" and more on feeling the musicality of the piece." (Q5, R2)
- "I feel emotional response to the music certainly increases as we rehearse and I feel I get to know the piece more intimately. When you find out a piece is written about something or someone and depending on what type of emotion they are trying to draw from that, sometimes that changes the way you receive it." (Q5, R24)
- "At the beginning, when I was unfamiliar with this piece I didn't feel much. But as I became more skilled at playing it, I felt motivated and hopeful that I was understanding its meaning." (QR5, R1)

Social Context. Many participants described how the social aspect of performing and rehearsing in the concert band had an effect on their emotional response (Appendix H). One aspect that was commented upon by the participants was how the emotions were amplified when performing in the band**.** Many participants revealed that practicing on their own elicits less

intense emotional responses, but rehearsing with the entire ensemble allowed them to "feed off others' emotional responses." One participant discussed how the "live sound and being submerged inside all of the sounds" (Q4, R20) increased their own emotions.

Respondents, throughout the survey, also commented on how participating in the band provided a sense of belonging, feelings of inclusion, and sharing in a common goal. One participant stated, "that sometimes the response is based on the music itself whereas at other times the response is based on the feeling of coordinating and creating something with those people around me" (Q1, R27). Many participants revealed that the process of working "with like-minded people" towards a common goal created a sense of accomplishment and "the unspoken connections one feels with the other players" (Q2, R28). The feeling of accomplishment also led many participants to feel a sense of pride and validation through participating in the band. It was also revealed that even if the rehearsal or performance of the music "was amazing or not" it was the communal effort of working towards a common goal that made the experience emotionally significant.

Performance Anxiety. Many participants reported performance anxiety (Appendix I) as a significant barrier to emotional response. The analysis of the findings revealed that anxiety was often the result of the challenge of the music. Several participants expressed that they were often too busy concentrating on factors leading to a successful performance of the music and were unable to experience the emotions in the music itself. These factors include "counting rests and reading notes", and "tuning, tempo and blending my sound."

The participants were also very concerned about performing the music correctly and felt anxiety of potentially making a mistake during rehearsal. One participant reported "fear or dread when approaching a passage, I regularly mess up." Several others reported that they feared

"failure" and "exposed" sections or the "unintentional solo," and were "cautious about making mistakes." This anxiety reportedly increased during performance. Some participants expressed that changing the venue and the increased pressure to "play well" and "be technically accurate" made it difficult to experience any emotions beyond anxiety. The members also reflected that they felt nervous for other members and did not want to let the band down if they themselves made a mistake. Overwhelmingly, the participants stated that these feelings prevented them from experiencing the emotions found in the music.

Music Therapy. Prompt #7 and # 8 of the Emotion Survey provided the participants with an opportunity to respond to "Performing in a community band as an opportunity to express and feel emotions." Many respondents reported that community band participation provided a safe environment to explore and express personal feelings through the music. (See Appendix J) In some cases, these feelings were generated through dealing with the illness or loss of a loved one:

- "When caring for my father in the hospital in November and December, our rehearsals (and practicing) SAVED my mental health and wellness. When illness and health are so 'out of your control' you realize how precious life is. Sadness, anger, and unpleasantness can take over your attitude and personality, but given the chance to perform music (that is meaningful, harmonic, melodic, upbeat, rhythmic, happy, and joyful) then life is bearable. Performing in a community band makes me feel grateful and appreciative of the emotional benefits that I get from the music." (Q8, R1)
- "At one point my mother was unwell and I was concerned that she might pass away. I could explore and express my emotions of sadness and despair through some of the

pieces I was playing in the band. These were emotions I felt I couldn't otherwise share in fear that my loved ones might become worried about me." (Q8, R8)

Difficulty Describing Emotional Response. Many participants revealed either directly or indirectly a difficulty with describing their emotional responses (Appendix K). Participants reflected this issue in statements such as "emotions cannot really be defined" and "feelings are complex and so sometimes it's hard to put words to what you are actually feeling." Terminology confusion was also reflected in participants who stated "I don't feel much emotional response. Particular songs I will find moving." and "I would consider my response to performing in the band more feelings vs. emotions."

The difficulty that participants experienced describing their emotional response may have also been reflected where the participant chose not to provide an answer. As noted earlier, an analysis of the overall responses to specific repertoire (Table 5) revealed that 23% of the participants did not answer the question that had to do with response to specific repertoire. An analysis of the remainder of the open-ended responses revealed that 9% of the respondents did not answer the question.

Evidence of Induction. Through an analysis of all free report responses in the Emotion Survey, the participants revealed that they experienced musically induced emotions (Appendix L) as described in the BRECVEMA mechanisms (Juslin, 2013). Many participants suggested that music can trigger memories and associations of previous events. Episodic memories were reported when music performed in the band triggered a particular event and the emotions associated with that event. One participant revealed that the performance of *Afterlife* made her think of the passing of a family member. Participants were also nostalgic in reminiscing about how the music created positive emotions from previous events. Evaluative conditioning was also

reported by participants who stated that music played in the band created emotional associations with previous experiences with the music. For example, one participant shared emotional memories of her mother stating, "with my mom (deceased), and another place and time, when we play 'Baby Elephant Walk', one of her favourite songs when I was a child." Visual imagery was reported by participants who stated that performing the Holst created "prideful feeling, because of it being a March, and sounds nationalistic, like something played when children come home from war."

Validation Survey

The Validation Survey (Appendix M) was administered to the Aurora Community Band in May of 2019 following the coding process. The purpose of this survey was to check the validity of themes that were revealed in the Emotion Survey and provide an opportunity for the participants to provide any further reflections on the proposed themes.

18 of the 55 participants (33%) responded to the Validation Survey. The findings will be displayed according to each individual theme. Participant agreement and qualifiers will be addressed along with additional comments that may provide further context and interest to this study.

Emotional response to the music is amplified when performing in an ensemble.

Of the 18 participants, 14 agreed, 3 provided qualified responses and 1 chose not to answer. Participants who agreed with this theme discussed how working in a group allowed for greater emotional connection to the music being rehearsed. Many suggested that the features of the music and overall sound of the band generated a greater emotional response. The participants who provided qualified responses revealed that performing in a large ensemble did

not always provide for individual expression and in some cases the chosen repertoire and stress of performance hindered an emotional response.

Performance anxiety and technical challenges when performing the music are a barrier to emotional response. Although 12 of the 18 respondents agreed with this theme, 5 participants provided qualified answers. Many participants agreed that the challenge of the music often led to performance anxiety stating that technical challenges often hinder the display of musicianship and concerns with creating a technically proficient performance overshadowed any other aspect of the music. Some participants however suggested that the challenge of the music, once overcome, allowed for an increased emotional response promoted by a successful performance.

The musical elements are significant factors in creating emotional response when performing. This theme received overwhelming support from all 18 respondents stating that specific features of the music such as dynamics, melody, harmony promoted emotional response. The analysis also revealed that the participants were concerned with their ability as performers to execute the musical elements effectively.

Emotional response is repertoire dependent. Factors such as the challenge of the music, a like/dislike of the music, and an understanding of the music have an impact on emotional response. This theme received approval from all respondents. Through their comments, the participants reinforced the challenge of overcoming technical aspects of the music and that music they enjoyed was more likely to promote an emotional response. Respondents also commented on their ability to respond emotionally once they had a greater understanding of the music.

Music performance allows participants to explore and express emotions during difficult personal times in a safe environment. This theme prompted varied responses. 13 of the 18 responses were in agreement with 2 disagreeing, 2 "unsure" and 1 "no comment or opinion – N/A." The agreement responses confirmed many of the reflections from the Emotion Survey including how participation in the community band can be "consoling," "cathartic," "therapeutic," and "a safe escape." The idea that simply being part of the band can provide "comradery," and "a healthy diversion." was also reflected. Two participants shared very personal stories about how the band has supported them through difficult times:

- "My girlfriend from Aurora died Saturday morning. She had a lung transplant a month ago and was improving, but then went into cardiac arrest unexpectedly. All that to say that I found yesterday's rehearsal cathartic." (VS, Q6, R12)
- "Performing in our community band has been an experience that has 'saved' my emotional state for the past two years. Having quality music to work on and polish gave me opportunities to feel sorrow, helplessness, gratitude, and love as I cared for my father until he passed. Music performance got me through many days. It gave me permission to feel how I felt, with a 'purpose' (being part of the group)." (VS, Q6, R12)

Describing emotional response to music is challenging because it is difficult to explain. This prompt disclosed wide-ranging responses. Many participants suggested that emotions were difficult to describe citing they are "hard to explain," "elusive and hard to put feelings into words," and "hard to explain what makes it more than just likeable." One respondent stated "I certainly don't have the sensitivity, concepts, and language to communicate my emotional responses to music. It remains a very abstract reaction."

Other participants agreed that although it is difficult to describe the emotions, strong emotional responses are specific and memorable. The analysis revealed that although the participants could not describe the emotions, they were able to identify specific concerts where they experienced specific emotions.

Two participants criticized the need to express one's emotional response to music suggesting that music transcends explanation and is a personal subject:

- "Unless someone is void of human responses I believe music transcends the need for explanation, written or verbally. Musical emotion is universal and is understood by feeling or sensation experienced regardless of language, heritage, race, creed or religion...a very unique opportunity." (VS, Q7, R2)
- "Yes, because it is personal…which it is supposed to be." (VS, Q7, R5)

It must be reported that one respondent disagreed that emotional response was difficult to explain.

- "Its only difficult to explain on the surface. When a musician really takes the time to reflect on their feelings while practicing or performing and to dig deeply into the 'moment', he/she can put words to the emotions. It takes honesty and effort." (VS, Q7, R18)

The insights and opinions shared by the respondents to this theme suggest that the discussion of music and emotion is a complex and personal issue that resists simplistic conclusions. This idea will be discussed further in the following chapter.

Significance of Emotional Response. The final question in the Validation Survey asked if the participants felt that emotional response was a significant aspect of their overall participation in the band. The responses were generally very positive with many participants

discussing that their emotional response was contingent on the choice of repertoire, technical challenges, and the effects of practice and experience. Some participants suggested that although emotional response is important, it is often overlooked and not an aspect they had really considered before completing the surveys. This response was closely connected to respondents who suggested that emotional response was an obvious aspect of participation.

Conclusion

The findings of this study reveal that the participants have a complex relationship with emotional response when rehearsing for and performing in a concert. The results demonstrated that emotional response is affected by the ability of the participants to perform the music successfully (technical challenges and performance anxiety), the ability of the participants to understand the structure of the music, the effect of practise and experience, and the social context.

As outlined in the previous chapter, the data was collected and analyzed using the *constant comparative method* developed by Glaser and Strauss (1967). Utilizing an open coding process, the data was sorted into categories. This step was followed by the axial coding procedure where data are pieced together through an inductive and deductive thinking process of relating categories (Corbin and Strauss, 2008). The final stage of analysis involved the process of identifying and choosing the core category and systematically connecting it to the other categories. Through this process the researcher continually sorted through the data, analyzed and coded the information, and reinforced a theory (Kolb, 2012).

Chapter 5

Discussion

The purpose of this study is to explore the significance of emotional response on community band participants while rehearsing and performing in a concert band. The literature review provides a summary of the existing research and issues relevant to the study of emotional response. Chapters 3 and 4 provide a description of the methodology followed by the findings that were revealed. This chapter will progress from the open and axial coding stages of data collection to the identification of a core variable and selective coding. This chapter will conclude with a discussion on the limitations of this study and suggestions for future research.

The Core Variable: "Accessibility" Creating Intentional Opportunities for Emotional Response for Community Music Participants.

The core variable represents the main theme of the research. This theme must appear to have the greatest explanatory relevance and highest potential for linking all of the categories that were revealed in the coding process (Corbin & Strauss, 2008). The core variable may evolve out of the existing categories, or another abstract term or phrase may be generated. A core variable is a category that has developed through densification and that explains most of the variation which represents the participants' major concern. The core variable should be an issue upon which the basic social process is centered.[4] In this case, after repeated engagement with the data, I determined that the one predominant concern was the ability of the participants to fully understand or appreciate emotional response in the music they were rehearsing or performing.

[4] Social process is "the pattern of growth and change in a society over the years", Jones & Alony, 2011, page 109.

The core variable, therefore, is *accessibility*. The term accessibility in this context refers to "the quality of being easily understood or appreciated" (Oxford University Press, 2019, Lexico.com).

Jochen Eisentraut, in his 2013 book *The Accessibility of Music Participation, Reception and Contact*, suggests that accessibility can be understood in terms of three levels. Level I is concerned with the "physical contact between music and listener" (p. 21). Eisentraut suggests that accessibility has been affected by the development of recording technology, storage devices, and the internet. Level II is titled "Personal Reception" and explains one's ability to respond to the music. Experience and education, as well as personality traits are variables that influence whether one can follow the musical structures, and have an emotional response. Level III is concerned with musical participation. Eisentraut suggests that people have a desire to make their own music in order to create a sense of belonging to a group, subculture or tradition. Although Eisentraut divides his definition of accessibility, he makes clear that the levels are intimately connected and interdependent.

While engaging in the open and axial coding of data, the issue of *accessibility*, the ability of the participants to understand and appreciate the emotional response while rehearsing and performing the music, became apparent. An emotional response was contingent on the effect of practise and experience, and the social context, as well as the ability of the participants: to perform the music successfully (technical challenges and performance anxiety); to understand the structure of the music; and to communicate the emotions they were experiencing. Therefore, the core variable of *accessibility* was established, allowing the research to progress to the final steps in the selective coding process.

Selective Coding

Selective coding occurs once the open and axial coding process has reached a point where no new data are appearing. At this time, the process has reached *saturation,* when the cycle of gathering and processing data is complete.

This dissertation began with a fairly simple and open question. What is the significance of emotional response for band members while rehearsing and performing in a community band? The qualitative process, which included elements of case study and grounded theory allowed the participants to reflect on this subject in the broadest manner. The survey was constructed utilizing self-report questions based on broad issues that were revealed in the literature review. The purpose of this study was to explore if, in fact, members respond emotionally to the music when performing in community band, explore the nature of those emotional responses to music and, offer an opportunity for the members to voice their experiences.

The literature review focussed on the issues surrounding emotional response. Music philosophers, beginning with Eduard Hanslick, have argued over the nature and relevance of emotional response. His formalist view of music perception as an intellectual and cognitive process has permeated the ensuing twentieth century music and music education philosophies. I have suggested that these philosophies may have influenced how the participants of the Aurora Community Band understand and appreciate the emotions they experience.

The field of music psychology, from the beginning of the 21st century, has provided significant discussion about the fundamental issues in the study of music and emotions. Spear-headed by the 2001 publication of *Music and Emotion: Theory and Research* (Juslin & Sloboda) music psychologists, neuroscientists, and music philosophers have stimulated new ideas in the emotional response. Does music induce emotions? If so, which emotions does music typically

induce? Under what circumstances do musical emotions commonly occur? How does music induce emotions? Are musical emotions different from other emotions? It is these questions that have also provided context and interest in this dissertation.

This study began with observation. Was I, as the director of the community band, able to understand the participants' emotional response to the music? During the four-month rehearsal session, I began the process of collecting data and creating memos based on these observations. The Emotion Survey was conducted following the concert in December of 2018. The responses to this survey were wide ranging and provided insights into what emotional responses the participants were feeling and the nature of the responses. Following the open and axial coding process, I returned once again to the band following our next concert in May 2019 with the Validation Survey, both as an opportunity to validate the emerging codes and to provide the participants with an additional opportunity to share insights they had pertaining to emotional response. Having reached saturation and the identification of the core variable of accessibility, I then focussed on the final stage of the process: selective coding and the generation of theory.

The Research Questions

In the selective coding stage of this study, concepts that were revealed from the data were compared to the ideas that were discussed in the literature review. The concepts are discussed through the research questions.

Do participants respond emotionally to the music when rehearsing and performing in a community band, and if so, what is the nature of this response?

This question explored the prevalence of emotional response to the music that was rehearsed and performed. The participants in the Emotion Survey reported an emotional response 54% of the time. Studies (Juslin & Laukka, 2004; Juslin et al., 2008; Juslin, 2013) have

shown that music arouses emotions 55-65% of the time when listening to music which is consistent with this study's findings. The prevalence of emotional response in this study however is confounded by the fact that some of the emotional responses were created by factors external to the music itself. Of the 54% of the emotional responses reported 17% were based on factors such as the challenge of playing the music, an inability to appreciate the musical structure, and difficulties describing the emotional response.

Through the coding process various themes emerged from the data that reflected the nature and mechanisms through which emotional response was experienced. These themes revealed elements that both enabled and discouraged accessibility to emotional response related to the music.

The Repertoire

The participants expressed that the repertoire played a significant role in their ability to respond emotionally to the music. Valence was prominent in terms of whether or not the participant actually enjoyed the piece. Factors that affected valence were the challenges of performing the repertoire and the ability of the participants to comprehend the structure of the music.

The Challenge of the Repertoire. The level of difficulty of the repertoire had a significant impact on the ability of the participants to have an emotional response related to the music. Several members of the band revealed that music that was too challenging or not challenging enough either created a negative emotion, such as frustration, or it prevented a musically related emotion altogether. This premise is reflective of Csikszentmihalyi's (2014) *flow* theory, which suggests that when the challenge of a task and a person's skill match, a self-rewarding feeling can be attained during the activity. If the person's skill exceeds the task, this

can result in feelings of boredom. If the task is beyond the skill level of the participant, the result can be one of frustration and/or anxiety. The findings of this study determined that when the challenge of the repertoire did not match the skill level of the band member, this led to negative emotions that were not related to the music.

At the same time, some participants reported that experience and an open attitude when confronted with challenging music did allow them to overcome the barriers and experience an emotional response. This idea is closely connected to the claim that personal experience and music training are key to emotional response prevalence (Gabrielsson, 2001; Waterman, 1996). As this study revealed, music that is structured in a manner that requires more than an intrinsic understanding reflected a lower level of emotional response prevalence; however, some participants enjoyed the challenging aspects of the music and revealed a heightened induced emotional response when they overcame the perceived adversarial aspects of the music.

The Structure of the Music. The features or elements of music played a significant role in the emotional response of the performer. The findings demonstrated that the participants often identified specific features of the music and were able to describe how these features were manipulated to create an emotional response. These revelations coincide with Meyer's (1956) theory of embodied meaning, in which emotional response is reliant upon some knowledge of Western music traditions. This theory may also confirm why, in some instances, the performed repertoire elicited a diminished response if the performer was unable to appreciate the manipulation of the musical elements. Studies (Gabrielsson & Juslin, 2003; Juslin & Laukka, 2004) support the idea that musical elements can create emotional response and that specific elements can lead to discrete emotional responses. These elements include tempo, pitch, rhythm, dynamics, articulation, mode, harmony, tonality, and vibrato. Certainly, the participants

in this study revealed that many of these elements promoted an emotional response. To date, most research in this area recognizes the fact that the musical elements *express* a perceived emotion as opposed to inducing emotions (Gabrielsson, 2010). The argument could be made however that both perception and induction of emotions are contingent on the participants comprehending, either intuitively or through training, the elements of music. Further research is required to better understand how the various features in music performance combine to produce emotional expressions and the effect of more complex features such as harmonic progression, melody, and structure.

Social Context

The act of rehearsing and performing in a band revealed the effect of social context on emotional response. Many participants explained that performing in the band not only created emotional response but amplified the emotions they were feeling. Gabrielsson (2001) studied situational factors of the musical event and determined that these factors had an impact on emotional response. Woody and McPherson (2011) found the social context and physical setting of the musical event is as important as, if not more so than, the music itself. This may be why many of the study participants suggested that participation in the band led to feelings of inclusion, common goal sharing, and gratitude. The findings also revealed the importance of creating a positive environment in a large ensemble led by a conductor.

The idea that ensemble rehearsal and performance can enhance emotional response is also supported by group flow theory (Sawyer, 2006). Related to Csikszentmihalyi's (2014) flow theory, group flow suggests that the performers work in "interactional synchrony" through which they can inspire fellow musicians to enter the flow state. Sawyer also believes that group flow

can create "emotional empathy" within the ensemble and inspire musicians to play repertoire they would not have been able to play alone. Bakker (2005) also suggests that flow experiences can crossover from the conductor to members of the ensemble. When participants describe their own performance as being enhanced by the ensemble, they may be referring to this phenomenon.

Practice, Experience and Individual Factors

Practice. The participants revealed that practice and increased familiarity with the music promoted an increased emotional response. Langer (1953) and Cooke (1959) suggest that repeated interactions with any given piece of music would allow the listener to have an increased understanding of the music. The concept of practice is connected in many ways to both the technical challenges of the music and the inability of the participant to appreciate how the features of the music are constructed. The participants reported that once the technical challenges were overcome, the emotional response was different. The participants also revealed that with more rehearsal, they became more familiar with the piece leading to a greater understanding and appreciation. In some cases, the participants revealed that the most challenging music, once mastered, created the greatest emotional response. For example, one participant stated:

I have found that in many cases my strongest emotional feelings have been towards the music that initially I was not sure if I was going to like. Over time, and when difficult technical parts were mastered at least to the extent of my abilities, I ended up appreciating the musical experience the most from these works. (R 16)

In a 2008 study (Juslin et al.), choice, familiarity and liking the music were found to be significant factors in promoting emotional response.

Anxiety. Performance anxiety was revealed to create negative emotional responses that were not related to the music. The participants commented that anxiety was created by the challenge of the music as well as their desire to perform the music correctly during rehearsal and performance. The participants also reported that their anxiety increased during performance as compared to rehearsal leading to a negative emotional response that was not related to the music.

Woody & McPherson (2011) reviewed many studies on the personality traits of musicians and suggest there is some evidence that musicians often have an anxious disposition caused by perfectionism, the unrealistically high expectation to play without errors or inconsistences. Kemp (1996) suggests that classical musicians are generally introverts who naturally keep their feelings to themselves and tend to be independent and self-sufficient. Kemp also discovered that musicians tend to score high in measures of sensitivity, imagination, and intuition. He suggests that these tendencies combined with introversion cause conflict, especially within classical musicians, who recognize emotional response yet are encouraged not to display these emotions in performance. Wilson (2002) identifies significant sources of performance anxiety including anxiety derived from unrealistic thinking about performing, situational stress, such as that created by a given performance context, and insufficient task mastery over the music to be performed. Gabrielsson's (2001) Strong Experiences with Music study identifies performers who initially felt extremely nervous, but then successfully overcame their performance anxiety resulting in extreme happiness and increased self-confidence.

***Difficulty describing emotional response*.** Throughout this study, one overriding theme was the apparent difficulty that the participants had describing their emotional response. In some cases, this was due to confusion with terminology or an inability to verbalize what they were thinking or feeling with regards to their emotional response. This difficulty may be due to the

fact that very little focus has been given to either studying how musicians approach musical expressivity in performance or how music education has dealt with this matter. (Lindstrom et al., 2003). Several studies have indicated that teachers spend more time on technical aspects of performance than on expressive and emotional aspects (Persson, 1996a, 1996b; Tait, 1992); therefore, perhaps students, including the participants in this study, are not used to hearing words in relation to emotions, and are unsure of how to talk about these aspects of music-making themselves.

The findings of this study revealed that participants with formal music education beyond high school were able to describe with greater sophistication the emotions they were experiencing. Education, however, did not appear to have an impact on the extent of the emotional response. In some cases, participants with extensive education revealed that they were more concerned with a technically perfect performance than their emotional response to the music. This finding was also revealed by Gabrielsson (2001, 2002), who reported that strong emotional responses to music were reported equally by both musicians and non-musicians.

When completing the Emotion Survey, specific participants chose not to comment on their emotional response to the music. An analysis of the demographic information of these participants suggest that less formal music training may have contributed to this. This issue may need further investigation to determine if this was due to a lack of emotional response or an inability to describe the response. Lindstrom et al. (2003) suggests that many musicians feel uncomfortable discussing their work and that performers may not always be able to verbalize their knowledge about the expressive feature of performance.

Perception and Induction of Musical Emotions

The discourse surrounding the perception and induction of emotions was an important aspect of this study. The Emotion Survey provided the researcher with ample evidence of emotional reactions to the music although it was often difficult to determine whether the emotions being described by the participants were perceived or induced. The survey did however provide preliminary insights into the general nature of the emotional responses and prompted the participants to contemplate how they reacted emotionally to the music. As this study discovered, many participants often indicated the emotional response to music as an important element of participation and yet had difficulties describing their emotional response and comprehending the nuance between perceived and induced emotions. In spite of these obstacles, the survey provided both the researcher and participants with a rich and unbridled opportunity to investigate the relationship between the performer and emotional response in the context of a community band.

Through responses from both the Emotion and Validation surveys, this study revealed that the participants felt induced emotions. Consistent with many previous studies, induced emotions were found to be less prevalent than perceived emotions and reliant on specific conditions (Juslin et al., 2008). This study revealed that personal and situational factors played significant roles in determining the prevalence of emotions and led to induced emotions that were evoked by both the intended emotions embedded in the music and factors outside of the music itself. The findings suggest that the rarity of reported induced episodes may have been a result of the participants' inability to comprehend or describe their emotional experiences due to lack of experience and education in this area (Gabrielsson, 2002; Juslin & Laukka, 2004).

The participants also identified many of the specific emotions that reflect induction including, happy, relaxed, and moved (Gabrielsson, 2001; Juslin & Laukka, 2004). The findings were consistent with the idea that induced emotions are generally more positive (pleasurable). The findings of this study however also suggested that challenging and structurally complex music created greater negativity. The impact of musical choice is an important consideration when comparing the findings of this study to previous *listening* studies where the participants have, themselves, chosen the music. The music utilized in this study was chosen by several individual members of the band not solely by myself as director in order to avoid unintended manipulation of emotional response. Several studies have indicated that the response tends to be more positive and stronger when the music has been chosen by the participant (Blood & Zatorre, 2001; Liljeström, Juslin, & Västfjäll, 2012; Juslin & Isaksson, 2014).

This study revealed that some of the mechanisms of the BRECVEMA framework occurred when performing. Episodic memory, when a conscious recollection of a particular event from the listener's past triggered by the music, was experienced when a participant felt the presence of her late sister when the band was rehearsing a specific piece. Evaluative conditioning was reported by a participant when a specific "song brought tears to my eyes most times because YRDSB Enrichment Band Camp plays it many times over the years." Visual imagery was reported by several participants. One stated that "hearing the Chaconne in different sections throughout made me feel joy and comfort (like coming home)." In this context, the induction was often a personal and unique experience that evoked emotions that left a lasting impact on the performer. In one sense, it is remarkable that these mechanisms were revealed, as the BRECVEMA framework was originally created for *listening* studies where the music was chosen by the participant. The fact that some of the same mechanisms were revealed in this

performance study with music that was not chosen by each individual, may suggest that induction plays a previously unrevealed significance in participation.

In many cases, the participants' emotional descriptions included elements of both perception and induction. Although this study sought to explore the presence of musical induction, one cannot assume that if a respondent indicates a "happy" emotion, that this emotion was in fact felt or perceived. Whether the evoked emotion will be the same as or different from the perceived emotion will depend on the precise mechanism involved (Juslin et al., 2011). Gabrielsson (2001) has suggested that it may be more useful to consider the two emotional responses on a continuum or spectrum acknowledging that both perception and induction can occur simultaneously. This idea is also reflected in the induction theories of music philosophers Jenefer Robinson (2005) and David Huron (2006) who both suggest that musical induction is a process which includes aspects of both physiological responses and cognitive monitoring. This idea has further support in acknowledging that both expressive and inductive responses have many emotions in common (Juslin & Laukka, 2004).

Overall, the evidence of emotional induction demonstrated by the band members when rehearsing and performing should not be understated; at the same time, the unique qualities and circumstances that stimulate induction must be considered. Research of this nature is in its infancy and the suggestion that the findings of this study are consistent with other induction studies is both remarkable and promising for future research.

How do the participants recognize emotional response as an important aspect of participating in community music?

This study determined that the emotional responses, both perceived and induced, were involved in many aspects of performing in a community band. The participants revealed that

through appropriate personal and situational factors, emotional response was both achievable and, at times, a deeply personal and moving experience. This study revealed that unique emotional responses were felt not only through the embedded emotions intended by the composer but also by factors derived from outside of the music itself. Furthermore, the inability of some participants to describe their emotional reactions may have had an effect on whether or not they recognized emotional response was an important aspect of participation.

What might be the contribution of a community music approach to musicking that includes emotional response as a deliberate strategy?

I return now to the core variable of this study – accessibility. The discussion thus far has illuminated the prevalence, nature and mechanisms of emotional response of participants in a community band. This study has suggested that musical-emotional response is an aspect of rehearsing and performing in a community band, however, the participants are sometimes unable to easily understand or appreciate this factor of their participation. One might ask why this is? Several studies (Persson, 1996a, 1996b) suggest that students in our education system, especially in the beginning stages, spend little if any time on the emotional aspects of performance. These studies recommend that the selection of appropriate repertoire and rehearsal facilitation must allow the participant to get past the technical challenges in order to have a meaningful emotional response. Van Zijil & Sloboda (2011) suggest that differences were found between performers' emotions related to the practice activity (e.g., frustration at not being able to master technical difficulties) and emotions related to the music. Their findings reveal that emotional response, both perceived and induced, was an important and undeveloped aspect of music education.

This then leads us to the next question of why music educators have avoided the emotional aspects of music in their teaching? The answer to this question leads back to the

literature review that outlined the contributions of music philosophers of the 20th century and their impact on music education. As David Elliot contends, "unfortunately, philosophers of music and music educators past and present have a long history of creating illogical and unsubstantiated theories of musical emotional experiences" (2015, p. 185). Bennett Reimer's (1970) aesthetic education philosophy was the dominant theory that prevailed in North America during the latter part of the twentieth century. Reimer's theory emphasized the idea of formally grounded expressiveness (Bowman & Powell, 2007) referring to Leonard Meyer's (1956) theory of absolute expressionism. Reimer's theory was also heavily influenced by the philosophy of Suzanne Langer (1953) who contended that both musical experience and musical value are not emotional. It is the theories of these philosophers and their influence on music education that has subordinated a significant recognition of the musical emotional response, and, in turn, has led to several generations of music participants who have experienced little if any intentional education regarding the various aspects of emotional response.

The prevalence of music listening as the dominant activity in recognizing and measuring emotional response has been an underlying issue in this study. Reimer (1994) suggests that music performance "becomes so magnified in importance that it leads, inevitably, to a skewed, impoverished view of the multifaceted nature of music and the variety of valid ways people can be engaged with it" (p. 9). Music performance, although recently considered an equal partner (Elliot, 1995, 2015), has generally been relegated to a less important aspect of music participation.

Christopher Small (1998) through his concept of *musicking,* suggests an alternate perspective on the discourse surrounding listening and performing. Small is critical of philosophical traditions that promote the idea that musical meaning resides uniquely in musical

objects and the relegation of performance to subordinate status. In fact, he contends that musical works exist in order to give performers something to perform and that compositions have no meaning unless they are performed. His definition of *musicking* suggests that the act of listening and performing are both action oriented, and that listening is not a mere passive reception of whatever stimuli are presented. The ritual of performance, in the context of an orchestra performing in a concert hall, is constructed through complex relationships between the composer, the conductor, the performer, the listener, and the music itself. These relationships work together to create a musical performance "in a ritual whose relationships mirror, and allow us to explore, affirm and celebrate, the relationships of our world as we imagine they are and ought to be" (Small, 1999, p. 18). Small is particularly critical of Susanne Langer's (1957) morphology theory, which states that the representation of emotions through music is unacceptable.

Ultimately, Small suggests that, given the proper conditions, both listening and performance can provide unique opportunities for induced emotional response.

> But when things come together in the right way, whether it is others playing or, on rare but doubly fortunate occasions, myself that is playing, I know the source of those feelings of elation and joy that can produce tears; it is the knowledge that *this* is how the world *really* is when all the dross is stripped away, and *this* is how I relate to it. The emotion that is aroused, in fact, is not the *reason* for taking part in the performance, but the sign that the performance is doing its job, the sign that for the duration of the performance the lived-in order has merged with the dreamed-of order. (p. 18)

Small's theory of *musicking* does not distinguish between listening and performance and contends that the emotions can be aroused by both avenues of participation. I believe that,

although the musical emotional responses in listening and performing are in many aspects similar, music performance has unique issues that require consideration for educators and community facilitators. Furthermore, I contend that neither listening nor performance is more important but that both are complimentary avenues along with a multitude of other musical experiences that can lead the participant to musical emotional responses. Music educators and community music facilitators should acknowledge the importance of emotional response as an opportunity to engage their participants in lifelong music making, and provide deliberate opportunities for participants to access these responses in a direct and comprehendible fashion.

Recommendations for Music Educators and Community Music facilitators.

This study has suggested that musical-emotional response, both through perception and induction, is an aspect of rehearsing and performing in a community band. The participants also revealed however, that these responses are conditional on several personal and situational factors, including both the embedded emotions conveyed in the music and factors outside of the music itself. Of particular concern was the finding that many of the induced emotions in response to factors outside of the music were negative, and in fact barriers to the participants achieving an emotional response that was embedded in the music. Specifically, these barriers were created by the participants feeling overwhelmed by the challenge of the music and their ability to understand the structure of the music. Here then, are a list of suggestions that music educators and community music facilitators may want to consider in order to facilitate participants successfully accessing the emotions found in the music they are performing.

1. **Educate the importance of emotional response.** Undergraduate music programs and professional development for aspiring and current music educators are encouraged to include aspects of the importance of emotional response. This education would ideally

include the recognition of both perceived and induced emotional responses, the nature of these responses, and the mechanisms that provide opportunities for the participants to experience these emotions. Music education philosophers are encouraged to include the emotional response experienced in music performance as an important aspect of participation. Music curricula developers are urged to include emotional response as an important objective of music education. This curriculum will hopefully begin to generate specific and consistent emotion vocabulary that will provide opportunities for discourse in this area. Through education, ME and CM can provide the tools and knowledge to create deliberate, accessible opportunities for participants to understand and experience emotional response through performing.

2. **Provide opportunities for emotional response**. Music educators and community music facilitators are encouraged to provide rehearsal spaces and atmospheres that welcome emotional responses to the music. Through the use of reflective journals and open discussion forums, participants are provided with the opportunity to express how they react emotionally to the music during both rehearsal and performance. These reflections by the participants will provide ME and CM with insights on how to evaluate their process in promoting accessibility for emotional response.
3. **Select appropriate repertoire.** This study revealed, without question, the effect repertoire had on emotional response. Selecting repertoire from diverse styles and genres may provide more opportunities for emotional response. Induced emotional response was determined to be a personal occurrence that relied upon many individual factors suggesting the positive implications of varied musical choices. Repertoire selection should also be varied in terms of difficulty. Amateur music educators and facilitators

need to move beyond the idea that only difficult music provides rewarding experiences for the performers.

4. **Create balance between technical proficiency and emotional response.** Numerous studies have indicated that technical proficiency and the desire to create a technically perfect performance has become the dominant goal of music education and amateur music making activities. Reimer (1994) has suggested that the technology utilized in the production of recordings has created not only an unrealistic performance standard but also a feeling of hopelessness as amateurs strive to emulate this standard. ME and CM are encouraged to expand what is traditionally considered a worthy performance. A balance between technical proficiency and the emotional response will assist participants in discovering alternate avenues for what is deemed a successful performance. For example, when rehearsing music, the director should remind the performers that a successful performance is created when both the emotional response and technical proficiency have been realized.
5. **Provide success pathways for emotional response.** ME and CM are encouraged to prepare the performers with specific strategies to allow for both performative success and emotional response. Performers may be guided, both through education and sequenced experiences, to comprehend and respond emotionally to music that presents technical challenges and structural complexities. The opportunity for emotional response must become a deliberate goal of ME and CM during rehearsal and performance. This study revealed that when success pathways do not exist, negativity, frustration, and performance anxiety become the dominant emotions experienced by the performer. ME and CM must be aware that, in some instances, the participants in performance groups are

simply unable to access the emotions found in the music due to the barriers presented by performance anxiety.

6. **Bridge the gap between listening and performance.** Focussing on the mechanisms of emotional response will provide unique opportunities for both ME and CM to demonstrate how both listening and performance activities can co-exist in providing unique and fulfilling musical experiences. For example, listening to others play might also give access to positive emotional response when that player is experiencing significant frustration because of their particular part. Listening activities can also be utilized to create an opportunity for the participants to understand the historical/social context, and structural elements of music that are being performed (Reimer, 1994). This comprehension can then provide greater access to an emotional response.
7. **Utilize emotional response as an incentive for continued participation in music.** The benefits of music education and the promotion of lifelong active music participation are endorsed by ME and CM organizations worldwide, ex., omea.on.ca., isme.org, nafme.org, etc.; however, often these associations have looked beyond the music itself to find justification for music in both education and society. Many of these benefits of music education, including learning skills, work ethic, character building, and group work can be instilled through other activities; another argument in support of music education is that music participation enhances an individual's performance in academic areas outside of music (Reimer, 1994). If the benefit of emotional development through music is discussed, it is predominantly through the lens of music therapy, social benefits, and self-identity. While all these attributes are important, it would seem equally as important to promote a benefit from music that can *only* be found in music and, as this

study reveals, an important aspect of music participation (Reimer, 1996). This study suggests that emotional response, both perceived and induced, was an aspect of music participation and that given the appropriate repertoire, opportunity, and education, it can provide a life changing experience that can only be found in music.

Limitations of the Research

The topic of this study, researcher bias, the grounded theory methodology, and the self-report survey are all potential limiting factors of this research. The study of emotions presented a unique challenge to this researcher. Many researchers in this field (Gabrielsson, 2002; Juslin, 2013; Peretz, 2001) note the difficulties of studying an area that is considered too personal and elusive. As a result, scholars are still sorting out many of the issues studied in this paper including musical induction and situational factors. The issue of verbalization from the perspective of both the participant and I created issues with translating the often unclear and contradictory emotional descriptions into consistent verbal labels. The limitation of so very few previous studies in this field, especially in music performance also contributed to challenges in this area.

As a performer, music educator and community music facilitator, I have preconceived and personal ideas about various aspects of these roles. In fact, the desire to study emotional response is a result of my experiences and desire to promote this aspect of music performance. Although I made every effort to avoid bias through anonymous self-reports and acknowledgment of bias with the participants, it is inevitable that my experiences would have some impact (positive and negative) on this study.

Methodological issues could also be considered a limitation of this study. The use of free verbal reports of emotion in this study are susceptible to differences in vocabulary and linguistic

capability. Furthermore, participants may confuse perceived emotions with felt emotions and determining this nuance was left to the judgement of the researcher.

The use of grounded theory has also been met with some criticism (Bryant & Charmaz, 2007; Charmaz, 2006). One criticism is the lack of consistent rules in creating categories and potentially forcing the data to create a predetermined theory. It is the opinion of this researcher, however, that the internally unstructured nature of grounded theory allowed the under-researched topic of emotion to become fully realized.

Suggestions for Further Research

This study was exploratory in nature as it sought to investigate the significance of emotional response in participants of a community band. The results suggested prevalence and broad themes describing the factors that affected emotional response. Based on these results it would be interesting to have further, more in-depth research pertaining to each of these factors. Studies with greater specificity may reveal a more granular explanation for barriers and promoters of emotional response. Comparative studies would also be recommended in terms of other performing ensembles in both educational and community settings. These studies could also include choirs and other performance expressions.

Conclusion

The opportunity to explore, discuss, and experience the significance of emotional response with the members of the Aurora Community Band has been a privilege for this researcher. What began as a discovery process evolved into a conversation that revealed key findings in terms of the barriers, promoters, and prevalence of emotional response. Asking questions about emotions and personal feelings would not have been possible without the trust

and openness provided to me by the members of the band. It has been my honour to give voice to their thoughts and experiences in this area of study.

The research and findings of this study suggest that emotional response, and especially induced emotional response, is beginning to find traction in the discourse of music and emotion. Central to this study, is the realization that emotional response is an aspect of performing in a community band; however, its occurrence is contingent on many aspects of participation, including personal experience, situational factors, the appropriateness of the repertoire and the ability of the participant to comprehend the structure of the music. The ability of the participants to comprehend the nuanced relationship between emotional perception and induction, as well as their struggles to describe their emotions were also interesting revelations of this study.

The broad recommendations of this study are for music educators and community music facilitators to consider the importance of emotional response when leading an ensemble, and to provide deliberate opportunities for the musicians to understand and experience what is seemingly an important aspect of music participation. The revelation that many of the emotional responses felt by the participants were generated through performance anxiety and other factors outside the music itself is also worthy of thoughtful contemplation. Ultimately CM and ME are encouraged to include emotional response, along with technical mastery and other benefits of music activity, as an equally important aspect of lifelong participation in music.

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APPENDIX A

List of Positive and Negative Emotions (Gabrielsson, 2010)

Table 20.2 Number and percentage of subjects reporting different positive feelings/emotions, ordered (approximately) from low to high arousal (Gabrielsson, 2010).

Feeling/emotion	Number	%
Peace, calm, harmony, stillness	106	11.1
Safety, warmth	44	4.6
Humility, insignificance	9	0.9
Wonder, admiration, reverence, respect	31	3.3
Solemnity, patriotism	19	2.0
Contentment, satisfaction, gratitude	86	9.0
Enjoyment, delight, sweetness, beauty	260	27.3
Joy, happiness, bliss	370	38.8
Elation, excitement, tension	92	9.7
Love, sexual feelings	39	4.1
Perfection, everything fits	32	3.4
Feeling proud, powerful	31	3.3
Euphoria, as if intoxicated, rapture, ecstasy	80	8.4

Table 20.2 Number and percentage of subjects reporting different negative feelings/emotions, ordered (approximately) from low to high arousal (Gabrielsson, 2010).

Feeling/emotion	Number	%
Feel tired, faint, exhausted, 'empty'	80	8.4
Feel lonely, abandoned, small, insignificant	6	0.6
Longing	9	0.9
Melancholy, unhappiness, sadness	82	8.6
Confusion, nervousness, tension, worry	52	5.5
Frustration, disappointment	14	1.5
Embarrassment, shame	14	1.5
Discomfort, (psychic) pain, envy, jealousy	30	3.1
Anxiety, fear, dread, despair	36	3.8
Anger, rage, hate	8	0.8
Shock, horror, terror, chaos, panic, unbearable	18	1.9

APPENDIX B

Emotion Survey

Survey to Determine the Significance of Musical-Emotional Response on Community Band Participation.

Rationale and Instructions

The purpose of this questionnaire is to invite you to reflect on being a member of a community band. The focus of this study is to determine the relationship between music-emotional response and community music participants.

The relationship between music and emotion can take two forms. The first form occurs when one recognizes emotion in music. For example, you may perform or listen to a piece of music and recognize that the music is sad but not actually feel sad. The second form occurs when one feels the emotion of the music. In this instance, the listener or performer actually feels sad when interacting with music. This study is interested in the second form of emotional response.

Please answer the following question in any way you choose. You may write, or record your answer. You may also choose to provide your responses through a face-to-face interview.

Questionnaire Completion Options
Please check which option you would prefer to complete the questionnaire.

_____ Option 1 – Written Format
Please complete the optional *Demographic Section* and return it with your written responses to the "return box" that you will find by the coat rack just outside of the rehearsal hall.

_____ Option 2 – Interview
Please complete the optional *Demographic Section* and return it to the lead researcher indicating that you would prefer to have an interview.
Please provide your name here. _____

QUESTION:
What effect does musical-emotional response have on your participation in a community band?

Please frame your answer on one or more of the following:

The musical emotional response you feel (if any) when performing in a community band.
_____
_____
_____

The specific emotions you feel when performing in a community band.

_____
_____

The **cause** of the emotional response in the music.
_____
_____

Performing in the band provides **greater** emotional responses to the music
_____
_____
_____

Your emotional response to the music **increases** as we rehearse the music more?
_____
_____
_____

The emotional response is **different** during the performance as compared to the rehearsal?
_____
_____

Specific repertoire (pieces) that have created an emotional response for you.
First Suite in Eb _____
_____
_____
Creed_____
_____
_____
Afterlife_____
_____
_____
Morpheus_____
_____
_____
Transcendent Journey_____
_____
_____

Performing in a community band as an **opportunity both to express and feel emotions** through music.
_____
_____

Include any *experiences* or *stories* that would help to illustrate your response.
_____
_____

Demographic Section
Optional: (You may complete al1 or any portion of this section as you wish.)

Gender: Male____ Female _____ Not Listed_____ Prefer not to answer _____

Age: 18-24 25-34 35-44 45-54 55-64 65+

Completed Education: High School Undergrad Degree Graduate Degree

Do you have any formal musical training/education? _____ no _____ yes

If yes, please elaborate.

_____

_____

How long have you played the instrument you perform on in the Aurora Community Band?

_____

Under what circumstances did you begin playing this instrument?

_____

_____

_____

Do you play any other musical instruments? _____yes _____no

If yes, what instrument(s) and for how long? _____

_____

_____

Can you provide a brief chronology of your experiences performing in a concert band?

_____

_____

_____

How long have you been a member of the Aurora Community Band? _____

Have you, or do you currently participate in any other community bands? ___yes ____no

If yes, what band(s) and for how long?

_____

Why did you decide to join the Aurora Community Band?

_____

_____

What are your goals as a participant in the Aurora Community Band?

_____

_____

_____

Your identity will not appear in the report, nor will any other indicator that might reveal such information.

APPENDIX C

Repertoire Difficulty Levels

Ratings (http://www.windrep.org/Ratings)

I - Beginner Level: appropriate for beginning and educational ensembles.

II - Novice Level: appropriate for novice elementary and beginning middle school ensembles.

III - Developing Level: appropriate for intermediate middle school ensembles and beginning high school ensembles.

IV - Moderate Level: appropriate for advanced middle school ensembles and intermediate high school ensembles.

V - Intermediate Level: appropriate for intermediate/advanced high school ensembles and college ensembles.

VI - Advanced Level: appropriate for advanced high school ensembles and intermediate/advanced college ensembles

VII - Artist Level: appropriate for some advanced high school ensembles, advanced college ensembles, and professional ensembles.

APPENDIX D

List of Emotions (Juslin & Laukka, 2004)

Preliminary evidence on the relative frequency of felt emotions in response to music, as estimated by the present listeners. Note: the emotions are listed from the most commonly experienced to the least commonly experienced (N = 141).

1. Happy*	23. Empathic
2. Relaxed*	24. Proud
3. Calm*	25. Spiritual
4. Moved	26. Curious
5. Nostalgic	27. Relieved
6. Pleasurable*	28. Bored
7. Loving*	29. Indifferent
8. Sad*	30. Frustrated*
9. Longing*	31. Tense*
10. Tender	32. Disappointed*
11. Amused	33. Surprised*
12. Hopeful	34. Honored*
13. Enchanted	35. Regretful
14. Expectant*	36. Contemptuous
15. Solemn*	37. Confused*
16. Interested	38. Anxious*
17. Admiring	39. Afraid*
18. Angry*	40. Jealous
19. Ecstatic*	41. Disgusted
20. Lonely	42. Guilty
21. Content*	43. Shameful*
22. Desiring	44. Humiliated

*These emotions were mentioned in free descriptions of strong experiences of music (SEM), as reported by Gabrielsson (2001, Table 19.2).

APPENDIX E

Repertoire

- **Repertoire dependant** - Sometimes no emotional response - playing technically especially when learning a new piece or if my part is boring. (R17, Q1)

- This really **depends on the piece of music**. Some evoke greater emotional response e.g. And the Multitude with One Voice Spoke or Lux Aurumque whereas popular pieces like September and Blues Brothers are just fun. (R2, Q2)

- **Disgust, or contempt when the piece is not composed, arranged or written well** for my part, e.g. fingering is difficult of drowned out by other parts of band. (R4, Q2)

- **The choices of music are key.** The choices to date have allowed for a wide range of emotional responses…from exhilaration to a sense of an ethereal experience. (R25, Q3)

- If the song is very dissonant or poorly written, then the emotional response is greater, but in a negative manner. (R4, Q4)

- I don't feel like I'm expressing music because I'm just playing music that is chosen for me. (R7, Q7)

- Godzilla was “best” example. (R10, Q7)

- Yes, but **repertoire dependent.** (R17, Q7)

- When performing and rehearsing a piece, I find that as I know and understand the piece more, I can, **depending on the piece**, express the emotions in the music through my playing. (R23, Q7)

- Pieces with memorable emotional responses. Holst, The Planets, Movement 4, Jupiter, Andante Section - this melody is used as a hymn in church and time I hear it, it provides me with a great sense of HOPE. Ross Roy - Jacob de Hann, Andante Section - a moment of quiet/somewhat sad reflection. Pieces which 'painted' vivid pictures for me: Bukley - Portait of the North, The Hounds of Spring - Alfred Reed, Vesuvius - Ticheli, October – Whitacre (R16, Q8)

- Love playing Jurassic Park - Have a visual of the movie opening, showing vista views of the majestic dinosaurs with the main theme as soundtrack. Always feel inspired as I play this piece. (R17, Q8)

- 1. With my Mom (deceased), and another place and time, when we play 'Baby Elephant Walk', one of her favourite songs when I was a child.

2. With my students, as my 7/8 Band also played 'Beauty and the Beast' - the first time we played that in January 2019 Disney Medley, I teared up. 'Tale as old as Time' made me emotionally react to missing the kids, now that I'm newly retired. Powerful stuff! (R18, Q8)

- “Two pieces from the band’s repertoire that have probably the greatest impact on me emotionally are October by Eric Whitacre and Afterlife by Rossano Galante. Both of these pieces have brought tears to my eyes and allowed me to reflect on personal events. The quiet beauty of the melodies was so powerful. Sometimes the greatest impact is felt by a soft presence.” (R16)

APPENDIX F

Features of the Music

- Happy if the piece has a **melody or recognizable tune**. (R4, Q1)
- I simply feel moved. I believe my excitement and **engagement builds as the music builds.** (R22, Q1)
- If music doesn't have a **memorable melody** I don't feel any emotion. (R26, Q1)
- From the time we play Bar 1 of the 7C Chorale warm-up, I feel peaceful because of the **rich harmonies and blending** that happens. (R1, Q2)
- **Happy when our section has a good melody/harmony** and can be heard by all. (R4, Q2)
- I feel joy and calm (stress relief). **Joy comes from the variety of melodies and harmonies.** (R13, Q2)
- **How dynamics and other elements of music are stressed or not stressed** cause me to respond emotionally to a piece. (R2, Q3)
- …if the **melody** is not captivating, I feel contempt. (R4, Q3)
- Usually the cause of an emotional response to a piece is a **lyrical melody line**, **great percussion**, a neat **syncopated rhythm**, or **even a key change**. (R8, Q3)
- Sometimes the **'resolve' or resolution of a melodic live is very satisfying**, causing an emotional response. (R12, Q3)
- I love the **interplay among the instruments**. The **low brass for example** and for example **the horns bring comfort to my soul during parts where they have the melody.** (R13, Q3)
- The **pace and speed of transitions** and the **dynamics** play a big role - just like when you talk a certain way when you are sad or angry or happy, the music gives a feeling based on what I expect sad or angry of happy to sound like. (R14, Q3)
- Sometimes it is brought on by the **nature of a melody**, other times by the **tempo and dynamic build ups**. (R16, Q3)
- **Resolving chords** (R17, Q3)
- The cause of this is always the **music and the sounds produced by the band**. (R20, Q3)

- **The blend of sounds and harmonies**, particularly when the **band builds intensity**. (R22, Q3)

- **Depending on the key** the music is written in, causes a happy or sad feeling. (R26, Q3)

- If the song is very **dissonant** or poorly written, then the emotional response is greater, but in a negative manner. (R4, Q4)

- Band pieces create much more opportunity for emotional responses because there are **so many lines happening throughout the piece**. **Harmonies** are wonderful to listen to while playing. (R12, Q4)

- Yes, when it's a great song with a **fantastic melody** or **great harmony**. (R4, Q7)

Repertoire Specific

- This was directly related to my skill and **full texture of the movements**. (R1, QR1)

- Lots of different **techniques, tempos**; amazing beginning with the lower brass. (R9, QR1)

- feeling of excitement brought on by **fast tempos.** (R16, QR1)

- high response, particularly **during the building sections.** (R22, QR1)

- There were so many **beautiful crescendos**. The **changes in tempo were exciting** and the **full sound of the band made me feel happy**, especially at the end = POWER! (R1, QR2)

- Happy - fun to listen to and fun to play, enough **tempo changes** to be interesting. (R2, QR2)

- There were some **pretty melody lines and some nice syncopations.** (R8, QR2)

- very uplifting, **different tempos and dynamics.** (R9, QR2)

- the piece itself had really nice parts and **the way instruments exchanged the melodic lines** was very satisfying and a joy to listen to. (R12, QR2)

- The beginning of this piece (12 bars of rest) made me feel anticipation (the **high pitches of the flutes and oboe** and the **slow tempo**). While I was waiting to come in, it was calming to listen. Bars 13 to 68 were of **increasing momentum** which resulted in feelings of excitement, joy and power. (R1, QR3)

- The **harmonie**s are to die for. (R12, QR3)

- calm and enjoyed the **lower instruments** in this one. (R13, QR3)
- I felt it in different ways with **dynamics, articulation and rubato timing** - I'm not showing off vocabulary - it's truly what added to emotions. (R18, QR3)
- **Harmony** (R19, QR3)
- high response - **moving, peaceful, beautiful harmonies** (R22, QR3)
- A lot of emotional impact because it is **so creepy sounding**. I felt a sense of **building excitement** as we played through this piece. (R2, QR4)
- **too dark**, disturbing (R9, QR4)
- very unusual (felt insecurity, relief at the end) at the **strange sounds**, not because I couldn't play it. (R13, QR4)
- Jarring at first, hairs on neck standing up from **dissonance** and **FF**, but then allowing that to be pleasurable as the weeks went by. (R18, QR4)
- minimal response - perhaps due to the lack of **melody**? (R22, QR4)
- The **fortissimo** and **accents** contributed to these emotions. (R1, QR5)
- Yes, this one I felt the most, especially the **uplifting theme** (triumphant) (R3, QR5)
- Contempt. Though technically challenging the **overall tune** was not memorable nor fun to listen to. (R5, QR5)
- I loved the **chord progressions** and **melody line** in this piece. (R8, QR5)
- I loved the **fast and slow parts**. The **high notes** at the 3rd page always gave me an exhilarated feeling. (R12, QR5)
- (felt in parts like I was floating above the **melody**) when we played our high fast parts. (R13, QR5)
- **Upbeat** (tempo) (R14, QR5)
- High response - a beautiful response piece with many **building parts** especially bar 101 to the end. Excitement, anticipation, pride. (R22, QR5)

Frequency of Features of the Music

	Analysis 1	Analysis 2	
Tempo	(11)	12	
Mode/tonality	(3)	3	
Harmony	(12)	12	
Pitch	(60	6	
Micro-intonation			
Contour (melody)	(17)	17	
Interval			
Rhythm	(2)	3	
Sound level (dynamics)	(13)	13	
Timbre	(13)	11	
Timing	(2)	2	
Articulation	(1)	1	
Accents on specific notes	(1)	1	
Tone attacks and decays			
Vibrato			

tempo, mode, harmony, tonality, pitch, micro-intonation, contour (is melody), interval, rhythm, sound level, timbre, timing, articulation, accents on specific notes, tone attacks and decays, and vibrato.

APPENDIX G

Practise and Experience

- We work hard at being able to play a piece well. When there is the breakthrough or "Ah ha" moment the band really does come together with a kind of synergy connected to the music. This is when I feel the emotion most strongly. When you forget about the notes and really feel the music for what it is. (R2, Q8)

- As the ensemble rehearses, week to week, my emotional responses increase. As the musical parts of the pieces improve, I feel stronger connections to my part. Greater skill = stronger emotional responses. Listening beyond myself results in greater emotional enjoyment. (R1, Q5)

- Yes, as we get better (or as I personally improve) my emotional response increases as I spend less energy concentrating on the "notes" and more on feeling the musicality of the piece. (R2, Q5)

- Once all the band can play their parts well then yes there is an increase in emotional response. At times, no amount of rehearsing changes the emotional response. It can be either a happy, or a sad or one of loathing. (R4, Q5)

- Each practice I hear something new that gives the piece more context and meaning. (R5, Q5)

- Yes. If I can get my parts down so that I'm playing phrases in context instead of just notes in sequence, I'm more likely to be responding in some way to the performance as a whole. (R6, Q5)

- My emotional response increases as we play the music better, otherwise it is just frustrating. (R7, Q5)

- Yes, particularly when the direction and intent of the music becomes more clear. (R8, Q5)

- As we rehearse more, the music gets more interesting because everyone is improving and working towards the common goal (a meaningful experience). (R9, Q5)

- Yes, especially noticeable if I miss a few rehearsals. Next time playing, music is easier to understand. (R10, Q5)

- Yes, because it gets better and better and you feel satisfied that the work you're putting in amounts to something wonderful. (R12, Q5)

- Definitely. When comfortable with the piece, we can focus on enjoying the content and not worry about learning the notes. (R13, Q5)

- Yes, I find you gain a better feel for the music as you get more familiar with it and what it is supposed to sound like which makes it clearer what it is supposed to feel like. (R14, Q5)

- Conquering the technical aspects definitely leaves the band open for appreciating the music. (R15, Q5)

- I find that my emotional response is triggered pretty early on but sometimes deepens as the quality of playing improves with more rehearsals. I have found that in many cases my strongest emotional feelings have been towards the music that initially I was not sure if I was going to like. Over time, and when difficult technical parts were mastered at least to the extent of my abilities, I ended up appreciating the musical experience the most from these works. (R16, Q5)

- Yes, once the technical challenges are mastered then you can explore emotion and musicality. (R17, Q5)

- Ha! I actually didn't read this before I wrote above (previous question). Yes, increases and changes. Sometimes depending on the mood in which I arrive at rehearsal and who else/how many is at rehearsal in a given night. (R18, Q5)

- Absolutely, as the band improves in the way they play a piece, it continues to feed into the positive emotion and continue to break down barriers of negativity as the we come together to achieve something beautiful. (R19, Q5)

- Yes, this is also true as I do become more comfortable with playing and I, along with others, can become more expressive. (R20, Q5)

- Yes, as I gain confidence in my part and the band improves in its ability to play a piece, it is more natural to engage emotionally. (R22, Q5)

- I feel emotional response to the music certainly increases as we rehearse and I feel I get to know the piece more intimately. When you find out a piece is written about something or someone and depending on what type of emotion they are trying to draw from that, sometimes that change the way you receive it. I think that also depends on social upbringing, we tend to associate certain notes and progressions as being sad or ominous or serious whereas other keys are little bit more pleasant or happy sounding. I think in the context of playing in a band at school or in any organization, there isn't necessarily an emotion because your focus is more on playing the piece. I feel like when you are learning a piece, your focus is on playing the music, you don't necessarily emote in that case because you haven't heard the piece in its entirety. Your concentration is more on the notes and the structure. (R24, Q5)

- Sometimes a piece at first is a frustration. Time and time again I have gone from the bottom to the top slowly to the point that a piece comes together in the very last practice/rehearsal. (R25, Q5)

- I think practising the music enough that I feel satisfied with the performance makes a difference. The emotional response for me can increase or change as we rehearse. (R27, Q5)

- When performing and rehearsing a piece, I find that as I know and understand the piece more, I can, depending on the piece, express the emotions in the music through my playing. (R23, Q7)

- My emotional response to music has intensified and matured with age. This is probably due to having more life experiences behind me to reflect on while performing. (R16, Q8)

- Here's a song I didn't like at first, but then it grew on me, and I felt enjoyment. (R18, QR3)

- Jarring at first, hairs on neck standing up from dissonance and FF, but then allowing that to be pleasurable as the weeks went by. (R18, QR4)

- I have a greater emotional response to the music when performing in the band because, through repetition, I know the pieces and better understand the emotions that the composers sought to elicit in listeners. (R23, Q4)

- At the beginning, when I was unfamiliar with this piece I didn't feel much. But as I became more skilled at playing it, I felt motivated and hopeful that I was understanding its meaning. (R1, QR5)

APPENDIX H

Social Context

A sense of belonging, inclusion, whole feeling, sharing in a common goal.

- I think this is the main reason I joined, because of **how I feel when playing in the band**. (R3, Q1)

- A **kinda "whole" feeling to know that the music I make is part of a larger piece**. It's quite cathartic. (R12, Q1)

- A **sense of inclusion, togetherness**. I don't have to know people personally to suddenly feel familiar with them. (R19, Q1)

- When performing in a community band I have felt an emotional response before. Sometimes the response is based on the music itself, sometimes the response is **based on my roles or the feeling of coordinating and creating something with those people around me**. (R27, Q1)

- I have enthusiasm and I feel excitement at **being and important part of a bigger 'whole'**. (R1, Q2)

- Happiness because I get to play fun music with **like-minded** people. (R5, Q2)

- Gratitude that there is a musical group which I can participate in that has **a common interest/goa**l. (R9, Q2)

- **A sense of belonging.** (R11, Q2)

- Once the piece comes together, I feel a deep sensation of accomplishment and even deeper and satisfied **when the band as a whole comes together.** (R26, Q2)

- All musical groups can create a feeling of unity within the group it has little to do with the music itself but **the unspoken connection one feels with the other players**. The experience varies but **when all players find the connection, it is incredible**. (R28, Q2)

- The **team-social feeling of creating something as a group**. Listening to and hearing the sound/music that we created is very satisfying. (R1, Q3)

- Performing in a community band as an opportunity both to express and fell emotions through music, because it is a stimulating outlet full of **like-minded** people. (R5, Q7)

- Well, I think it's a great opportunity to **feel like you are part of something** and that something can be enjoyed by lots of people (including the band)! Also can make people

accomplished to play something well or give them a sense of purpose/goals. I think it's wonderful. (R12, Q7)

A sense of pride and validation

- **I can feel happy or proud** of how we sound. (R7, Q2)
- **Validated,** as I feel I'm a valued member of the group. (R8, Q2)
- **Pride** in my contribution to overall sound. (R10, Q3)

The importance of the group coming together over time allowing for an increased emotional response.

- **As we rehearse more,** the music gets more interesting because everyone is improving and working towards the common goal (a meaningful experience). (Q5, R9)
- **As the band improves** in the way they play a piece, it continues to feed into the positive emotion and continues to break down barriers of negativity as we come together to achieve something beautiful. (Q5, R 19)
- **As I do become more comfortable with playing and I, along with others,** can become more expressive. (Q5, R20)
- As I gain confidence in my part **as the band improves** in its ability to play a piece, it is more natural to engage emotionally. (Q5, R22)
- **A sense of community**. To do something that I like with other people that want to do the same thing. The reason I like to be playing in band, is the same reason I like to go see live music, is **that collective feeling of being within the music, experiencing the music together and all the emotion with it**. In the band, you are not just a spectator, you are also participating. (R20)
- The big thing for me is about being able to play music with fellow musicians and whether we're amazing at it or not, **one of the communal aspects of it is one, a community of people who love play music for the sake of it** and two, what I really like is how a piece comes together. I'm one aspect, however there are other instruments in the band as well and when they come together, it is a really nice thing. (R24)

Emotions are amplified when performing in an ensemble.

- I think the **emotion is amplified** by everyone experiencing them together - but mostly the emotion is happiness; sadder pieces don't make me sad but instead they move me. (R3, Q2)

- **Being part of a group** (as opposed to individually performing) **intensifies the emotion** as there is a sense of a shared response. (R15, Q3)

- Practicing my own part, on my own, elicits less intense emotional responses, but **rehearsing with the entire ensemble is extremely emotional**. (R1, Q4)

- I believe a **group of people will feed off each other**, when it comes to emotional response. (R2, Q4)

- Certainly, **performing as a group** vs playing solo **is much more rewarding** as the balances of the various instruments/dynamics adds much more depth to pieces. (R9, Q4)

- **Band pieces create much more opportunity for emotional responses** because there are so many lines happening throughout the piece. (R12, Q4)

- Being an "active" rather than "passive" participant allows a personal response through playing interpretively and **feeding off of other players' emotional responses.** (R16, Q4)

- There is something about the **live sounds and being submerged inside all of the sounds**. (R20, Q4)

- Yes, **playing as a team increases the response**. (R22, Q4)

- …the emotions in the music are intensified when experienced with others. (R4, Q8)

- I play mainly to play music with other people. However, I believe I enjoy this, in part, due to the emotional component. **The point of playing with other musicians (creating music that I could not play on my own) increases my emotional response.** (R22, Q7)

- I would compare it to watching live music being performed, **the emotions in the music are intensified when experienced with others**. (R3, Q8)

- When I practice on my own, I don't have an emotional response; **when I play in a group, particularly during our performances, I do**. (R22, Q8)

APPENDIX I

Performance Anxiety

Technical Challenges

- When performing or rehearsing, I'm usually **too busy counting and reading notes** to be aware of any emotional response to the music. (R6, Q1)

- Fear if part played is exposed and **hard to maintain a good quality sound.** (R4, Q2)

- What I am aware of is a cycle that goes something like this. Hope this piece goes well. Fear or **dread when approaching a passage** I regularly mess up. Resignation when encountering a passage I know I cannot play. Satisfaction and sometimes dissatisfaction when a piece is completed. (R6, Q2)

- I do feel **momentary stress when certain parts are exposed and the section depends on**. I guess there is a constant suspense you could say that after a piece goes well the stress disappears and is replaced with exhilaration and usually happiness. (R12, Q2)

- To elaborate on the **stress of playing during a performance or when there's a really exposed par**t - throughout my entire musical career (?), I've found that stress basically ruins almost all emotion I get from a piece. (R12, Q8)

- Not necessarily, most of the time I am **concentrating on listening to the other instruments that share same phrases as mine in order to play correctly.** (R26, Q4)

- Not always because I become **more focused on tuning/balance/blend than how music makes me fee**l. (R,5 Q4)

- Excitement from "getting" my part. **Fear of unintentional solo.** (R10, Q3)

- I become less emotionally involved during a performance because **I'm more concerned with tuning, tempo and blending my sound**. (R5, Q6)

- **The difficulty of the music has an impact on the emotional response**. (R18, QR1)

- Bar 1 of "Chaconne" **was pure fear and anxiety for me, because my section was so bare.** It got better but even in the final performance I was afraid. (R1, QR1)

- Even though the solo 8 bars **were scary/frustrating**/ a growing curve… (R18, QR1)

Desire to perform well restricts emotional response.

- **Occasional anxiety due to wanting to perform** well and wanting others to perform well. (R23, Q2)

- Most of the time I experience performance **anxiety hoping to play the pieces correctly and nicely**. Therefore, not feeling any emotions. (R26, Q2)

- Yes. **If I can get my parts down** so that I'm playing phrases in context instead of just notes in sequence, I'm more likely to be responding in some way to the performance as a whole. (R6, Q5)

- Yes, **performances are more stressful.** I'm even more cautious about making mistakes and the change in the room sound in venue upsets the balance of the overall sound that I've become accustomed to in the rehearsal. (R6, Q6)

- More often than not, however, **I'm concerned about the quality of sound were producing or about really messing up**. When I have that worry I think less about the beauty of the music. (R8, Q6)

- However, since **performing is much more stressful**, it is hard to appreciate the music compared to when I'm at rehearsal. (R12, Q6)

- During a concert **performance, I am so focused on playing well** that I keep my emotions at bay. Performance anxiety gets in the way. (R16, Q6)

- During performance, I **am more careful to be technically accurate** and this sometimes compromises emotional playing. (R17, Q6)

- Yes**, fear of failure.** (R26, Q6)

- Definitely possible but I think **one would have to be a better musician than I am** to do it in real times and with any sort of consistency. (R6, Q7)

- Sometimes the response is of **frustration if I haven't rehearsed enough.** (R20, QR1)

APPENDIX J

Music Therapy

- I think it's because many different people are brought together by a similar interest and **feel safe** to enjoy doing what makes them happy. (R19, Q3)

- For example, when caring for my father in t hospital in November and December, our rehearsals (and practicing) **SAVED my mental health and wellness**. When illness and health are so 'out of your control' you realize how precious life is. Sadness, anger and unpleasantness can take over your attitude and personality, but given the chance to perform music (that is meaningful, harmonic, melodic, upbeat, rhythmic, happy and joyful) **then life is bearable**. Performing in a community band makes me **feel grateful and appreciative of the emotional benefits that I get from the music. (R1, Q8)**

- It sometimes feels **therapeutic** to play through a piece with a group of people who are having the same experience. There is something **comforting** yet also **invigorating** about this **shared experience in a community band**. (R2, Q7)

- At one point my mother was unwell and I was concerned that she might pass away. **I could explore and express my emotions of sadness and despair through some of the pieces I was playing in the band**. These were emotions I felt I couldn't otherwise share in fear that my loved ones might become worried about me. (R8, Q8)

- Strongly agree. ACB has provided me with an outlet that **helps me deal with some difficult personal events that have happened**. (R16, Q7)

- During an RHPO rehearsal in 2018, we were playing a version of Somewhere Over the Rainbow. Our dog Memphis had recently been put down. I thought of my dog, and actually thought I saw his reflection in the window behind me at one point during the song. (R27, Q7)

- **The stress from day to day society diminishes** when I play music and I value the positive ??, preferring that it remains dominant. (R19, Q4)

- I think that's true - and it can be a **distraction for from life challenges**. (R1, VSQ6)

- For sure, just as it can be said that sometimes "withdrawal" feeling rise during sad or tragic times within one's life… Being part of a band is an **excellent diversion or outlet** to be expressed with certain pieces of **camaraderie** within your section. (R2, VSQ6)

- Absolutely. My girlfriend from Aurora died Saturday morning. She had a lung transplant a month ago and was improving, but then went into cardiac arrest unexpectedly. All that to say that I **found yesterday's rehearsal cathartic.** (R12, VSQ6)

- As I've mentioned earlier, performing in our community band has been an experience that has **'saved' my emotional state for the past two years.** Having quality music to work on and polish gave me opportunities to **feel sorrow, helplessness, gratitude and love as I cared for my father until he passed**. Music performance got me through many days. It gave me permission to feel how I felt, with a 'purpose' (being part of the group). Music performance (as a teacher/conductor) has allowed me **to explore and express emotions during many other difficult personal times in my life** (ie. divorce, parenting, health, etc.). The safe environment, at the time, was being at work/school which is similar to being a member of a community band. (R18, VSQ6)

Qualified Responses

- I haven't had this experience myself - however during difficult personal times I find music - and playing with a group of musicians particularly, to have a **possible effect**. It's a **healthy diversion** and it **lifts the spirit**. (R3, VSQ6)

- This is an interesting point - I certainly hope the answer is "yes." The conductor has some role in this and in my view all conductors of community ensembles need to be sensitive to what the music might bring up for players and create a safe space. (R5, VSQ6)

- "Safe environment," that's an interesting word choice. Music can be a way to express personal emotions in a…cathartic manner! Definitely. But music making does not always take place in a safe environment. To be honest, I've never really thought of music performance as..."safe environment." It's an exceptionally transparent and vulnerable place I think. (R8, VSQ6)

- Yes, especially if a piece reflects my mood. (R15, VSQ6)

- Agree, being with my fellow musicians helps with consoling and being part of a group. (R16, VSQ6)

APPENDIX K

Difficulty Describing Emotional Response.

Difficulty Describing

- Yes, it is a very good way to allow emotions to be expressed in **a way that cannot really be defined**. (R6, Q8)

- Either way, it's **difficult to describe** how this or any other emotionally evocative music speaks to me beyond stating that it seems to speak to me on some deeper level; **to express what I cannot**. (R24, Q8)

- I felt a strong emotional response from the entire performance, but in particular during this one song, Green Rose Hula. **It's hard to explain** - it was just so pure, and I felt a connection with the performers and the earth. Totally unexpected, maybe the most impactful live performance I have ever witnessed. (R27, Q8)

- For sure, feelings are complex and so **sometimes it's hard to put words to what you are actually feeling**. **They might feel something and not be able to explain** it, so that might be another reason why they have a hard time recording what people feel, **if they can't explain it.** You can say its happy or its sad but to put any other shades of different emotion between all of that in more complex types of emotions, **it's harder to describe.** (R26)

- I think it is in this depth analysis where you sort of have to try and really understand what it is that you are talking about, **it's tough**. (R24)

Terminology Confusion

- This brings to mind words like majestic, triumphant, cheerful, flowing. Are these expressions of an emotional response? **I'm never quite sure.** (R6, QR1)

- I don't feel much emotional response. Particular songs I will find moving. (R7, Q1)

- I would consider my response to performing in the band more feelings vs. emotions. (R15, Q1)

Minimal Response

- I am a literal individual so to be honest I wasn't aware that I could experience an emotional response to music. I do however recognize emotion in music. (R9, Q1)

- Disagree, most of the time cannot hear the full band performing, not able to experience what audience do. (R26, Q7)

- I think this didn't create much of an emotional response for me…it was pretty but felt way too formal or classical..? (R12, QR1)

No Answer (from all surveys)
Q1 11, 23, 24 (3 of 28 = 11%)
Q2 21, 24 (2 of 28 = 7 %)
Q3 3, 9, 11, 15, 24 (5 of 28 = 18%)
Q4 24 (1 of 28 = 4%)
Q5 23 (1 of 28 = 4%)
Q6 15, 24 (2 of 28 = 7 %)
Overall 9%

APPENDIX L

Evidence of Induction

Evaluative conditioning refers to a regular pairing of a piece of music and other positive or negative stimuli leading to a conditioned association. For example, **a specific piece of music may have occurred repeatedly with a person or event that made one feel happy**. Over time, through repeated pairing, the music will eventually arouse happiness even in the absence of the person or event.

- Playing music which is familiar and is linked to certain past emotion can resurrect the emotion. Certainly, for me the Holst would come into that category. Some previously unknown music can also stir deep feelings. i.e. Morpheus and Creed being a part of the moving chord pattern. Parts of Festive Overture have a similar affect. (R28, Q1)

- With my Mom (deceased), and another place and time, when we play 'Baby Elephant Walk', one of her favourite songs when I was a child. (R18, Q8)

- This song brought tears to my eyes most times because YRDSB Enrichment Band Camp plays it many times over the years, a camp I've been involved with, therefore connection. (R 18, QR2)

- Holst, The Planets, Movement 4, Jupiter, Andante Section - this melody is used as a hymn in church and time I hear it, it provides me with a great sense of HOPE. (R16, Q8)

Episodic memory refers to a conscious recollection of a **particular event** from the listener's past triggered by the music (Baumgartner, 1992). When the memory is evoked, the emotion associated with the memory is also triggered. Episodic memories can evoke **nostalgia and pride** (DeNora, 2000), as the music may bring a sense of self-identity and belonging. Data suggest that episodic memory is one of the most common sources of emotions to music in everyday life (Juslin et al., 2008)

- Strong emotional response - brought me close to tears at times. It made me think of my sister's passing this year. I felt her presence at times when the band was rehearsing this piece. (R16, QR3)

- With my students, as my 7/8 Band also played 'Beauty and the Beast' - the first time we played that in January 2019 Disney Medley, I teared up. 'Tale as old as Time' made me emotionally react to missing the kids, now that I'm newly retired. Powerful stuff! (R18, Q8)

- Yes, I had a personal connection to this song since I performed it in grade 7. (R3, QR2)

- Playing with the community band is a terrific opportunity to achieve the uplifting feeling that had been lost since high school in the seventies. (R25, Q1)

Visual imagery refers to inner images of an emotional character conjured up by the listener through a metaphorical mapping of the musical structure (Osborne, 1980). "A slowly ascending passage may evoke a visual image of a beautiful sunrise, which may induce feelings of joy and optimism" (Thompson, 2009, p. 137)

- 1st Movement: joyous excitement, 2nd Movement: fun to play so very happy and excited emotion. 3rd Movement: prideful feeling, because of it being a March and sounds nationalistic like something played when children come back from war. (R2, QR1)

- Hearing that section in the Chaconne in different sections throughout made me feel joy and comfort (like coming home). (R8, QR1)

- Love playing Jurassic Park - Have a visual of the movie opening showing vista views of the majestic dinosaurs with the main theme as soundtrack. Always feel inspired as I play this piece. (R17, Q8)

General Associations

- If its music that is accessible, then it can trigger memories or associations. (R4, Q3)

- Some music that is written as an eulogy or in memory can evoke sadness. Music that brings back memories can also generate emotions. (R8, Q3)

- Association with previous event or memory. Often associated with a visual. (R17, Q3)

- Understanding the meaning of the song (ex. Amazing Grace). (R22, Q3)

- Yes, I had a personal connection to this song since I performed it in grade 7. (R3, QR2)

APPENDIX M

Validation Survey

Survey to Determine the Significance of Musical-Emotional Response on Community Band Participation.

The purpose of the initial questionnaire (December 2018) was to invite you to reflect on being a member of a community band. The focus of the survey was to determine the significance of musical-emotional response on your participation in a community band.

In the qualitative research I'm doing, an important factor in establishing a strong argument is receiving input from participants all along the research path. From the initial survey, I took your comments and organized them into themes. I would now like to hear your input on these themes. Please comment as you see fit. For example, do you agree or disagree with each of these categories? Do you have any further comments of these ideas?

Finally, I have two further questions I'd like your feedback on.

Thank you once again for supporting my research.

Themes

Emotional response to the music is amplified when performing in an ensemble.

_____
_____
_____
_____

Performance anxiety and technical challenges when performing the music are a barrier to emotional response.

_____
_____
_____
_____

The musical elements (articulation, dynamics, melodies, chord progressions etc.) are significant factors in creating emotional response when performing.

_____
_____
_____
_____

Emotional response is repertoire dependent. Factors such as the challenge of the music, like/dislike of the music, and understanding of the music has an impact on emotional response.

Please turn over.
Emotional response is triggered by previous experiences with the music.

Music performance allows participants to explore and express emotions during difficult personal times in a safe environment.

Describing emotional response to music is challenging because it is difficult to explain.

Additional Questions

Reflecting on the music that we have been rehearsing and performing since January of 2019, please take a moment to describe any significant emotional response you have had to this music. Did any piece in particular stand out as emotionally significant? If so, could you describe your emotional response to the music? What created the emotional response?

Do you feel that your emotional response to the music we rehearse and perform is a significant aspect to your continued participation in the community band?