Seniors' participation in an intergenerational music learning program

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DEDICATION

This document is dedicated to the students (of all ages) of the Midsize Secondary School music program, Midtown, Ontario, Canada.

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Abstract

Intergenerational programs that bring together young people and older adults have been the subject of investigation in recent years. However, there is little research on the topic of intergenerational education programs, and virtually no research on collaborative, intergenerational music education programs in public school settings. This study sought to capture senior citizens' reflections on their experience as co-participants with adolescents in an Ontario Ministry of Education fully-funded daytime instrumental band program. This program has been running continuously and successfully at a high school since 1994. The site is a rich source of information about the ways in which seniors interact musically, socially and educationally with their own age cohort and with adolescents in this co-learning environment. Qualitative data were gathered using tools of ethnography including participant observation, interview and document analysis, while quantitative data regarding demographic and other information about participants' backgrounds, experience, practice habits and so forth were gathered by means of a questionnaire. An instrumental case study approach was used to investigate the associations of young and old both in social and learning contexts in a broad sense, so that the findings would not be limited to the specific interactive associations that occurred in a music learning

and performance environment, but could be applied to other intergenerational associative situations. The study reports on the personal, social and intellectual benefits that senior participants divulged as they reflected on their participation in an intergenerational instrumental music program. The study concluded that an active daytime high school music program that included senior citizens as registered music students, which supported the interaction of young and old as equals in music learning activities, resulted in a greater understanding, acceptance, care, respect and appreciation of one age group for another. Recommendations for social policy regarding support for intergenerational, collaborative, publicly funded educational programs are offered.

ABRÉGÉ

Les programmes intergénérationnels qui réunissent jeunes et aînés ont été l'objet d'études au cours des années récentes. Cependant, il existe peu d'études sur les programmes d'éducation intergénérationnelle et pratiquement pas de recherche sur les programmes en collaboration intergénérationnels d'éducation musicale dans des écoles publiques. La présente étude avait pour objectif d'obtenir les réflexions d'aînés concernant leur expérience de participation, en collaboration avec des adolescents, à un programme de jour d'ensemble instrumental entièrement subventionné par le Ministère de l'Éducation de l'Ontario. Il s'agit d'un programme offert sans interruption dans une école secondaire depuis 1994 et ayant connu beaucoup de succès. Le site constitue une source précieuse de renseignements sur la façon dont les aînés réagissent tant sur le plan musical que social et éducatif avec la cohorte de leur propre âge et avec des adolescents dans un environnement d'apprentissage en commun. Les données qualificatives ont été recueillies au moyen d'outils d'ethnographie y compris l'observation des participants et l'analyse d'entrevues et de documents, alors que les données quantitatives se rapportant aux informations démographiques et autres, sur l'origine, le milieu et l'expérience des participants, leurs façons habituelles de s'exercer à la musique et ainsi de suite, ont été obtenues en utilisant un questionnaire. Une approche d'étude de cas

instrumental a été employée pour examiner les associations de jeunes et d'aînés dans des contextes tant sociaux que d'apprentissage et ce, dans un sens très large, de sorte que les résultats ne soient pas limités aux associations d'interaction spécifiques à un environnement d'apprentissage et de performance de la musique, mais puissent s'appliquer à d'autres situations d'association intergénérationnelle. Les résultats font état des bénéfices personnels, sociaux et intellectuels divulgués par les participants aînés lors de leurs réflexions sur leur participation à un programme intergénérationnel de musique instrumentale. L'étude a conclu qu'un programme de musique ayant lieu le jour dans une école secondaire en activité, programme incluant des aînés à titre d'étudiants de musique dûment inscrits et appuyant l'interaction entre jeunes et vieux sur un pied d'égalité dans le cadre d'activités d'apprentissage musical, a eu pour résultat une meilleure compréhension, acceptation, attention, respect et appréciation de la part d'un groupe d'âge envers un autre groupe. Des recommandations sont offertes concernant des politiques sociales à l'appui de programmes éducatifs de collaboration intergénérationnelle financés par des fonds publics.

Prologue

In January 1994, I initiated a music instruction program for seniors (retired men and women) and other non-retired adults, teaching them to perform on wind instruments in a concert band setting. This half-day program has run for the last twelve years at Midsize Secondary School in Midtown, Ontario, five days a week. There are over 70 students in the program, most between the ages of 65 and 85. It is a fully funded program sponsored by the local school board and the Ontario Ministry of Education. The adults register for the course in the same manner as the adolescent students at Midsize Secondary School. Under my leadership, the seniors and adults in this program have learned to read music notation and develop practical skills on wind or percussion instruments. The band performs many concerts during the academic year and continues each summer to rehearse and give concerts outside of the school. The Adult Band, as it is known in the secondary school frequently performs with the adolescent band in class and concert settings.

This site is rich with information concerning seniors as active learners and forms the context for my research. By studying these people in this learning environment, we may be able to gain insights regarding

learning programs for seniors and but more particularly, insights regarding intergenerational learning and interactions.

In this thesis, the terms 'senior' 'older adult' 'old' and 'adult' are used interchangeably in reference to those persons over eighteen years of age who are enrolled as music students at Midsize Secondary School.

Chapter 1 Introduction/Rationale

The challenges, rewards, and thrills of being involved in a performing art are numerous and positive. Since the act of music learning may also involve the act of performing, it may also include collaboration with other musicians and audiences in communicative, physical and social ways. Actions and associations of these types can occur during performances, classes and afterwards in social settings, which can affect ones' quality of life, (Freiberg, 2002; Flowers, 2001; Coffman, 2002). Many seniors missed the opportunity to learn an instrument in their adolescence. Some missed their chance due to the lack of available funds, access to training, lack of time due to the necessity to focus on activities deemed more important, such as career training for financial stability, the raising of children or other social responsibilities. Also, for many of the seniors in their late seventies or older, the intense drain on economic, physical and spiritual resources that they experienced before, during and after the Second World War is immeasurable.

Many recent studies have shown that older persons have the capability for and interest in continuing to learn new things without having their increasing chronological age linked stereotypically to the decline of

their mental learning abilities. (Schaie, 1990). As Glendenning (2004) points out "there is now general agreement that both physical and mental activities are essential ingredients for quality of life as we grow older. As many authors have argued for some time, (see, for example, Belsky, 1988, 1990; Dychtwald, 1990; Evans, Goldacre, Hodkinson, Lamb, & Savory, 1992; Groombridge, 1989; Shaw, 1991; Oberg, 2004; Alfano, 2008), the physical and intellectual active engagement of seniors is becoming more and more recognized as a worthwhile and beneficial endeavour. Newly found skills may also enhance a person's contribution and participation within their community.

Glenndenning (2004) states that "those who have responded to the educational needs of older adults since the 1970s have discovered that policy makers have paid only lip service to the international movement for education for older adults and in few countries has public funding been made available" (p.527). He notes that the government of France has been an exception. In 1971, the government of France passed legislation that addressed this issue. The legislation stipulates that French universities must be open to all citizens. As a direct result of this legislation, the Universités du Troisieme Age (U3A) was created in 1973 with the following objectives:

- To contribute to the raising of the standard of living of elderly people by health-building activities, sociocultural activities, and research;
- To contribute to the improvement of living conditions of elderly people through multidisciplinary research.... and by the dissemination of information;
- To help private and public services and business through cooperative activities in training, information, and applied research (Phillipson, 1983);

This legislation was part of education reforms undertaken by the French government that started in 1966 with the formation of university institutes of technology. "These [initiatives] represent a major aspect of the attempt by French policy-makers to introduce more effective methods of instruction and evaluation into the universities and to render them more responsive to the needs of the society and the economy" (van de Graaff, 1966, p. 189).

Closer to home, a successful education program in place for many years in the United States is Elderhostel. Elderhostel was founded in 1975 to offer non-credit courses to people over the age of sixty and is

established as residential college programs on many university campuses. These courses utilized campus facilities but ran independently from the regular young adult student body. Elderhostel programs are for the most part, age-segregated exclusively for participants fifty-five years of age or older. Many Elderhostel programs operate in places other than university or college campuses and younger persons can participate in an intergenerational program that pairs them with an older family member or close friend. An important factor to note, Elderhostel programs are not free of charge and therefore, these programs create an accessibility issue based on financial standing of potential participants. Although the inclusion of seniors enrolled as 'regular' students has been supported by offering reduced or free tuition, seniors have not been attracted to these courses to the extent anticipated.

Moody (1988) offers some reasons for the lack of seniors' participation in regular degree granting courses. He suggests that perhaps many seniors do not know enough about what is offered; they may lack transportation; or they may find the campus environment with a majority of young students to be intimidating. He estimates that the numbers of seniors registering in 'regular' courses with younger adults is about one percent of the existing senior population. However, it must be

noted that this reference is quite old and more recent statistics could not be found. Moody suggests that the most important reason "is that older people simply do not want the kind of learning offered by conventional higher education" (p. 206). He explains that, "regular courses involve testing, grades, and competition. They generally make no provision for drawing on the life experience of students or allowing time for extended discussion, reflection, or self-paced learning" (p.206).

The McGill University Centre for Continuing Education offers interest-based courses for seniors, taught by other seniors who are involved also as members and learners in the McGill Institute for Lifelong Learning (MILL). The Institute boasts 700 members (mostly seniors) and yet, except for sharing office space with McGill University's Centre for Continuing Education, it remains an age-segregated learning environment, which also requires fees for enrolment in courses.

The problem of age segregation in education may also be viewed as a result of how North Western European and North American societies perceive the justification for the support and funding of formal education. Williams and Nussbaum (2001) surmise that "people wedded to the notion that education is primarily provided to train workers for employment would undoubtedly argue that money and resources should not be wasted on the

education of those who do not have enough years ahead of them to pay their debts back by being productive workers" (p.213). Regarding seniors and their inclusion as students in publicly funded schools, Williams and Nussbaum contend that the current attitudes toward public education will have to be modified socially and politically.

Moody (1988) argued in favour of intergenerational education. He explained that, "Education should not be viewed exclusively as an instrumental activity tied to productivity in a monetized marketplace. Education is an arena where young people and old can meet, where the gap between generations can, in part, be 'bridged'" (p.7). Still, the majority of learning by older adults continues to be undertaken in age-segregated environments. Manheimer (1997) gives four reasons that may explain why seniors may choose to participate in age-segregated learning programs:

1. Commonality and greater likelihood of peer support through mutually perceived cohort and life course development tasks
2. Practical matters such as convenient daytime scheduling, length and frequency of courses and semesters, affordable costs, simpler registration procedures

3. Curriculum shaped to meet the intellectual, vocational, recreational, social and, perhaps, spiritual interests of participants
4. Opportunities for seniors to exercise a degree of control and leadership in influencing organizational and curricular aspects of programs they join on a voluntary basis. (p.86)

The program at Midsize includes all of Manheimer's components as well as the added feature of having the classes taking place in an active high school, which allows for the inclusion of adolescents as music learners. The following quote by Manheimer (1997) emphasizes that inter-generational fellowship, which is present in the Midsize music-learning program, plays an important role as a 'central activity' in the learning process.

> Education (the process of acquiring new skills and information, gaining insight and self-knowledge) is central rather than peripheral to the activity and contents of these programs. Learning about oneself and about the conditions of life of an older or younger person are by-products of programs that bring generations together. Additionally, co-learning programs seek to promote and enhance the learning of skills and the development of a body of knowledge by drawing on the fellowship fostered between younger and older persons to illuminate a particular subject matter. (p.80)

Intergenerational education programs bring young people together with older adults for educational purposes. Such programs have been receiving greater attention in recent years (Dupuis, 2002). Studies have produced only limited information about the experiences of participants, from their perspectives and the potential benefits these programs might provide. The research involving multi-age cohorts in learning or even associating with each other outside of family contexts is quite rare and even rarer still is a naturalistic setting where all age groups interact without one group having a dominant role over another group.

The Midsize music program is a research site, which engages adolescents, adults, and seniors as classmates, colleagues, and equals in a learning environment that is very similar to what Manheimer suggested. This inquiry not only addresses issues concerning intergenerational association and communication, but also explores music learning on topics such as personal and social identity, age stereotyping and ageism. The inquiry proceeds on the following assumptions.

1. For many seniors who did not have the opportunity to learn to play a musical instrument in their early years, the opportunity to do so is the fulfillment of a lifelong desire or goal.

2. The inclusion of seniors as registered students in Ministry of Education accredited programs is consistent with the principles underlying the initiatives of publicly funded and supported Later-Life Learning endeavours such as the Universites du Troisieme Age (U3A) in France and Great Britain.
3. Interaction and association of multi-age cohorts is a positive alternative to age segregated programs.

The over-arching research questions are:

1. How does being involved as a music learner in an active high school affect seniors' participation and sense of contribution to their community?
2. Since this site has multi-age cohorts interacting with each other daily as music learners, do such experiences have any effect on seniors' attitudes perceptions and opinions towards adolescents?
3. How does the frequency of association between adolescents and seniors, affect seniors' perceptions of their social group identity and their own personal identities?

This study explored these questions by seeking the voices, opinions and interpretations of the seniors who participated in the music-learning program at Midsize Secondary School. I observed and documented the interactions of seniors with seniors, and seniors with adolescents, in the naturalistic setting of Midsize Secondary School as a whole as well as in the music room. An example of the whole school used as a research site is the observation of the seniors as they negotiate the hallways just before the start of a class. The halls are crowded, loud and busy with adolescent activities. Students are at their lockers getting books, talking and laughing with each other. 'Young lovers' are kissing each other like they are departing forever and there's the slamming of locker doors with students whizzing past the slower, older persons who are trying to either get to the music room or to the washroom. The school is a very exciting but also a very different environment compared to the energy level of the local seniors' activity centre. The school is a site designed for and occupied by an adolescent age group. Adults or seniors who are not accustomed to this setting, can easily feel out of place and overly noticed, by virtue of being so visibly different. Perhaps we may have examples of our own experiences in life of feeling uncomfortable or 'standing out' due to physical appearance associated with age could be

cited. My study of the intergenerational music-learning environment at Midsize, which fosters an increase in social interaction of non-family multi-age groups, may be beneficial in effectively altering our perceptions of aging, learning and intergenerational interaction. Perhaps, the frequent and regular association of different age groups leads to re-conceptualizing how we relate to our own age group and other age cohorts. At Midsize, there are different age groups that learn, interact, socialize and communicate with one another repeatedly on a daily basis for many months and sometimes, years. In the music classroom, both age groups are involved in learning something new together. Their commonality is their inexperience as performing musicians and their desire to learn. In the Midsize context, intergenerational learning occurs in an environment that supports the development of communication and social interaction between two distinctly different age groups through the common objectives of learning to play an instrument, to read music, to follow a conductor's gestures and to perform in concerts. The regular interactions of adolescents and seniors in a learning environment, where all participants have common goals, may foster greater communication and a better understanding between the two age groups.

An educational environment in which seniors and adolescents learn music together on a daily basis is also a site for the study of intergenerational interpersonal interactions and communication. If teens learn and associate with seniors on a daily basis in an environment in which all are learning together and have common goals, how will it influence their attitudes about 'old people'? How does the interaction between old and young in a learning environment differ from that of familial associations of grand children and grand parents? Midsize is a forum that increases communications, associations and interactions of multiple age groups. My study of these social interactions was undertaken to gain a greater understanding of the value and benefits of intergenerational learning sites as communities of musical practice (Russell, 2002). As a naturalistic site for research, Midsize provides opportunities for interaction between age groups that, as Williams and Nussbaum (2001) suggest, has not been systematically studied.

Chapter 2 Conceptual-Theoretical

My conceptual framework for this research project is underpinned by the social theory of learning of Etienne Wenger and the categories of intergenerational programs identified by Jerry Loewen.

A social theory of learning and the notion of Community of Practice

Wenger's social theory of learning describes four components that "are necessary to characterize social participation as a process of learning and of knowing" (1998, p.4). These components are; meaning, practice, community and identity; and they may be summarized as follows:

> Meaning refers to our experience of life and the world, and practice refers to our shared historical and social resources. Community refers to the social configurations in which our enterprises are defined as worth pursuing, and our participation is recognizable as competence. Identity has to do with the ways in which learning creates personal histories for us in our communities. "Practice"– characterized by mutual engagement, joint enterprise, and shared repertoire – is the source of coherence of community. (Wenger, 1998, p. 3)

The Midsize intergenerational music-learning program is conceptualized as a Community of Practice as described by Wenger

(1998) and more specifically as a Community of Musical Practice by Russell (2002).

Wenger (1998) explains that "Communities of practice are an integral part of our daily lives. They are so informal and so pervasive that they rarely come into explicit focus, but for the same reasons, they are also quite familiar" (p. 7). Wenger's notion of communities of practice is derived from his research of interactions between people in work related environments. He explains, "Workers organize their lives with their immediate colleagues to get their jobs done. In doing so, they develop or preserve a sense of themselves they can live with, have some fun, and fulfill the requirements of their employers and clients" (p. 6). He makes the point that it is the workers' day-to-day associations with each other that form these communities of practice. Wenger explains that associations of people, either in family, clubs or schools can also be described as communities of practice. Russell (2002) adopted Wenger's notion of community of practice as a framework for interpreting the singing expertise in the Fiji islands as a social learning phenomenon. She explains that the widespread ability to sing in harmony can be attributed in large part to the support provided by Fijian communities of musical practice. She describes this support as "constellations of communities of musical

practice" (p.5). Essentially, wherever there are people, there is song. On boats, in church, houses, schools and busses, members of families, workers, students, each aspect of community provides support for singing. The intergenerational music program at Midsize can be described as a Community of Musical Practice. This program is a multi-layered collaborative learning site that promotes community, music learning and intergenerational interaction.

A community of musical practice: The high school as an intergenerational music-learning environment.

Wenger's four theoretical constructs offer a useful framework for understanding intergenerational learning in the Midsize context. The four constructs are Meaning, Practice, Community and Identity.

Meaning

> Meaning is a way of talking about our (changing) ability - individually and collectively – to experience our life and the world as meaningful. (p.5)

There is an innate connectedness that occurs among musicians during performances that reaches a level of communication that is uncommon in our everyday lives. The 'changing ability' can be said to

represent how each person experiences the act of learning in a high school as meaningful life experiences, both individually and collectively. It is a community of practice that oversteps traditional age cohort associations such as school (adolescents) work (middle-aged) and leisure activity (seniors) by combining all of these age groups together in an intergenerational learning environment that provides the participants a forum in which to share conversations, knowledge and life experiences. As Wenger (1998) explains, it is these associations, whether, in family, work, play, clubs and the participatory action that these activities involve, require a *negotiation of meaning.*

> Our engagement in practice may have patterns, but it is the production of such patterns anew that gives rise to an experience of meaning.....All that we do and say may refer to what has been done and said in the past, and yet we produce again a new situation, an impression, an experience: we produce meanings that extend, redirect, dismiss, reinterpret, modify or confirm – in a word, negotiate anew – the histories of meanings of which they are part. In this sense, living is a constant process of *negotiation of meaning.* (p.52)

At Midsize, the band may rehearse the same piece over and over again. Each time is new. It is not like the first time it has been played, nor is it like the last time. Whether, better, worse or similar, each time the piece is played, it is different. It is new. In a band, the negotiations of

meaning are musical, physical and social. Performing music is not an isolated activity that can be separated from other experiences in the band. It is the collaboration of humans together in action, as a community of musical practice that provides us with the tools to "negotiate anew." The interaction of age groups as they develop of their musical skills both individually and collectively can provide meaningful life experience both by acts of producing musical sounds and by acts of social interaction of young and old in this music producing activity.

Practice

> Practice is a way of talking about the shared historical and social resources, frameworks, and perspectives that can sustain mutual engagement in action. (p.5)

This 'mutual engagement' in music learning creates a forum for the social learning and sharing of personal perspectives and histories. It is the practice of participation that sets the interaction processes in motion. Wenger describes participation as the "social experience of living in the world in terms of membership in social communities and active involvement in social enterprises" (p.55). In this site, learning has two major components that are set in motion by the act of participation. First,

the negotiation of new musical meanings between musicians in performance as an ensemble and second, the negotiation of new social meanings concerned with age issues brought forth through the interactions of young and old persons.

In performing ensembles communication is embodied since the ability to communicate verbally is limited. Talk is replaced by eye contact, body motion (used to emphasize phrases, entries, dynamic levels) the auditory and visual movements that signify breathing and the production of sounds on instruments. All of these embodied signals are transmitted continuously among musicians in an ensemble so that the result gives the impression that the musicians combine to form a new living entity, the ensemble itself. In this way, the music making is a practice and a meaningful experience. 'Mutual engagement in action' is represented by the involvement of persons collaborating in a performance. The activity of creating performance in a music group of multi-age participants involves the sharing of musical knowledge and experiences. The sharing of knowledge is reciprocal regardless of age. The mutual exchanges of music information and skills are good examples of reciprocal relations and interactions in intergenerational associations.

Community

> Community is a way of talking about the social configurations in which our enterprises are defined as worth pursuing and our participation is recognizable as competence. (p.5)

The 'social configurations' are shaped by the involvement of students as music learners. Learning, rehearsing and performing music as individuals and as a group gives the participants opportunities to show that their actions can be 'recognizable as competence' by those who are participants and by others who are not directly involved in music learning, such as listeners. An active performing music ensemble such as Midsize can be regarded as a community of musical practice with all the actions and participation that are brought into play when people perform in a musical ensemble.

This learning site may help to alter 'social configurations' or beliefs and stereotypes that each age cohort may have about another age group. The information that is shared between age groups is experience that can be beneficial to intergenerational associations outside of this music learning site. It is the sameness as musicians and learners that will be used as stepping off points for young and old to connect to each other by

their similarities. Then they will be able to share and talk of their differences.

Identity

> Identity is a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities. (p.5)

The involvement of seniors in music learning in a high school setting 'changes who they are' and perhaps, how they view themselves, by incorporating the traits associated with being a student/musician into their identities. "[performing in an ensemble] fosters group identity and helps us to know ourselves and others, and alleviates alienation" (Russell, 2001 p. 199). It allows for the forming of group identities (which are not based on age) where individuals interact, and associate with each other as music learners. The regular association and interaction through music-learning by young and old alike perhaps may challenge individual and group attitudes different ages that are based on stereotypes of age cohorts in our society.

This high school learning site is a naturalistic environment, which fosters day to day social interactions, communications and associations between adolescents, middle-aged and old-aged persons.

Intergenerational Interaction

Loewen (1995) gives five examples of different types of intergenerational programs. Each type encompasses different intergenerational interactions. These are; Curriculum-Based, Relationship-Based, Reciprocal Relations, Community Based and Authentic Work (p.25). He suggests that the optimal environment for multi-age groups to interact with one another is in a learning environment and that the more of these characteristics that are prominent in a particular intergenerational program, the more successful and enriching the program will be for its participants. He explains each of these terms and then cites examples of programs that he has observed that have these characteristics as integral parts of the intergenerational interactions. For each of these characteristics, I first cite Loewen's definitions and then explain how these characteristics relate to my intergenerational music learning site. I will then demonstrate a practical understanding of the multiple dimensions of intergenerational interaction.

Curriculum-Based Interaction

Loewen explains that a key component of an intergenerational association in a classroom is the notion that a learning activity has value because it is recognized as a course. There is a perception that organized learning material delivered by a teacher gives greater value to the activities than if it were a group organized in a non school- based program. "For better or for worse, the institutional value of student assessment is stamped in this project, thus legitimizing it in the same way as a unit in history, French or math" (p.26). Whether the program is interest-based, credit-based or non-credit granting or even if a person is only auditing a program, the structure of the learning environment as a course gives an impression of importance and/or legitimacy.

Relationship-Based interaction

Loewen describes all learning as a relational endeavour between teacher/student and student/student.

> The relationship with the teacher, mentor or fellow student may have far greater impact on one's motivation to learn. Therefore, intergenerational learning programs need to cultivate this necessity and take advantage of its growth. Caring relationships which can

> motivate learning by merely placing 'nice' adults and adolescents in the same room are unlikely to blossom without a structure and means to foster this goal. (p. 27)

What Loewen is arguing here is the notion that learning programs need to be designed to encompass the interaction and association of multi-age groups, which have all members as equals in a learning activity. In this way, more "caring relationships" are fostered, not only by the sharing of ideas through learning, but also socially through an increase in social contact of different aged students.

In the intergenerational band class at Midsize, students and seniors are involved in a collaborative music learning environment. The act of ensemble playing is the activity in which musicians strive collectively to ensure that the execution of a musical phrase or passage is done in conjunction with an awareness of the other musical parts being played by other musicians in the ensemble. This collaboration requires verbal interaction before, after and sometimes during the rehearsing of a certain passage. Sharing of ideas and thoughts through dialogue, about how a passage is to be played, and helping one another achieve the intended musical sound or phrase can only be done through intense collaborative

relationships. Noddings (1992) explains the necessity of dialogue in caring relationships in learning environments in this passage.

> Dialogue permits us to talk about what we try to show. It gives learners opportunities to question "why," and helps both parties arrive at well-informed decisions. ... It connects us to each other and helps to maintain caring relations. It also provides us with the knowledge of each other that forms a foundation for response in caring. (p. 23)

The intensity of this activity is marked by a sense of care: care about how one performs a passage (see Appendix iii) and care about how one's performance fits into the ensemble. This caring relationship is fostered by the interactions of the musicians in dialogues with one another.

These dialogues can be musical, verbal and/or physical. The interaction of musician and conductor are examples of physical dialogues, including eye contact and body gestures, which aid in the interpretation of what should happen musically. These dialogues are also social interactions, which are initiated and supported by the curriculum-based design of a credit oriented classroom music learning course.

Reciprocal Relations Interaction

Loewen (1995) makes a clear distinction between community-based programs and/or service learning programs and intergenerational learning programs. He suggests that community service and service-learning programs that feature intergenerational interaction are very often lacking in reciprocity. Loewen means that the focus on one group over another group is evident. He views this lack of reciprocal interaction as a common failing feature in many intergenerational settings.

> Taking ten middle school students to the soup kitchen or nursing home provides a service for the patrons while the students may or may not take some intangible lesson form the activity. The activity is primarily a one way venture. Just as adolescents need to be valued and seen as helpful, so to do the older people in these programs. In the best programs the lines between those served and those serving are blurred to the point of irrelevance. To achieve the greatest learning possible, both adults and adolescents can offer expertise and the need to acquire knowledge. The learning process needs to be as dynamic as possible. (p. 29)

The intergenerational music-learning program at Midsize supports reciprocity between generations. Each student, regardless of age, can act as teacher or learner by either receiving or giving help in the forms of musical knowledge and personal support. Even among professional

musicians, it is common for them to seek constructive criticism and advice from their musical colleagues in terms of solving technical and musical problems and discussion of musical ideas. In the band class at Midsize, the sharing of musical knowledge among the musicians is an ongoing, constant and reciprocal process. The act of good music making requires all participants to be continuously listening, analyzing, and provide criticism of what they are doing musically as well as what others are doing. In this way, the best possible collaboration can take place. In the intergenerational program at Midsize, musical collaboration is achieved through reciprocal relationships between generations who share common objectives: to learn and perform music.

Community Based Interaction

Loewen (1995) explains that intergenerational learning programs support a better understanding of the participants' community. When adolescents are involved with seniors in a learning activity, the classroom can be a forum for the sharing of the life experiences of the adults. "After all, the adults with the most to offer about the real world are not in the schools, but out in the community" (p.30). For most adolescents, their involvement with adults in a school context is in the form of adults having

authoritative positions as teachers, disciplinarians and role models. The interaction between adolescents and adults usually has the structure of adults as having positions of authority and the focal points of knowledge and the students are the receivers of this knowledge. The exposure of adolescents in a public school system to an age group older than that of their teachers is very rare. The obvious reason for this is the pension system and the factoring of age and years of teaching service, which usually has most teachers being able to retire with a full pension by their mid to late fifties (OTPP, 2006). Therefore, interaction of adolescents and the elderly in a school setting is not common. Again, the interaction of adolescents with an older age cohort in a school would be limited to that of teachers, administrators and caretakers, who by the very nature of their employment description, are in authoritative roles. In a non-school context the interactions of adolescents and seniors is also rare (Williams and Harwood, 2004). Associations of multi-age cohorts in social or/and learning activities that do not have one group in an authoritative or leadership role over another group are not common.

The music program at Midsize that incorporates seniors and adolescents as equals in music learning activities seems to break down the student/teacher, adult/adolescent hierarchies that are common when

interactions of multi-age cohorts occur, either inside or outside of school settings. At Midsize, the involvement of seniors in a music classroom brings a view of the community that includes all ages. As an example, when the band prepares music for a Remembrance Day Ceremony, the elderly students are living witnesses to events that occurred in history. Even though the adult participants in the program at Midsize are learners in a school course with adolescents, the adults by the very nature of their age and experience, bring into the classroom a broader range of life experiences.

Authentic Work Interaction

Loewen (1995) explains that "many intergenerational programs are content with bringing young and old together, hoping that a 'nice' relationship sprouts up and that both parties go away with a warm feeling in their hearts as the biggest thing to show for their efforts" (p.32). He does not negate the point that feeling good about an intergenerational association is important but he continues by saying that there has to be something that is directed toward a "final 'product' pertinent and worthy of great mental and physical energy" (p.32). He claims that this authentic

work is only achieved by the act of intergenerational interaction in a learning environment.

The ultimate goal of all the efforts of musicians and music learning groups is to perform. We learn, practice what we have learned, rehearse as an ensemble what we have learned and then we perform in concert what we have learned. Then the process starts again. We learn from our performance, share our learned experiences, practice what we learned and then perform another concert. The necessity for an ensemble to perform for an audience is a very important part of how we learn the art of music and performance is the reason we rehearse as a group and practice as individuals.

Chapter 3 Relevant Literature

Intergenerational Learning: An Historical Overview

> Since the earliest period in the development of the human family, consistent interaction between generations has resulted in mutual learning and mutual support. Elders throughout the ages have been part of the main stream of growth in villages, towns and in nations. They have been models of stability and continuity of the world's cultures. They have been career models for a community's young, spiritual and artistic leaders, advisors in government, surrogate parents, decision makers, and the sages throughout the ages, and always integrated with all generations as part of the natural process of life. (Newman, 1997 p.1)

Newman goes on to explain that since the late 1940's in the United States (and Canada) the changes in economics and new industrial and technological development "caused the movement of young nuclear families away from their roots and their elders" (p.1). She states four negative consequences that she believes are a direct result of age-segregated communities:

1. the absence of mutual support between the generations
2. an absence of mutual learning between the generations
3. a growing lack of understanding between the generations

4. an increasing unfamiliarity with the aging process as a natural process in the continuum of life (p.1).

Newman (1995) explains that "the intergenerational field as an area of research interest began in the early 1970's as a social phenomenon in response to these societal factors" (p.1). Researchers and practitioners such as gerontologists, psychologists and educators became involved in investigating issues related to generational isolation. Intergenerational programs were "designed to create opportunities for positive intergenerational exchange between non-biologically connected older and younger persons" (p.2) in order to bring younger and older generations together with more frequency for a mutual understanding of each group. Kalish (1969) described the special commonalities of these two populations in the contexts of their roles and places in society. He identified commonalities of these two different age cohorts such as lack of productivity and the dependence of each group on the middle generations. He suggests these commonalities imply a dependence of seniors on the middle-aged group. In 2006, this dependence is less of an issue than it was in 1969 due to social advances, such as better public health care, and private and government pensions.

Studies of intergenerational interaction, association and communication

A relatively new area of interest in developing an understanding of age, ageism and age stereotyping is that of intergenerational association. Williams and Harwood (2004), suggest that intergenerational contact on a regular basis appears to be relatively rare. They and other researchers have been compelled to create situations, studies and questionnaires directed at finding information about age stereotypes, social interaction, and learning whether there are any modifications of the ways in which young and old people talk and act with each other. Williams and Harwood use the term 'accommodation' as a way of describing how each age cohort alters their choice of words, volume and inflection when speaking with a person of a different age group. Williams and Harwood (2004) explain that because there are so few natural contexts that have persons of vast age differences conversing and interacting with each other outside of family relationships, little research has been carried out to investigate how different age groups communicate with each other. Communication Accommodation Theory, CAT (Giles, Coupland & Coupland, 1991) explores how different age groups adapt their use of language between different age groups in family and non-family multi-generational settings.

CAT explains that individuals use language in different ways, depending upon the age group of the persons with whom they are conversing. Adolescents, for example, tend to alter their language as a way of being more polite to seniors by actively trying to use fewer colloquialisms, speaking more slowly, or speaking louder.

The challenge that researchers face is finding an appropriate setting where old and young age groups, (seniors and teens) interact on an equal basis in terms of the activity. Williams and Nussbaum (2001) note that because familial and institutional contact between generations are the most common sites of interactions they are also the most often used for researching intergenerational behaviours and attitudes. One feature of familial and institutional settings is that one group is in a dominant role. In an old age home for example, teens are most often present in a caring, volunteering role and are seen as supporters of seniors both physically and socially. In this circumstance, the teens are in a dominant position as members of the home's support staff. This and other similar sites where one age group is dominant are unlikely to foster a truly intergenerational collaboration, as they do not naturally allow each group to act as social equals in a naturalistic setting. In my research site,

the interactions of these age groups can be observed with neither group having a dominant role.

Although "the degree and nature of community-based non-familial contact between other age groups and seniors has not been systematically studied" (Williams & Nussbaum, 2001, p. 39) some studies have been designed that encourage the association of young people and seniors in order to gather data on multi-age social associations. One such study (Williams, 1992) involved a group of college students on a California campus. The study required students to document their conversations and activities with elderly people (approximately age 70) who were not related to the students. The students were asked to report on their frequency of contact, the location and the topic(s) of the conversations. The results of the quantitative study showed that on average, these college students spent less than 4.5% of their time interacting with people over 65 years of age and their level of personal knowledge of the seniors with whom they had contact was very superficial.

Another important contextual factor of an intergenerational naturalistic study is frequency of contact. Intergenerational Solidarity Theory of Bengtson, Olander & Haddad (1976), suggests that the child/parent/grandparent relationships remain strong when they are in

regular contact with one another. These relationships may be viewed more positively than are those with elder strangers but also require constant maintenance and management. Williams and Harwood (2004) also suggest that both young and old persons in families know what topics not to discuss with the different age group. Williams and Harwood surmise that "in many cases that [grandchildren], adult children and elderly parents exercise a form of accommodative censorship that protects the solidarity of the relationship. Each party knows what topics not to discuss in front of the other and in this way a protective veneer of consensus is created and sustained" (p. 128).

The "communication that transpires between young and old within health care interactions and educational interactions has the potential to produce significant, life-maintaining, and enhancing outcomes," (Williams and Nussbaum, 2001, p.201). Outcomes could include issues about how different generations work, learn and socialize with each other in order to develop better understandings of who we are as social beings by better knowing other age groups. Interactions between older patients and younger physicians as an example in the health care sector may be of great benefit to the development of an increased knowledge of

intergenerational contact and communication by the very nature of intergenerational association.

Williams and Nussbaum (2001) note, that public education in Western societies has heretofore been an intergenerational endeavour in the sense that older, more experienced people were the 'teachers' and the younger aged cohorts were the 'learners'. "Intergenerational contact within education has traditionally been one way. Adults, historically, have taught children in order to provide society with a literate and skilled workforce" (p. 211). By 'one way', Williams and Nussbaum mean that if we consider the ages of learners versus teachers, we find that for the most part in any given educational environment, the teachers are usually older than the learners. In this respect, the formal curriculum, as taught in classrooms, has usually been from an older person to a younger person. However, the role of educational institutions is changing. Perhaps, learning programs could be put in place to meet the demands of providing new skills to individuals changing careers during their lives. Adults are returning to schools for training and the attainment of new skills. Education and learning have become leisure activities for many retired persons (Stebbins, 1998) and if these older people are involved in learning

environments, there is a good chance that the people who are teaching them will be from a younger age cohort then their own.

Williams and Nussbaum (2001) address two main questions facing education establishments. Their first question states: 'Is education and, therefore, learning, a life-long phenomenon?' They answer the first question by stating that much literature exists that supports a "life-span view of learning". However, they make the point that public financing of education is still primarily focused on skills and knowledge acquisition for employment rather than the benefits of learning as a life-long social and intellectual endeavour. Perhaps, if seniors are encouraged to attend courses in active high schools, then we may witness the benefits of the inclusion of an older age cohort of learners who can sit side-by-side adolescents and young adults. Williams' and Nussbaum's second question is: 'Can education help to bridge the gap between generations?' Here is a summary of their position.

> The potential within higher education to promote intergenerational communication rests with the expansion of the traditional classroom to include students beyond those in their teens and 20s. The changing economy, the fact that fewer young adults will be available to attend college, along with the fact that each individual will pursue many different jobs, if not careers, during his or her lifetime is forcing educational administrators to expand their

vision of a traditional student. The opportunity for students to learn within an intergenerational classroom will increase for the foreseeable future. The success of these classrooms will be dependent on successful intergenerational communication. Both students and teachers must cope and adapt to a classroom full of stereotypes and myths of aging. The pitfalls of intergenerational communication.... will be part of any classroom with students of various ages. Neither instructional communication scholars nor interpersonal communication scholars have provided empirical evidence to inform us whether or not the intergenerational-communication difficulties found with interaction will adversely affect classroom learning.

The intergenerational classroom will, at the very least, provide the forum of individuals from various cohorts to interact and to observe one another. The mere fact that individuals with diverse life experiences are entering a learning environment for an extended period of time can itself be enlightening. (p.214)

It is these points by Williams and Nussbaum that have the most influence on my study. Even though Williams and Nussbaum focus on college level education as the site for intergenerational learning, interest based courses at the high school level are also viable forums for adolescent/adult/senior reciprocal interactions. The interaction of young and old as they learn music in a concert band class setting is a naturalistic site for intergenerational association and communication, which will

"provide the forum of individuals from various cohorts to interact and to observe one another."

Seniors as participant learners in education programs

Dupuis (2002) of the Department of Recreation and Leisure Studies at the University of Waterloo in Ontario conducted a study in which seniors participated in roles of senior class assistants in a university-level course on leisure in later life. These seniors participated in seminars and class discussions with the undergraduate students. At the end of the course, the seniors took part in semi-structured, in-depth interviews and the undergraduate students completed an open-ended questionnaire to express their thoughts, feelings and experiences of being directly associated with seniors in their course.

The seminar course was offered to undergraduate students in the Department of Leisure and Recreation as a credit course on Leisure and Aging. The seniors were recruited as volunteers and given the titles of senior class assistants (SCAs). The seminar class in leisure and aging that had young students and seniors interacting, sharing and communicating was a positive experience for most of the participants. Unfortunately, the SCAs were given authority to grade the younger

students on participation and on presentations given by the students enrolled in the course and this was reported by students in the end of course questionnaire as a negative aspect of the involvement of the seniors. This led to Dupuis' conclusion that "alternative methods of evaluation were needed to ensure that the older adults are not placed in a power position in relation to the students" (p.83).

Dupuis suggests that if researchers seek to understand the experiences of seniors and young people interacting together in a learning activity, then perhaps the position of the seniors should be simply accepted as students rather than in an authoritative role as SCAs. At Midsize, the involvement of seniors as learners of music, positions them on the same social level the as adolescent music learners. The difference in the two groups of learners is that even though the courses in which they are enrolled are credit granting for the completion of a high school diploma, almost all the seniors are involved in the program on an interest basis only. Unlike, Dupuis' SCAs, the seniors in the Midsize program have no academic or indeed other authority over the adolescent students.

Demographic changes of age cohort sizes and how these changes affect intergenerational associations.

The frequency of contact between young and old may be affected by the proportion of young vs. old in our society as a whole. Families are changing in terms of size and groups and researchers are exploring these trends and their effects on the intergenerational contact and association in familial and non-familial situations. (Crimmins, 1986; Bengtson, Rosenthal & Burton, 1990, 1996; McLanahan & Casper, 1995; Farkas & Hogan, 1995; Casper & Binachi, 2000; Hareven, 2001). Bengtson et al, (1990) studied the changes in fertility/mortality rates in Western European/North American societies and their effect on increased intergenerational associations. They analyzed these trends in order to predict a possible increase in intergenerational family and non-family relationships and interactions. They used paired terms such as 'high-mortality, high fertility' and 'low mortality, low fertility' to describe historical trends of birth rate and death rate.

Age distribution in Canada: 1950 and 2000.

In a depiction of age distribution in Canada in 1950 (World Population Prospects (2000)) the example of high fertility/high mortality

was used. The percentage of the population of persons between the ages of zero and four years of age represented twelve percent of the total population whereas the percentage of persons age eighty and above represented two percent of the total population. Bengtson et al (1990) explain this as a time of high fertility/high mortality. Many births were taking place (high fertility) and also many deaths were occurring (high mortality) especially in the age cohorts of sixty and older. By comparison, the age distribution of the Canadian population in 2000 shows that persons from the age of zero to four represent six percent of the population and persons age eighty and older represent over four percent of the population. This age distribution is described (in comparison to the 1950 survey) as a period of low fertility/low mortality. Fewer births are occurring and also, people are now living much longer. This may result in an increased frequency of contact, association and communication between vastly divergent age groups.

The shift from a high-mortality/high fertility society to a low-mortality/low fertility society means that people are living longer than ever before and, also that fewer people are being born especially in Europe and North America. Subsequently, these trends are expected to lead to an increase in the number of living generations in families, even though the

diminishing size of the family will certainly lower the absolute number of living relatives (Crimmins 1986, Hammarstrom, 2004), particularly with certain types of relatives such as children, grandchildren and siblings. This increased longevity has the potential to increase the number of living generations in family structures (Farkas and Hogan, 1995) and raises the additional issue of how time is spent with family members. If fertility is low, then less time will need to be spent on the raising and caring of children. This extra time could be used in interactions with other family members, such as spouses and their parents or be spent working or socializing outside the family or a combination of these activities. The trend of a low-mortality/low fertility society could make it increasingly common for families in aging societies to have three or four, even five, living generations. Bengtson et al (1990) refer to this process as a "verticalization" of family structure. Verticalization in this context means that if we visualize these groups as a horizontal/vertical graphing, the horizontal axis is the percentage of the total population while the vertical axis is the population divided into age groups or generations. They explain that, from an interactive perspective, if there are fewer children available to interact with other children, (horizontal axis) then they will inevitably associate more with older people and older family members

(vertical axis). This multi-generational interaction should then be caused in part by the 'verticalization' of the family structure.

Figure 1 : Depiction of age distribution in Canada in 1950 according to the UN Population Division, World Population Prospects (The 2000 Revision)

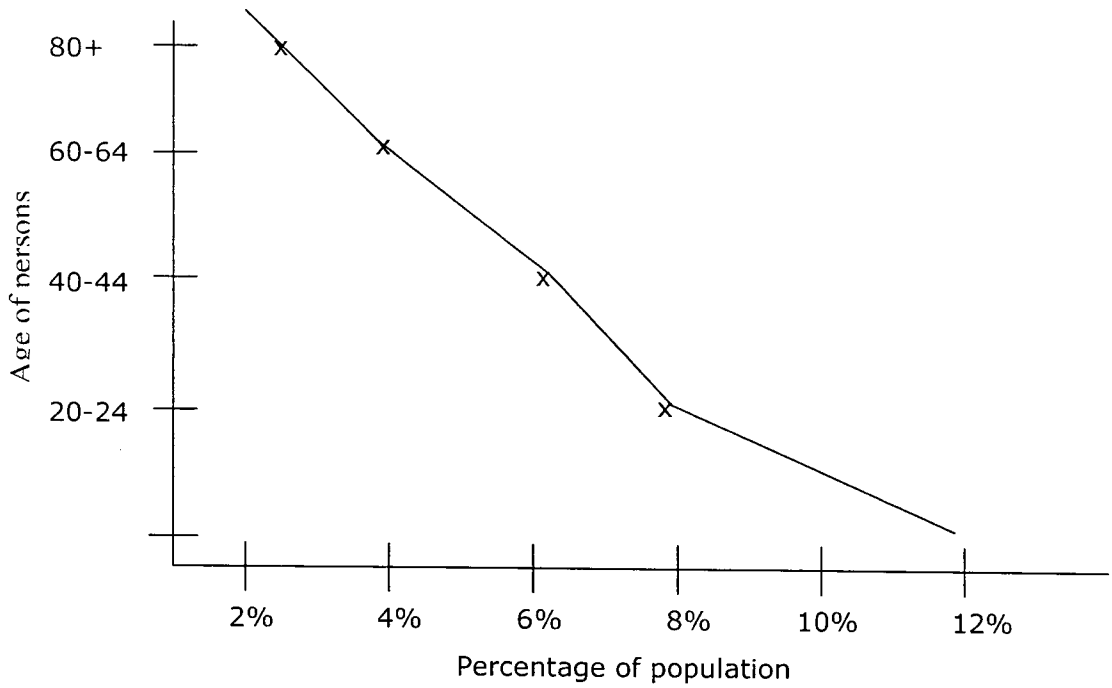
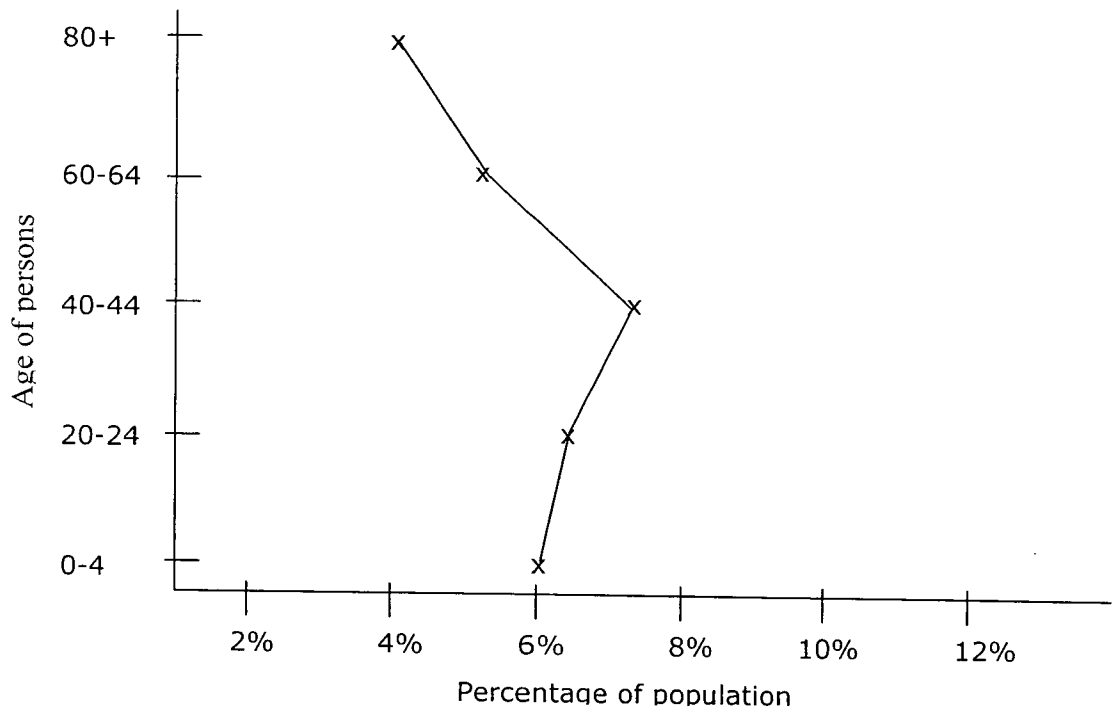


Figure 2 : Depiction of age distribution in Canada in 2000 according to the UN Population Division, World Population Prospects (The 2000 Revision) – showing 'verticalization'



The increased connectedness of multi-generational families should bring about new and more frequent intergenerational relationships and collaborations. As seniors live longer and stay active, their involvement with the younger members of their families is likely to increase.

Age differentiation and related issues of gerontology, education, work and leisure

Cavanaugh (1999) uses three terms to differentiate concepts of age. These are: Biological Age, Psychological Age and Sociocultural Age. Biological Age refers to the actual number of years lived and is accompanied by the physical attributes of aging. Many false assumptions are made in conjunction with Biological Age. The social stereotypes of certain medical conditions and social stigmas such as a lack of a desire for intimacy and sex or the development of negative or 'mean' attitudes are examples of false assumptions. The term "old" seems to be associated more readily with negative connotations, rather than simply as a reference to Biological Age. Perdue and Gurtman (1990) studied responses of thirty undergraduate students between seventeen and thirty-two. The researchers recorded responses of how and with what the students associated the words 'young' and 'old', to somehow assess participants' experiences of these two categories, in relation to positive and negative stereotyping. The study revealed more negative responses were associated with the word 'old' than to the word 'young'. Cognitively categorizing a person as "old" may create a subset of predominantly negative constructs which are more accessible and more

likely to be employed in evaluating that person, and thus will tend to perpetuate ageism from the beginning of the social perception process (p.213).

Psychological Age refers to perception. Perception of age means the way in which people perceive themselves in their environment with regard to their thoughts and actions. A 'young' psychological age is usually attributed to biologically aged people who are fit, spry and 'youthful' in their ideas, actions and involvement.

A socially comparative judgment is referred to as Sociocultural Age. This is how a person of a certain Biological Age is judged in comparison to others of the same age group. "Sociocultural Age is determined on the basis of many behaviors and habits, such as style of dress, customs, language, and interpersonal style. More importantly is the extent to which a person shows the age-graded behavior expected by the society in which one lives. This forms the basis by which a person is judged to be socioculturally younger or older" (Cavanaugh, 1999, p.6). A generalization by other age groups and the peer age groups produces a social system of acceptable behaviours that physically and socially identify a certain age group. Examples of these behaviours or traits are how one dresses, acts and is perceived by others of the same age cohort.

Comments such as "She's too old to wear that kind of outfit" or "Who does he think he is doing that (activity), some kid?" are based on Sociocultural Age. In an Age Differentiated Society (Riley and Riley, (1994)), education is usually an endeavour that occupies the youth part of one's life. So is it possible to foster a learning environment that is age integrated? In an age-integrated learning site, if teens learn and associate with seniors on a daily basis, how will this influence their attitudes about 'old people'? Can age stereotypes be altered by this familiarity and frequency of collaboration in a learning activity? Certainly one of the major ways we categorize people affecting the way in which they are treated is age. Riley & Riley, (1994) pair up the three major age groups of young, middle and old with three stages of social participation. The young are usually involved with education, middle age is occupied by work and career, and old age is paired with leisure.

In the three main groups of age categories of youth, middle and old age, we see that the elderly have the most flexible time schedule. Youth are occupied by the regimen of mandatory attendance at school and the middle-aged groups are involved in the time consuming endeavours of work, career, and family. It seems that the best way to achieve a first step in Age Integration (Riley and Riley, 1994) is to create intergenerational

activities for the elderly in the same physical space as the young. If, as Williams & Harwood (2004) claim regular, interactive "intergenerational contact appears to be relatively rare" (p.127), it is fair to assume that the interactions of young and old in a learning environment are even rarer. Riley and Riley (1994) depict the differences between an Age Differentiated Society in Figure 3 and an Age Integrated Social Structure in Figure 4.

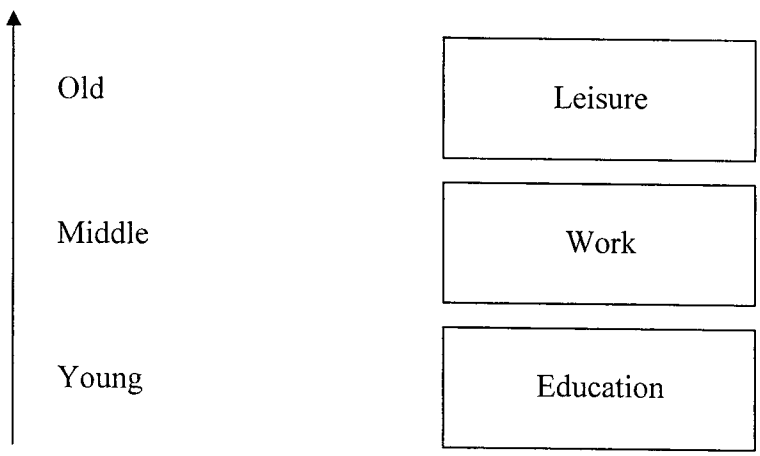


Figure 3: Age Differentiated Social Structure

The arrow upward denotes an increase in a person's chronological age. Each block of activity (education, work, leisure) can be used as a generalization of the activity that preoccupies a person's life at a given age of time period of life. For example, in Canada, there are laws in place

regarding compulsory schooling for those up to the age of sixteen. Many persons continue in public or private education activities after this age but the graph can assume that 'young' means at least to the age of sixteen. Also, due to government pensions plans and the much contested, and in some cases refuted, issue of compulsory retirement age of 65 years, it can be assumed that most people in this older age cohort are not employed or in some mandatory education program.

Figure 4: Age Integrated Social Structure Riley and Riley (1994)

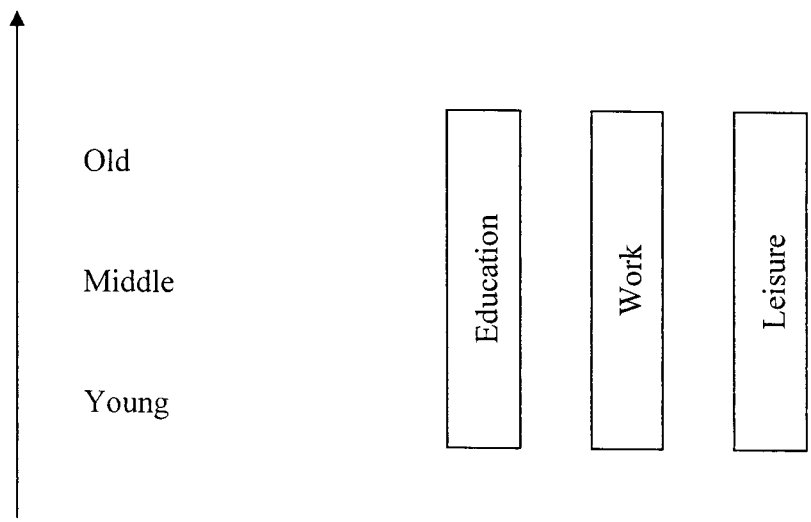


Figure #4 presents an arrow denoting an increase in chronological age from young, middle age to old age. Each block of activity (education,

work, leisure) is depicted as overlapping each age category, thus representing a simultaneous engagement of each activity by each age group.

Figure #4 represents a potential change in the focus of these three areas of education, work and leisure. These activities are shown as spanning across the different age cohorts of young, middle and old age. The areas that show the preoccupations of one's time are drawn on the basis of age. Education: Completion of secondary school and post secondary school, for most people, is at the age of late teens or early twenties. Work: For the next twenty to forty years, we work at some type of employment. Leisure: In our late fifties or early sixties we are encouraged (or forced) to retire. An Age Integrated Society (Riley& Riley, 1994) suggests a different approach in which the three major age groups involve themselves in education, work and leisure equally as an accepted societal model.

The concept of serious leisure (Stebbins, 1992) suggests that the period of 'old age' can incorporate learning, work and leisure by having persons involve themselves in a pastime so interesting, time consuming and challenging that they approach this undertaking as a career or vocation. Stebbins (1998) describes serious leisure in terms that can be also applied to those who participate voluntarily in learning programs in

which they find the topics interesting. He states that "durable benefits" can come from engaging in a leisure/learning activity, benefits such as "self-fulfillment, cherished experiences, self-expression, renewed energy and interest in life, feelings of accomplishment, enhanced self-esteem, meeting people and making friends, belonging to groups and also, pure fun" (p.21).

Social Identity Theory

In order to understand the ways in which different age groups interact with each other, it is important to review some literature that addresses how one age group perceives another age group and also, how each group acts towards the other. If we socialize often with people of similar ages and less often with people of different generations, then what are the outcomes of this engagement in regards to our personal identity and social identity? Turner (1999) posits a social identity theory (SIT) that explains that an individual's self-concept is made up of two parts: 'personal identity' and 'social identity' (see Tajfel & Turner, 1986, Williams & Harwood, 2004). Personal identity is that part of the self that includes personal characteristics, likes and dislikes, and idiosyncrasies. Social identity, however, is our identity as members of particular social groups.

These social groups can also be age-categorized as well, so teens (grandchildren) are identified with each other and by those who are not teens by certain social characteristics, manners of dress, style, taste in music etc. Seniors (grandparents) are also identified by the sameness that they visibly show through manners of dress, style, language usage etc. Harwood & Williams (2004) review the evidence for considering 'age groups' as social categories as they investigate some of the challenges of having different age groups interact and communicate with each other with the ideas of 'social identity' of persons and their own age groups in mind. They examine how age is at the forefront of the ways in which a person is engaged by another person of the same age cohort or of a different age cohort. It seems that age, as an identifier (whether it comes with negative or positive stereotypes and attitudes), is the first level of interaction between people. While not all members of each age group dress distinctly or act in exactly pre-determined manners on the basis of their age, there is some notion that those of similar age groups can be clearly related to others of similar vintage. Age is also used as a way of self-categorization and provides us with a comfort zone of identity as to who we are through our inclusion in a larger group of people of similar visible traits as the primary identifier. If one is to enter an environment that is predominantly

populated by people who are visibly identified by a biological age that is largely different from our age, we may first feel 'out-of-place'. Being identified as not one of the group simply because of our visible age may produce feelings of anxiety.

Social Identity Theory perhaps can be utilized as a means to provide substantive information of how prolonged intergenerational interactions can lead to the formation of new and multi-aged social groups that are fostered by a social theory of learning (Wenger, 1998) and are developed in a community of musical practice (Russell, 2002).

Community Music Endeavours

There are many programs which involve young and old performing and learning music together in communities across the United States and Canada (see Wendell, 1999; Hoffer, 1996; Bowers, 1998; Flowers, 2001; Maris, 1998; Coffman, 2002). However, most if not all of these programs are run as community groups which may be located in a school music room for example, yet there is no 'curriculum-based' (Loewen, 1995) support of the program. The frequency of association is limited to weekly rehearsals and concert performances. The Midsize program involves seniors and adolescents in daily music activities and has the seniors

registered in the music classes in the same manner as an adolescent student who attends high school courses for credits leading to matriculation. It the daily interaction of young and old, and the fact that the program is a recognized high school music course that makes the Midsize intergenerational music program unique.

Summary of the Relevant Literature

The research in the area of intergenerational learning, association and communication shows a need for more connectedness between generations for a better understanding of the differences and a sharing of the similarities between young and old.

Naturalistic settings where young and old can associate without one group being in some authoritative role of the other, are very rare. Changes in demographics due to a shift from high-mortality/high-fertility to low-mortality/low fertility may increase the association of young and old in different social and professional situations.

As people retire younger and live longer, the participation of retired persons in learning and serious leisure activities may increase and create the need for more interest based programs for seniors.

High school day-time courses could be used as a medium to increase the interaction, association and communication between persons of vast age differences.

Chapter 4. Methodology

Key epistemological principles that define the methodology of this inquiry

Since the 1980's, qualitative research approaches have been used for the study and observation of social issues. These procedures have been useful as a way of describing our world, its people (gender, class and race) and how we interact with one another (Denzin and Lincoln, 2005). A description of this nature is important because events and actions observed and experienced need to be documented and regarded as a faithful interpretation of the feelings, desires and actions of ourselves engaging with others. The information that is gathered and documented provides a view of who we are and how we perceive ourselves and our world. As a research strategy, this approach can help us to gain more awareness of ourselves as social beings and provide insight into the ways in which we can make our lives richer or better. The researcher records these experiences and observations and interprets them as representations of what has occurred. "All research is interpretive; it is guided by the researcher's set of beliefs and feelings about the world and how it should be understood and studied" (Denzin & Lincoln, 2005, p.22). Denzin and Lincoln's definition of qualitative research is a "situated activity

that locates the observer in the world (and that) qualitative researchers turn the world into a series of representations." Here, perhaps the world that they speak of is any setting that involves people engaging in some activity that a researcher can observe, experience, and interpret. In the qualitative research tradition, there are underlying sets of beliefs that guide actions. Guba (1990) refers to these sets of beliefs as paradigms. According to Lincoln and Guba (1995), a paradigm is shaped by four core philosophical questions. These four terms are: Ethics (axiology), "How will I be as a moral person in the world?" Epistemology, "How do I know the world?" "What is the relationship between the inquirer and the known?" Ontology, "What is my understanding of the nature of reality and the nature of the human being in the world?" and Methodology, "What is the best means that I may use to acquire knowledge about the world?" (p.183). This study is situated in a social constructivist paradigm, a position I explain in this chapter.

That which is perceived as reality is negotiated and experienced by both researcher and participants. Terms such as trustworthiness, credibility and authenticity are appropriate to refer to, and to conceptualize the ways in which qualitative researchers consider and view their findings and interpret the actions observed as well as the ways in which they

document such events. Terms such as trustworthiness and authenticity imply that reality is not fixed and unchangeable but rather it is 'constructed' through action and involvement of researcher and participant in some particular naturalistic endeavour.

Lincoln and Guba (2005) offer a conceptualization of constructivism that is built around three main ideas: Relativist Ontology, Transactional Epistemology and Hermeneutic and Dialectical Methodology. I describe each of these terms and show how they are pertinent to my research endeavour.

a) Relativist Ontology is dependent upon local and specific constructed realities. Lincoln and Guba (1994) describe relativist ontology as:

> realities that are apprehendable in the form of multiple, intangible mental constructions, socially and experientially based, local and specific in nature (although elements are often shared among many individuals and even across cultures), and dependent for their form and content on the individual persons or groups holding the constructions. (p. 110-111)

The local and specific realities of my research site, involve people of different age cohorts and music ability, learning, creating and sharing the experiences of performing on a musical instrument in a music

ensemble. The "mental constructions that are socially and experientially based" are influenced by the involvement and participation of each person in a performance based music learning program.

As teacher/conductor, my reality was shaped by my involvement with the group as a musician, as well as an educator. My reality was also shaped by my position as a researcher and was influenced as much by my own actions and responses as a teacher as by those of the band collectively and individually. Reason & Rowan (1981) aptly describe this position by saying that "...knowing this reality is neither subjective nor objective, it is both wholly independent of me and wholly dependent on me" (p.241).

b) Transactional Epistemology as described by Lincoln and Guba (1994) is subjective. Research findings are created from the interpretations produced by the researcher. "The investigator and the investigated object are assumed to be interactively linked, with the values of the investigator (and of situated "others") inevitably influencing the inquiry" (p110). What researchers believe is happening is largely dependent upon their interactions and direct involvement with the participants in the research site. That is, the "findings are literally created as the investigation proceeds" (p. 111). Thus, research findings are co-

created by the participants and the researcher. My involvement as teacher as well as participating musician in the role of performer/conductor and the involvement of the band members as participants co-created the 'findings' that I, as the researcher, observed and recorded. What 'I' believed as a researcher as important and worthy of documentation was heavily influenced by what 'we' believed as co-participants in this band setting and transactional collaboration.

c) Hermeneutic and Dialectical Methodology take into account how the researcher's prior understandings and prejudices shape the interpretive process as he or she documents, records and questions what is been observed. Hermeneutics is the "analysis of texts that stresses how prior understandings and prejudices shape the interpretive process" (Denzin and Lincoln, 2005 p.27). In the case of written texts (as an example of text data) Perakyla (2005) explains that:

> In many cases, qualitative researchers who use written texts as their material do not try to follow any predefined protocol in executing their analysis. By reading and rereading their empirical materials, they try to pin down their key themes and, thereby, to draw a picture of the presuppositions and meanings that constitute the cultural world of which the textual material is a specimen. (p.870)

Hermeneutics coupled with dialectics as a process of engagement, discussion and interactions, is employed in a methodology such as participatory action research for example. In my research site, my interpretation of events was influenced by my prior understandings and prejudices, which affected how I observed events. My interpretations of events were also influenced by the band members' involvement as learners, musicians and as participants in the study. The processes by which both researcher and participants interpreted what we experience (hermeneutics) and our discussions and conversations about what we have experienced (dialectics) helped to produce the most truthful and faithful interpretation of events that have taken place. In this way, the events that were captured as data were a result of a multi-faceted process of my observation and interpretation of events in this research site.

Emic and Etic Stances

Denzin & Lincoln (2005) explain emic and etic as two terms that are used in research to refer to the stances researchers take in relation to the object of their inquiries. The terms are related to the ways in which researchers view their position and involvement in regard to their objective or subjective interpretation and witnessing of events. Qualitative

researchers employ an emic (or insider) stance, a "position that directs attention to the specifics of particular cases" (Denzin & Lincoln, 2005, p. 12). As insiders, researchers accept that their involvement in the research site in terms of the way they work and what they gather as notable observations is heavily influenced by who they are and how the experiences they have had, shape 'how and what' they observe as much as 'who and what' are being observed. How they go about this procedure depends on the paradigm or theoretical framework that the researchers have chosen as the approach most suitable to obtain a credible representation of what they view and experience. As 'insiders', researchers accept that their actions, reactions, interactions, passivity, participation, experience, history, culture, upbringing, religion, and social and physical environments shape their reality. Therefore, reality is not something that is present and viewed objectively by the researcher but rather, it is continually constructed, re-constructed and co-constructed by both researcher and participants as the research proceeds.

The uniqueness of the researcher as a human being allows for a highly individual interpretation of that which is being observed. The interpretation is situated within a chosen paradigm and theoretical framework. Experiences take on the focus and direction that an emic

stance enables and the gathered information is organized within an appropriate, interpretive framework and the findings are then recognized as credible and authentic. In this enquiry, I acknowledge my emic, insider stance.

Context as an integral part of this qualitative research project

The word context has its roots in the Latin word *contexere* which means 'to weave together'. Weaving is an apt metaphor to use in a discussion of the importance of context because it evokes images of the intermingling of threads in either a planned or randomly selected pattern through which, when the weaving process is complete, a new form has been created. For example in the production of a rug, each thread by itself does not make the pattern. It is the collection and interaction of many threads or fibres, which provide the desired look of the pattern, the structure and form of the rug. Consider however, the result if a single thread is broken. As in the case with a knitted item, like a sweater, the whole structure could unravel. The importance of individual threads in woven pieces is evident perhaps even more so than when thread was originally wound on a bolt or in the shape of a ball.

If the metaphor of weaving is used in the context of qualitative research, the individual threads, such as the people involved, their histories, the location of the research site, and the actions taking place are all very important to what the researcher experiences, interprets and documents. The concept that interrelated contexts are crucial components of 'something occurring' allows for every action, reaction, and observation (both past and present) to be included as valuable information creating a complex pattern of experiences which is constantly open to interpretation. The issue of 'experience' however is not static or limited only to a researcher's perspective. Like the complex pattern of a 'rug that never ends,' contextual information is always shifting and changing. The researcher and participants continually bring more experiences into view, in turn creating new experiences and new interpretations. In a research context, the researcher can be both a 'weaver' and a facilitator of what is described in a setting and is part of the contextual 'pool' as well. If one considers the qualitative researcher as a bricoleur or maker of quilts (Denzin and Lincoln, 2005) another level of contextual weaving can be identified in regard to the methods of interpretation in a particular setting. The methods and tools researchers use to gather and interpret information are dependent upon "what is available in the context and what the

researcher can do in that setting" (p.4). Essentially, the realization of context, its shifts, changes, re-directions and the research methods employed are vital in a qualitative research study.

Good qualitative inquiry provides as much context as possible, and seeks to interpret the meanings of things within a framework of contextual knowledge. As an example, a secondary school classroom as an instrumental music-learning site formed the institutional, social and cultural contexts for my research. More specifically, the classroom was considered a formal, prominent context while other equally important contextual factors were that of the age cohorts of the participants, the gender percentages, cultural/ethnic/religious backgrounds, formal education of participants, professional work experience, health history and present health concerns, family experiences, musical experiences, and/or social involvement. These were just a few of the many areas that provided a complex framework of contextual knowledge and background in which events were observed and interpreted. The interactions observed were reliant upon the acceptance and understanding that this site was a music learning environment. The site itself was an important contextual framework that shaped how and what I observed, while the questions I asked were a major factor in the methods I used and what I chose to

observe. Information about age groups, the secondary school classroom environment, and the instrumental music program, provided the contextual background for my interpretation of the meanings of the actions that I observed. I presented the details qualitatively on subjects such as the actions of young and old as they engaged with each other in the performance of music in an ensemble, and the emotions shared after the completion of a music work in concert. The insights drawn from my life experiences and background as a musician and educator were an integral part of how I framed the questions, what I selected from the environment for observation, how I obtained the data, and how I interpreted, described, explained and documented the resulting data.

The Research Site

A naturalistic setting (Williams & Harwood, 2004) is any situation that allows for research gathering, data collection and observation of persons performing tasks and interacting with others in an everyday activity as opposed to an activity created for the sole purpose of research gathering. For example, an existing classroom can be a naturalistic setting. Undertaking research in a naturally occurring setting provides 'ecological validity'. Brewer (2000) describes the term in this way.

> The question of whether an effect holds up across a wide variety of people or settings is somewhat different than [sic] asking whether the effect is representative of what happens in everyday life. This is the essence of *ecological validity* – whether an effect has been demonstrated to occur under conditions that are typical for the populations at large. (p.12)

As an intergenerational learning site, Midsize Secondary School was an established naturalistic setting in which young and old socialized and learned music together on a daily basis. In the physical location, students (adolescents and seniors) and teachers focused on learning. This activity involved interaction, communication and the acquisition of some new knowledge or skills. Here, the environment was a classroom (learning), the subject (instrumental music), the students (an intergenerational group of learners) and the researcher's background (personal and professional history and reflexive issues) were all important points that created multi-layered, overlapping and nested contexts (Maguire, 1994). Contextual backgrounds of myself as researcher and participants and of the activity itself had to be articulated carefully and as accurately or faithfully as possible. It was important to be as transparent and as comprehensive as possible in the explanation of contexts, contextual backgrounds and contextual knowledge.

Researcher reflexivity

Reflexivity is a stance that qualitative researchers adopt during the research process. In this process researchers continually remind themselves that their values, beliefs and experience as living beings are implicated in the ways in which they observe, note, and view research. Researchers must be vigilant in maintaining a constant awareness of their involvement in their research. The act of reflexivity is taken into account so that their personal experiences are considered as very important in the ways in which they interpret observations, conversations and actions. Reflexivity involves an awareness that what will be given attention as important, worthy of documenting, viewing and interpreting is highly driven by who the researchers are, including their biases, their values and how their existence knowingly directs their attention to making choices as to what and how action is observed. The researcher's interpretations will not be conclusive in their own right or in any way be a means to arrive at a claim of 'truth' or internal/external validity about any particular point. Rather, a reflexive stance enables researchers to impart 'truthfulness and faithfulness' to what the researcher has observed.

Researcher reflexivity and my role as a musician

Reflexivity "is a conscious experiencing of the self as both inquirer and respondent, as teacher and learner, as the one coming to know the self within the processes of research itself" (Guba and Lincoln, 2005, p. 210). By this, Guba and Lincoln mean that what I observed and experienced as a musician, teacher and researcher in this site was greatly influenced by who I am as a living being. My own past experience as a musician and the concept of researcher reflexivity was also very important in my research context. As a musician making music with other musicians, I interpreted what they were experiencing as performing musicians by being aware what I was feeling as a musician. The intimate musical experiences that have I have had in the past were applied to the present musical performance situation in which I found myself. In this research position my observations were balanced in between myself as an individual, as a musician who interacted with participants and also, myself as an observer/teacher of the participant learners.

Role of the reader

Transparency of the researcher's personal and professional history and methodology enables readers to develop a sense of why and how

these observed events are experienced and interpreted by the researcher. Meanings are thereby co-constructed between author and reader. It is the process of interpreting the experiences of the people, places, actions, stories, and interviews, which come to light through the researcher's involvement in a naturalistic setting, for example, which is the focus of the researcher. The resulting research, reported in reader-accessible language, and a genuine and honest interpretation of events by the researcher encourages readers to be participants, along with the author, in the search for meanings. Inevitably, the readers apply their own personal, professional, cultural and emotional experiences and add their own contextual knowledge in their interpretations of meanings.

Various Roles as Researcher using the dual perspective of Insider/Outsider

My role as Participant/Observer

The concepts of Self-Other and Insider-Outsider refer to my need to be aware of where I am (personally, socially, professionally) in relation to those being researched. These concepts guided me in all phases of the research and were of great benefit to me. My multi-faceted role as teacher, conductor, performer and learner situated how and what I

observed from different perspectives. I negotiated what I observed according to my role in the situation. I was at times a teacher and at times a player. In this site, I was neither a senior nor an adolescent but I shared the position of being a learner with everyone. I was aware of my ability to assume different roles of observation, however, I maintained a reflexive awareness as to which role I was playing when I observed or participated in a particular situation. In all my roles as teacher, conductor, performing musician and learner, I was an active member of the social environment.

I had three roles in this research context: teacher, conductor and musician. Each role enabled me to experience and observe events from different perspectives. These positions were categorized as:

- Teacher Insider, Teacher Outsider
- Conductor as Performer, Researcher as Conductor
- My role as a Musician

Teacher Insider, Teacher Outsider

As the teacher in this music program, I was a participant in the processes of music learning while at the same time being allowed to direct the proceedings of class activities. If I placed myself in the role of teacher

as 'insider' it was in those moments in class where I was trying to convey a point of musical context, such as a jazz phrase to the ensemble but realized through discussion with the ensemble, (insiders) that my explanation was not understood in the way that I intended.

As a teacher, I adopted a leadership stance: knowledgeable, caring, understanding and managing the class in order to maintain a positive learning environment. In this role, I was an outsider for a number of reasons. I was not in the same age cohort as either the adolescents or the seniors and, as a professionally trained musician, I had greater specialist knowledge in the area of music than anyone else in this class. The authoritative role of 'teacher' as the person responsible for students' well-being positioned me as an 'outsider.'

Researcher as Conductor

I believe that the roles of teacher and conductor have traits and responsibilities that set them apart but also at times merge into one. The role of the conductor is similar to that of a musician performing in the ensemble. A conductor may have responsibilities of leading the entire ensemble but the duties involved are very similar to those of the persons who are playing solo parts or 'first chair' positions. Essentially, the

moment the performance begins the leader's role changes from one of teacher to conductor. Russell (1995) and others use the term teacher-conductor. The ensemble has already been rehearsed, taught and familiarized with the direction that the conductor wishes to take regarding the interpretation of a piece of music. At this point, the conductor is as much a performer in the execution of the work as the musicians in the ensemble that he/she directs.

In the performance of music, a teacher-conductor is both an insider and an outsider in his/her relationship with the ensemble. The conductor provides direction in the form of verbal and non-verbal cues to the musician. These cues can be interpreted during a rehearsal as instruction or teaching. An analogy (by way of contrast) that I will use to explain this duality of teacher/conductor and how these roles change in a performance is the position of that of a football coach and the team that he/she instructs. During 'practices' the coach works through plays, strategies of offense and defence, etc. When a game is underway, however, the coach essentially has a limited role. He/she can call for a 'time out' or give instruction when the ball is not in play but other than those moments, the coach/teacher's role is only that of an observer. The coach (and conductor/teacher is also an analyst who critiques the unfolding events,

and applies the knowledge gained from those events to subsequent practices, rehearsals and performances. In contrast however, the performance of music ensemble in a concert setting allows the conductor (coach/teacher) to lead the 'team' in every play and still be a key player in that team. The conductor is no longer simply an instructor but assumes the role of lead musician within a group of other musicians. In concert performances the role of the musicians changes from receivers of instruction to equal participants in the performance of music.

Conductor as Performer

At the time of a performance, my role as researcher/participant also changed and I was an insider within the group on a musical, emotional and social level. A performance (a concert with an audience) was regarded as a musical product - the culmination of all the instruction and rehearsal. The rehearsal/teaching sessions were the process by which an ensemble prepared for the performance.

During a concert performance, the members of the ensemble and I, as the conductor, met on common ground as we executed our similar musical and artistic roles. I assumed the role of conductor or director rather than of teacher. I observed the performance as a participant,

making music as an insider - as a musician, and member of the group. The taking of notes at a later time detailing my thoughts and emotions involved in the performance captured events from the perspective of 'us' rather than of 'them' or 'me.' My descriptions were valuable depictions of the actions, feelings and emotions of my experience as a participant. I reflected on my 'impression' of what transpired in the actions, feelings and collaborations of musicians in a concert performance. Also, at a later time, through interviews, conversations and email exchanges, the perspectives of the musicians were gathered. My portrayal of events was from the perspective of an insider. From this vantage point, my view was an interpretation of what I saw so that other 'outsiders' might have a more authentic view of what it is like to perform music with others. Van Maanen (1988) describes this type of observation as an Impressionist Tale. He uses the metaphor of the Impressionist era painters to explain this form of writing as "work [which is] figurative, although it conveys a highly personalized perspective. What a painter sees, given an apparent position in time and space, is what the viewer sees" (p. 101).

My role as Musician

I sometimes stepped off the podium, sat within the ensemble and performed on a musical instrument in the band. I would have someone else count off the start of a tune or conduct the band and I played my clarinet as a member of the clarinet section. Often, I played a different instrument such as drums. My position within the percussion section physically placed me at the back of the band where I was not visible to the other musicians nor was I able to provide visual cues, as I would if I were conducting. At this point, my role as teacher/leader, conductor/director was very limited and perhaps not even noticeable. As a fellow musician, I was the closest I could get to being a participant - or an 'insider'. From this vantage point, I shared the collaborative performing art with my musicians, and we shared in the intimacy that is associated with ensemble playing.

There is an innate connectedness that occurs among musicians that reaches a level of communication, which is uncommon in our everyday lives. In performing ensembles, the ability to communicate verbally is limited, and is replaced by eye contact, body motion (used to emphasize phrases, entries, dynamic levels) the auditory and visual perception of breathing and, the production of sounds on our instruments.

All of these non-verbal signals are transmitted continuously among musicians in an ensemble so that the result gives the impression that the musicians combine to form a new living entity, the ensemble itself. This is what I refer to as intimacy in a musical ensemble.

Instrumental Case Study

Case study is an appropriate approach for the study of an intergenerational music learning program. Stake (2005) describes what it means to be engaged in case study.

> A case may be simple or complex. It may be a child or a classroom of children or an event, or a happening. In any given study, we will concentrate on the one. The time we may spend concentrating our inquiry on the one may be long or short, but while we so concentrate, we are engaged in case study. (p.444)

Stake is saying that observations made and data collected by researchers are drawn from one particular forum.

The instrumental case study refers to the examination of a particular case "mainly to provide insight into an issue or to redraw a generalization. The case is of secondary interest, it plays a supportive role, and it facilitates our understanding of something else" (Stake, 2005. p.445). The instrumental case study is the approach that I took in the

researching of an intergenerational music classroom. The issues that an intergenerational music learning program supported were those of how we approached more generalized social concerns of aging, communication, self-esteem, self-worth and the sharing of experiences for a deeper and richer understanding of the people in our community. These issues can be considered as the 'something else' that Stake describes.

The case that is the focus of my research involved adolescents, adults and seniors as a combined ensemble of music learners in Midsize Secondary School. The concert band class used a combination of woodwinds, brass and percussion instruments. The participants played these instruments and developed musical skills such as the ability to read music notation, follow a conductor, and develop tone production and technique, and ensemble performance abilities. My primary focus was on the ways in which the senior members perceive and value the learning experience, musically and socially. I explored these topics and the ways in which this music program involved multi-ages, facilitated discussion, new experiences and understandings of how we associated and viewed one another.

Tools of Inquiry

Data sets included email exchanges with members on a range of topics including, musical skills, social interactions and health issues etc.; field notes written after band practices, concerts and band trips. My field notes helped me clarify and construct a quantitative questionnaire, which was distributed as a survey, to those band members who volunteered to participate. The data gathered from this survey were coded and analyzed in order to produce a series of questions for qualitative interviews. These questions were used during individual interviews of selected volunteer participants. All interviews were audio recorded and transcripts were then generated. Photographs of ensembles and individuals in performances and candid pictures in rehearsals were used as stepping off points for structured and unstructured interviews (see, Banks, 2001; Harper, 1998, 2002; Pink, 2001, 2006; Prosser, 1998; Rose, 2001). Transcripts were systematically coded and analyzed for emergent themes guided by, but not restricted to, my research questions. This recursive process from data to interpretation back to data again helped to produce faithful and truthful interpretation of events that have taken place.

Methods of Data Collection

I used the following methods to collect the data.

1. Questionnaire

The perspectives of the seniors as learners/musicians provided important insights into the ways in which intergenerational music learning and collaboration contributed to their sense of belonging to a musical community. A questionnaire allowed me to formulate some questions to be used as stepping off points of discussion during the structured interviews. The questionnaire also allowed the participants to quietly, thoughtfully, independently and anonymously, process their thoughts concerning their involvement in the music-learning site. The responses to the questions yielded general information about each participant. The full questionnaire is included as Appendix I.

2. Participant Observation

In my role as a participant observer, I wrote field notes, memos and journals of events involving the band members. These notes were written after classes, trips and concerts, were in the first person and were my descriptions and interpretations of what I perceived was happening musically, pedagogically and socially. In these field notes, I reflected on

what I observed, notated and interpreted. I raised questions and proposed alternative interpretations.

3. Open one way correspondence.

I invited participants to communicate with me, using emails or hand written letters, their thoughts and feelings on any topic that arose in the context of their involvement in this band program.

4. The interview

> At the root of in-depth interviewing is an interest in understanding the experience of other people and the meaning they make of that experience. (Seidman, 1991, p.3)

Fontana and Frey (2005) classify interviewing generally as either structured or unstructured. A structured interview uses questions that are predetermined and are worded in such a manner that they solicit answers, which do not allow for much variation in response. Examples of this format are "telephone interviews, face-to-face interviews in households, intercept interviews in malls and parks, and interviews generally associated with survey research..." (p. 702). Fontana and Frey explain that the major difference between the unstructured and unstructured interview is that the unstructured format lends itself well to qualitative

research designs using more in-depth, open-ended questions. An open-ended question is one that solicits or encourages more highly personalized responses and allows for lengthy, expressive, emotive answers from the participants.

4a. A one-on-one unstructured informal interview

Unstructured interviewing and participant observation are closely linked in that an unstructured conversation with either one person or a group could take place in the research setting (Lofland & Lofland, 1995). An example of an unstructured, informal interview that took place at my research site, was a brief informal conversation during a coffee break. On the other hand, the informal setting yielded rich spontaneous exchanges that I would have missed in a more formal interview situation. I recorded conversations of this type afterwards, in my field notes

4b. A one-on-one/group unstructured formal interview

Participants' responses to a questionnaire allowed me to formulate some questions that I considered to be worthwhile and topically important in drawing out participants' thoughts in one-on-one unstructured formal interviews. The style and format of the interview questions were as open-ended as possible. Seidman (2006) uses the word "like" as a way to keep

a question open-ended such as; "What was that like for you?" He explains that asking a participant this type of question, allows individuals to reconstruct their experience independent of any direction from the interviewer.

I set up a one-on-one interview sessions in which the interviewer and participant(s) discussed three predetermined questions, which were designed to stimulate open, unstructured conversations. Longer unstructured one-on-one conversations allowed for more expressive, personal responses. I digitally recorded each conversation in its entirety. I used the following three questions in all the formal interviews as stepping off points of conversations with the participants.

Qualitative Interviewing Questions

1. Has your involvement in the learning of music in the Midsize Community Concert Band affected your life in any way?

2. The music classes that you attend are in a high school which has you engaging in music learning alongside adolescents and/or interacting with teens in the halls, parking lot etc. on a regular

basis. What are your thoughts about your interactions and experiences with adolescents at Midsize?

3. The Midsize band is more than a class for learning music on a particular instrument; it is a performing and active concert band. Through your involvement in the class, you have participated in many different concerts that the band has done. Essentially, it is a working band and you are a musician within it.

   a. Describe some of your most memorable classroom or performance experiences.

   b. Describe how you view yourself in the role of a musician as compared to your role in the other activities in your life?

Chapter 5 - Quantitative and Qualitative Responses and Interpretations

Quantitative Responses and Interpretations

Purpose of survey

An online quantitative survey was undertaken in order to gather information from the adult members of the Midsize Secondary School music program. The participants were asked to provide information about themselves in four identifiable categories:

1. Demographics
2. Musical background
3. Band Participation
4. Social Issues.

Questions were designed to elicit the following information: (Refer to Appendix I for actual questions)

5. Demographics: age, sex, marital status, occupations/careers during working years, formal education/training
6. Musical Background: formal/informal training history

7. Participation in the Band/Course: frequency of attendance at rehearsals/concerts, self assessment of musical abilities (improvements, weaknesses etc.)
8. Social Issues (including anecdotal responses): frequency and level (associating with members outside of band class) of social participation/interaction, changes in relationships and social networks brought about by their involvement in music learning, comments on interaction between seniors and adolescents, opinions/observations on learning in a high school with adolescents and while other school courses/classes are in session.

Survey results

Survey results for Demographics, Musical Background and Participation in Band (parts 1-3) are included as Appendix II.

Distribution and Execution of the Survey

The survey was administered by two different methods: paper and online. The survey did not require any signature or identification of the participants and the on line survey was designed to protect their identity. After consultation with the band members about possible formats for the survey, it was clear that a paper version of the survey should be an option

in order to insure that everyone who wanted to participate could do so. Many seniors expressed a concern that completing the survey on-line might be too taxing of their computer skills and thus might discourage them from participating.

Before the survey was created I made my intentions very clear to the members through a series of discussions and question periods during band class times. During these sessions, I discussed the process for gathering information, the process of protecting each person's anonymity and the treatment of all survey information as confidential for my research use only. I underlined that the information gathered from the survey was to aid me in formulating a series of questions for use in future qualitative interviews of a select number of band members.

Paper document

The paper document was printed on single sided sheets of standard 8 ½ x 11 paper using a font size of 14 for clarity. Although this made the survey 11 pages in length, it allowed for some seniors, who experience more vision difficulty, to read the document more comfortably. Also, the larger font increased the blank lined sections for anecdotal answers. Multiple copies of the printed survey were available during class

times and were located in an accessible part of the classroom. In this way, the participants were not required to compromise their anonymity by having to ask me for a survey. The same method was followed for the collection of each completed survey. A special folder in a predetermined location in the classroom was positioned so that each participant could add his/her completed survey at any time during the coffee break, before or after class time. At the end of each class, all completed and blank surveys were collected. The next day, the blank surveys were repositioned and the emptied folder for completed surveys was returned.

Online survey

Access to the online survey was through http://www.chrisalfano.ca and was password protected. Participants were given a user name and password that they could enter into the welcome page of the survey and would be checked against a database before redirecting the participant to the main survey page. The survey was a straight form in HTML (Hyper Text Markup Language) that sent its data to two sources. The first was a Zope (an open source web development framework) email handler that simply formatted the information from the submitted survey and emailed it to alfano@cogeco.ca where it was automatically filtered into the research

folder. After that the data was formatted and the results from the web-based form were stored in a database (mySql) for further review. The information on the paper forms was entered into the database manually through the web form. The information gathered through the survey was exported to an excel spreadsheet for later analysis.

Pre-Testing the Questionnaire

I selected six participants to pre-test a draft of the survey and provide comments and suggestions. The primary role of these participants was to suggest changes and comment on the clarity, time required to complete the survey and to suggest any improvement to syntax and order of questions. The six participants who accepted to test the survey were as close a representation of the different members that could be achieved. The six participants included: 3 women (2 retired school teachers [one high school, one elementary], 1 homemaker), and 3 men (1 professor, 1 retired military musician, 1 semi-retired civil servant/consultant). The responses included suggestions and comments concerning clarity of wording and ambiguity of meaning of some questions. Appropriate changes were made and the participants were asked to view a second draft copy as a 'read only' exercise.

Time line for survey completion

Three weeks were given for completion of both the printed and on line survey from Monday March 12th to Sunday April 1st 2007. At that point, access to printed copies of the survey was unavailable and web log-on capability was denied.

At the time of the survey, there were 69 members registered in the music courses. Of this group, 4 members were not available during the three week period when the survey was conducted due to traveling abroad and/or personal reasons. The maximum number of possible participants that could have taken the survey was estimated at 65 members. One person, who had been enrolled in the program but had recently moved away, completed a questionnaire. This allowed for a maximum of 66 completed surveys. The actual number of surveys completed was 50. This represents a 76 percent rate of participation in the survey. Although many variables are at play when conducting a survey, such as targeting population and length of the survey, the rate of response to this survey is extremely high in comparison to other voluntary surveys (Peoplepulse). This high response rate by the participants can be construed as a reflection of the value and importance that this program represents.

General questions that provided the framework of the survey

Parts 1-3: Demographics, Musical background and Participation were included to allow me to create a profile of the participants in a general sense. An informal question that first came to my mind was. "Who are these people?" I then thought of questions that allowed me to address more specific identifiable features of the participants such as: Do they come from a particular social group? Do they represent a certain level of formal education? What was their involvement in music learning during their lifetime? How do they view this music learning course from a self-assessment point of view? The information that I sought to gather was not for the intention of creating statistical averages based on the responses, but rather to get a sense of the range of experiences, social history, access to formalized musical training and diversity of socio/cultural backgrounds involved.

Part 4 - Social Involvement really refers to their involvement in this endeavour and, to some extent, beyond. How do they view their involvement in this course? How important is it to their social lives, self-esteem, social networking? How does being involved in this band affect their involvement, volunteering and social activity? What are their

comments on the high level of daily interaction with adolescents and how does it compare with their intergenerational interaction outside of the music class? Does their participation with adolescents in a high school have any changing effect on their perception and social view of adolescents in the school and in their community? My general intention by posing these questions was to gauge the levels of participation and activity of the participants as musicians, as music students as well as their views, level of involvement and attitudes with respect to adolescents. This section (Part 4) asked the participants to respond to questions relating to social interactions that ensue from a collaborative music environment. Questions ranged from yes/no answers, to longer anecdotal responses. The anecdotal questions left room for answers of four or five sentences maximum. The survey, which was delivered on line, limited the answers to 255 characters. This was to ensure that the participants answered the questions in the space provided and also helped to keep the completion of the entire survey to between 30 to 45 minutes, depending on typing skills and computer knowledge. Having a character limit for the anecdotal questions for both the on line and paper surveys, encouraged the participants to be more succinct with their responses. It also allowed

for the analysis of the anecdotal information within a fixed time limit for the development of qualitative questions.

Results: Social Involvement

Using simple pie charts and some text, this section presents the findings from selected questions in section 4 of the survey. I present the question, as it appears on the questionnaire, followed by the response

Band Friendships

"Were any band members friends of yours before you joined? "

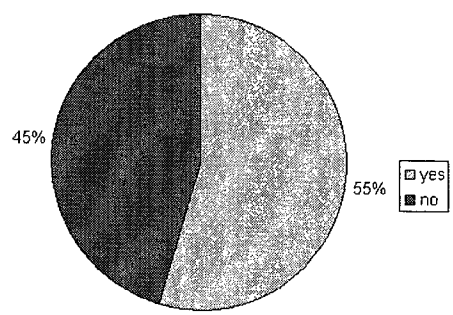


Figure A: band friendships

Over half of the participants indicated that, before they joined the classes, they had one or more friends who were already members of the band. Perhaps the more senior members encouraged their friends to join

the class; others may have joined after reading an advertisement promoting the program.

Socializing with band members outside of musical contexts

"Do you socialize with any members of the band outside of band practice?"

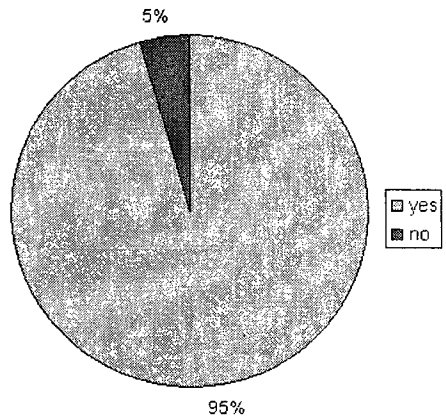


Figure B: Socialization outside band

An overwhelming 95% of band members socialize with other band members outside of the classroom setting. Clearly, new friendships have been created and the association of the participants is not limited to band classes and performances.

Questions were also posed to gather anecdotal information about seniors' involvement with adolescents as music learners alongside them in band classes.

For example, "Describe what it was like for you to be immersed in an environment (high school) which is designed for adolescent learners." Examples of responses appear here:

> At first it seemed a bit strange to be back at high school, but it became comfortable fairly quickly.
>
> I thought it was great to go back to school and enjoy the environment, as I never did when I was in school in my adolescent years.
>
> An awakening of sorts. First time enjoyed being in high school.
>
> It is wonderful for seniors to be invited to learn in an environment with adolescents. It makes us feel younger. It is a pleasant contrast to most senior centers where I often wonder why I'm there as I don't feel that old. It is rather depressing.
>
> In the class, I felt that I was with my peers and the kids who joined us were the exceptions. Now, I feel that we are all part of the same band. In the halls, I enjoyed talking to students and felt very accepted.

Many other respondents commented in a similar manner. There seemed to be an apprehension about participating in a learning activity in an active high school, knowing that they are not of the same age cohort as

the majority of the students. It seemed however, to be a hurdle that most seniors overcame quickly.

In a similar vein I asked about intergenerational contact during concert settings and in band class.

"Adolescent musicians often participate with you in band class and concert settings. Now that you have been participating for a while, what are your thoughts on these intergenerational associations?"

> It's a good feeling as their youth perks you up as well as them learning something from you. Assume that we give them a confident feeling in us exhibiting our joy in playing as well as being very much at ease with each other, our teacher and with them.

> It is fun to share our band space with the younger students at the school. They show us lots of respect and genuinely seem to enjoy being with us in class. We have had no negative vibes that I am aware of, but lots of warm smiles and positive curiosity.

> It is an extremely positive experience. People should not be in separate groups because of age. A common interest in playing music is the most appropriate reason for grouping people.

Music has no age. It is the love of playing and performing that reunite all of us. We feed in each other energy, and learn from each other without ever looking at the age of our next seat player.

They are very important and should - no, MUST be encouraged. Both the seniors and the juniors benefit and enjoy the opportunity to share the experience of playing/working together. Intergenerational mingling is a neglected area of our society.

I think it's great. The kids are a breath of fresh air-they are good for us, and we are good for them. They learn how to work and socialize with adults as peers. They learn from us and we from them.

Other questions that only required a check mark for yes/no or used a Likert scale were also included regarding levels of involvement with adolescents.

Level of social interaction with adolescents outside of band classes

"When you are outside of the band context, how often do you interact socially with adolescents? (including family relations)."

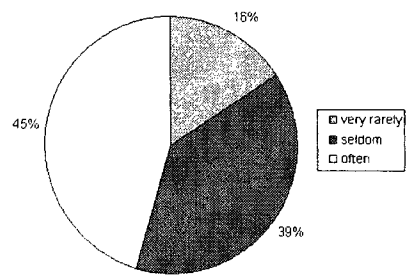


Figure C: Interaction with adolescents outside band

The question did not solicit specific information as to the relationship of the adolescents with whom the seniors interact outside of band class. These interactions could include both family and non-family associations. 55% of the respondents identified their frequency of interactions with adolescents as either 'very rarely' or 'seldom'. Perhaps with the relocation of a senior's children to other cities, countries etc. for work related reasons, has resulted in the decrease of time for associations between older grandparents and their grandchildren (Newman, 1997).

Perception of level of acceptance

"In your experience as a learner in an intergenerational setting, what is your perception of the level of acceptance by the adolescents who perform with you?"

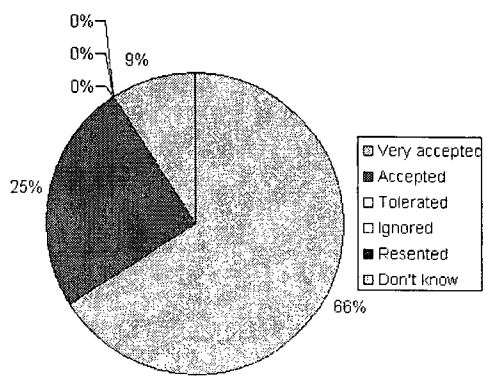


Figure D: Perception of level of acceptance

The majority of participants indicated that they perceive that they are accepted by the adolescents who perform with them. 66% of those surveyed indicated that they feel 'very accepted', 25% feel 'accepted' and 9% responded 'don't know'. There were no responses indicating that they felt tolerated, ignored or resented by the adolescents with whom they associate in the class. This high level of acceptance of seniors in an environment traditionally occupied by adolescents might be explained in these ways.

1. The seniors are recognized as 'students' and as such, the adolescents consider them to be their colleagues in the 'business of learning.' Therefore, the chronological age difference between the cohorts is negated as a barrier to their association.

2. The seniors do not portray an attitude of authority by making the adolescents feel uncomfortable, juvenile or less important.

The last question (no.49) was open-ended allowing the participants to express any thoughts they had concerning any of the topics covered or to write whatever comments they desired.

Qualitative Interviewing Questions

All of the survey data lead to the development of three questions, which became the basis for qualitative recorded interviews of the selected participants.

1. Has your involvement in the learning of music in the Midsize Community Concert Band affected your life in any way?
2. The music classes that you attend are in a high school which has you engaging in music learning alongside adolescents and/or interacting with teens in the halls, parking lot etc. on a regular basis. What are your thoughts about your interactions and experiences with adolescents at Midsize?
3. The Midsize band is more than a class for learning music on a particular instrument; it is a performing and active concert band. Through your involvement in the class, you have participated in many different concerts that the band has done. Essentially, it is a working band and you are a musician within it.

a. Describe some of your most memorable classroom or performance experiences.

b. Describe how you view yourself in the role of a musician as compared to your role in the other activities in your life?

Qualitative Responses and Interpretations

The interviews were preceded by the solicitation of names of band members who would be interested in volunteering for the procedure. I mentioned to the class repeatedly over the course of one week that I was looking for volunteers for in-depth interviews that would take place at my home and that each interview would be recorded. I mentioned that all interviews were confidential and that each participant would be given a pseudonym to protect their identity. I then posted the aforementioned interview questions next to a sign-up sheet.

Over forty members signed up to be involved in the interview process. I selected eighteen names for the interview procedure. The selection of the eighteen names was based on my knowledge of the participants' professional and personal background, level of education and musical experience. My intention was to give a broad representation of the overall membership of the band. Most of the interviews involved one

participant. However, two interview sessions involved married couples who were both members of the band and one interview involved three women who requested they be interviewed as a group.

Since there was a large number of interviewees, I selected pseudonyms for each person based on real life jazz musicians who played the same instrument as the participants. By using jazz artist pseudonyms, I was able to read extensive amounts of data and maintain a connection to the name and background of the participant since I was familiar with the jazz artists' names and what instrument they played. Whenever possible, I tried to use the pseudonym of a jazz artist that the participant musically admired. Once all of the interviews were completed, each recorded session was transcribed. Two paid assistants transcribed all of the data using the Microsoft Word 2003 program. The sum of the recorded interviews resulted in over four hundred pages of single spaced text, font size 12 on standard sized letter paper.

To manage the data I used WEFT Qualitative Data Analysis which is an open source software program which enables the user to organize, classify and retrieve data for efficient categorization and retrieval. I used two features of this program: Character Level Coding and Retrieval of Coded text. The word WEFT refers to the word itself. In weaving, weft or

woof is the yarn, which is drawn under and over parallel warp yarns to create a fabric. In North America, it is sometimes referred to as the "fill" or the "filling yarn." To begin, I read all the transcripts entirely to gain a general sense of the content. Next, I read through the transcripts of each interview carefully, and was guided by the theoretical/conceptual framework presented in Chapter 2, I looked for emergent themes. For example, the meaning, and level of importance to Freddie as a participant music learner, and how it affected other aspects of her life, led me to interpret her following statement as an emergent theme of social and personal health. I labelled all mention of personal, social, mental and physical health as 'health benefits.' Freddie's participation in band class is meaningful in that it gives her respite from other stressful issues in her life.

> Freddie [43205-43661]
> *It's (the band class) been a respite from a lot of other things. Oh yeah. Yeah. Cause, you know, I went through a separation. I went through all kinds of things. And then long periods of illness, both in family and with (Charlie) and yeah. That all takes its toll after a while. For sure. But, uh, you come out of it. You're stronger and uh, then I attribute a lot of that to the fact that I've been helped. I've been helped at lot. And it couldn't happen at a better time.*

I created a new category in the WEFT program called 'health benefits', highlighted the excerpt in blue, and clicked the 'mark' button to

add that excerpt to that category. Although no change other than the colouring of the highlighted section is apparent to the user, that selection has effectively been included in a virtual folder labelled health benefits. I proceeded in this fashion through all 400 pages of the transcripts and categorized the texts into emergent themes that arose during each interview session. I realized after a few interview sessions that the three initial questions that I chose to ask the participants were yielding similar patterns of topics.

Character Level Coding

The creation and use of the category of Health Benefits as previously described, is an example of my use of the feature Character Level Coding. I coded the following excerpt as a 'health benefit' because Freddie claims that her music learning experience helped her out of an apparent depressive state. She had previously stated in the interview that she has a family history of Alzheimer's disease. The following examples will be utilized again in the analysis portion of this chapter.

> *I've talked to several people about it. Just in...not in an in depth conversation, but this is something that I have observed and uh, cause we tend...being seniors you tend to always...if you make a mistake or you forget something, you always say oh yeah, having a senior moment or so. But I bet you a nickel if they were to really think about what it was like before they started...at least for anyone like*

myself who is very...I was in a precarious position...dropping into a slow slump. It pulled me out of that - pulled me out of it really fast. To the point...and because it's not very often you notice it yourself, but I did. I noticed it right away. And, uh, yeah, it...and I've noticed it since. I mean, I've got the problem in my family. It's this....thing, and so I'm very much aware of it. And you're thinking all the time and all the sudden you realize that um, no, you are. You're triple tasking.

In the following excerpt Freddie explains how she positions herself as a music learner. I coded this as a theme under 'Musical Growth and Satisfaction'.

CA: So there's a sense of reverence for this term or person called a musician.

Yeah. I don't know whether you call it reverence or not. There's certainly a level of competence which well, maybe, yeah. It is a kind of reverence in that sense. Um, because I...I guess because I so aware of my limitations. And my limitations of course are really cause I had to start from scratch and I'm still not as good as I would like to be and I've got a long way to go and until I get there, I certainly wouldn't hold myself out to be a musician. No way.

Emergent Themes

The sections marked in blue were highlighted and then coded into one or more of developing emergent themes. This process yielded five themes.

1. Health benefits
2. Musical growth and satisfaction
3. Social relationships with adolescents and adults at Midsize
4. Memorable performances
5. Adjustment in retirement

Retrieval of Coded Text

The second tool in the WEFT program is the Retrieval of Coded Text feature. This feature enables the user to extract all of the comments made by each participant on a particular subject. For example, in Freddie's interview, the topic of health came up at different points during the one and half hour session. The Retrieval of Coded Text feature allowed me to make a single document comprised of all of the comments I coded as Health Benefits from not only Freddie's interview but all of the other participants' interviews as well. In this way, I could read all comments from all participants in an organized fashion so that a more in depth analysis could be made.

The WEFT program indentifies every individual excerpt with the participants' name, the original interview text and numeric character position where it is located. When all of the themes and coded text were printed, they totalled one hundred and seventy-three single spaced pages of text, font size 12. I then re-read these pages and I highlighted the points which I considered to be the most revealing, poignant and important, and which best served to answer my original questions posed in the interview.

The WEFT program enabled me to pinpoint emergent themes across hundreds of pages of interviews and group them together in a coherent and accessible format. In the next section, I will present Etienne Wenger's social theory of learning and his notion of a community of practice. Using data excerpts, I will show how the adult learners at Midsize Secondary School identify themselves as members of a community of musical practice.

A Social Theory of Learning and the Notion of a Community of Practice

As described in Chapter Two of this paper, Etienne Wenger's (1998) social theory of learning includes the term community of practice and the four components that "are necessary to characterize social

participation as a process of learning and of knowing" (p.4). These components are; Meaning, Practice, Community and Identity.

Wenger gives the following definitions of the components.

Meaning: a way of talking about our (changing) ability - individually and collectively – to experience our life and the world as meaningful.

Practice: a way of talking about the shared historical and social resources, frameworks, and perspectives that can sustain mutual engagement in action.

Community: a way of talking about the social configurations in which our enterprises are defined as worth pursuing and our participation is recognizable as competence.

Identity: a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities. (p. 5).

Turner (1999) posits a Social Identity Theory by stating that an individual's self-concept is made of two parts: 'personal identity' and 'social identity'. Personal identity is that part of the self that includes personal characteristics, likes and dislikes, and idiosyncrasies. Social identity, however, is our identity as members of particular social groups.

I have chosen to focus on only five of the ten emergent themes that I derived from the interview data and I have grouped these five themes into the four components of Wenger's Community of Practice and expanded the Identity category to include Turner's Social Identity Theory as a sub-component that focuses on personal and social identity concepts. They are as follows.

Meaning: Health benefits; Musical growth and satisfaction;

Practice: Social relationships with adolescents and adults at Midsize

Community: Memorable performances

Identity (Social and Personal Identity): Adjustment in retirement;

Meaning: Health Benefits (Social, Personal, Physical, Mental) and a sense of well-being

> "Practice is about meaning as an experience of everyday life" (Wenger, 1998, p.52).

Wenger describes meaning as being "located in a process called negotiation of meaning." "Our engagement in practice may have patterns, but it is the production of such patterns anew that gives rise to an experience of meaning" p.52.

Even though these adult learners may play the same music passage, or piece many times over and over again, it is never exactly the same as the time before. In general, musicians will always self-analyze their performance comparing it with what they remember of how well they played in past, compare it to other musicians around them and compare it to the overall performance of a previous concert or to other pieces played even a few moments before. Through this process, a musician may gauge a sense of musical progress, execution of musical skills and more importantly a feeling of musical, emotional and physical satisfaction. When I asked my first question, "has your involvement in music learning affected your life in any way," some respondents talked of the perceived physical and mental health benefits that they feel are directly linked to their involvement in music learning.

As I interviewed the participants, it became evident that the 'negotiation of meaning' as described by Wenger (1998) of their involvement in music learning had a very deep connection to their lives and in ways of meaningfulness to them that I had not considered as directly connected to music learning. One major component was each participant's level of health. Many perceived their involvement in music

learning as having a positive influence on how they dealt with their aging minds and bodies.

Freddie, who has an undergraduate degree in gerontology, explained her self-analysis of her previous deteriorating memory and family history of Alzheimer's disease. She talks about how she believes that music learning helped her memory. Firstly, she recalled her mother's Alzheimer's condition.

> *Yeah. Uh, I actually...that's one of the things that ...the reasons I went into gerontology (Chris) was I saw my mother through fifteen years of Alzheimer's. And I was one of the...she was in a...a retirement home, but, I was there and I was sort of the number one caregiver. And, uh, mom being a very fine musician herself – she was a performing pianist – and, uh, that was the very last thing that left her. She didn't know me. She didn't know anybody. But she would correct me at the piano if I made a mistake. It was absolutely awesome. What music did to that woman...I could write a paper on that alone. We used to sit out...I'd take her out in the park, out at the back of the hospital. She was in Ottawa. I'd take her out...they had these, you know, these wooden swings and I'd take her on them in the summer time. And we would sit there and the two of us would sing. Old songs...She knew every word. She knew...flawlessly knew the tunes. But she knew nothing else. And that stayed with her to the very...that would be the very last thing to go. It was...I can't...you know, its one of those unexplainable things.*

Freddie realized that music was something that kept her and her mother connected but also in some way, performing of music through song kept Freddie's mother connected to her own past.

Freddie's long time partner, Charlie, suffered from a stroke years after her mother passed away and Freddie used music as a way of staying connected with him.

> *Charlie had had a stroke but it also had affected his mind so that the early onset of Alzheimer's was there too. And, um, and so yeah...A lot of the things that happened to mom, uh, I just applied to him and it worked beautifully. Yeah, just touching onto his interests and holding him and he was a professional, so, he loved music. He uh, he played a guitar himself. A little bit of classical guitar. But, um, yeah, I...don't know how to explain...ah, I would like to be able to do...almost somehow to give you a demonstration on the effects it would have. Have you ever, ever sat down and played for and individual who has a mental disability like that and got them either to sing with you? It's really wonderful you know.*

Through these intense and stressful care-giving roles that Freddie has experienced, she realized something was happening to her own memory, energy, and overall wellbeing. She herself was experiencing memory loss, confusion and bouts of depression. Linda Furlini (2005) might explain that what Freddie was experiencing is very common among caregivers who are supporting family members who have chronic

dementia. Furlini states, "Caring for persons with dementia is very arduous and demanding, and requires that caregivers receive respite from their care giving activities and set realistic goals about present and future care" (p. 163).

Freddie describes how taking on the task of music learning gave her respite that she needed. She herself quickly noticed that her memory and overall well-being improved dramatically.

> *I've talked to several people about it. Just in...not in an in depth conversation, but this is something that I have observed and uh, cause we tend...being seniors you tend to always...if you make a mistake or you forget something, you always say oh yeah, having a senior moment or so. But I bet you a nickel if they were to really think about what it was like before they started...at least for anyone like myself who is very...I was in a precarious position. Dropping into a slow slump. It pulled me out of that - pulled me out of it really fast. To the point...and because it's not very often you notice it yourself, but I did. I noticed it right away. And, uh, yeah, it...and I've noticed it since. I mean, I've got the problem in my family. ....thing, and so I'm very much aware of it. And you're thinking all the time and all the sudden you realize that um, no, you are. You're triple tasking.*

She explains that her brother also has early Alzheimer's and she is now past the age of when her mother was diagnosed with the disease.

> *And I saw it happening and I said, I'm not going to let that happen to me until...I'm going to go down kicking and fighting. Because I think*

it's...I'm sure you read it. You don't use it, you lose it and you've got to keep that going. It's one of things we learn in gerontology is...the brain is a live organism. And you've got to keep feeding it.

Freddie describes how she noticed an improvement in her mental acuity within a few months of starting to learn to play music in the band class.

I wanted to mention to you in talking to you that almost within months of starting to learn to play my mental acuity went up phewwww...because I don't know why. But my memory was sharper. It was much more listening better. I notice it myself. And that is extraordinary. But I was remembering things because I was getting into a lazy pattern of day to day to day to day and I think that's what happens to a lot of older people. Is that because they don't have a challenge? They don't have anything to focus on. That the mind gets sluggish. And all of the sudden... Glllk...I had to snap to and learn really fast. And it makes such a difference. And now I mean I find that I'm multi-tasking all the time. And not having any problems. And that's an observation which I think is really valid in this...in what you're trying to do.

Other participants echoed Freddie's mention of her mental acuity and memory. Billy, a professional musician for many years described his reasons for continuing to practice and perform with the band.

It takes a lot of concentration. Now that I'm getting older I have to work at the concentration, more so. Otherwise you find yourself slipping.

I believe it's a real benefit to work the mind, work the memory and keep looking ahead thinking ahead continually if you want to improve and if you want to be happier at the fun of playing a musical instrument. I just find it in general it's a good healthy life style that can benefit you or all of us in many ways. I'm very happy to be here.

Sy, a long time amateur musician had given up performing altogether after moving from another city. He had a heart attack in December of 1995 and by April of 1996 he started experiencing Transient Ischemic Attacks (TIA's). Sy believes that getting back into reading music, performing and practicing aided him in controlling the recurrences of TIA's.

(Sy) It's called a Transient Ischemic Attack it's a precursor to a stroke. I suppose you could call it a mini-stroke or a notification that you might just have a stroke.

CA: What are the symptoms with that?

I was standing talking to my daughter, and then all of a sudden everything went started going wavy.

CA: You're kidding.

I didn't know what the heck was going on, so I told my daughter about it and she said, well, you'd better go and sit down. And then I called the doctor and he said well you'd better come and see me. So

he sent me to a neurologist and they checked me all out and they figured that I'd had two or three of them and they didn't expect that it was going to result in a stroke.

CA: What was the thing about, you talked about your music, something about the doctor recommended that you either be a radio announcer or playing music. Can you explain that again?

Yeah, I asked him if there was going to be any lasting effects from the TIA's. How it all started, after I had these TIA's, I was sitting reading to my granddaughter one time out of one of her little books, and I couldn't get past a certain spot in the book. I just couldn't seem to go past that, I kept stopping there. So, the next time I saw him I asked him if there was going to be any lasting effects and he said if you're are either a radio announcer or a musician which you have to have continuity to do both and he said you'll find that it might have an effect there. And that's what happened. I'd be playing music and I often explained it like you were walking up to a door way and not being able to go through it. For some reason you can't get through it.

CA: Was it a certain time frame of music? Playing half way through a piece or just two bars and then it would stop? Or was it after a certain point, or was it like a mental exhaustion and you'd play a page and it would happen at a certain time?

Never knew when it was going to happen.

CA:You never knew when it was going to happen?

Yeah. And by the time you actually got through it, everybody was gone, everybody was half a block away from you. Everybody was ten bars ahead of you by the time you figured out this bar. So he recommended that you keep at it. If you are going to read, keep reading. If you're going to play music, keep playing music.

CA:So, did it help you? Is it gone?

Oh yeah. It's not completely gone, but it's a whole lot better.

CA:You're managing?

Yeah, oh yeah.

CA Did that in any way, essentially, playing music, just trying to think about the idea of this having an effect on your life that you played all your good portion of your life and it occupied a good portion of your social life too because you were out playing gigs and you said I've had enough of it. So did you and lugging your instruments around with you. So you came here and then you gave it up. Then you had this heart attack and you found out about these TIA's, and then you found that, it almost sounds like getting back into playing music was a form of therapy that helped you recuperate from this other issue. Is this right?

Turned out that way, yeah.

CA:Did it change your perception of playing? Did it have a different purpose now? What did your wife think of you now, oh here he is

again, shit gone out playing a gig. Did it have a different meaning for you and her? Any thoughts on that?

She noticed that I got a lot better. I felt a lot better and I was functioning a lot better. She's all for it now.

CA:Really?

Yeah.

Other members perceive the health benefits in more generalized ways such as self-worth, social health and belonging. Charles, a multi-instrumentalist and amateur musician his whole life, describes how his involvement in this daily program of music learning gives him a reason to get up in the morning.

I think it probably got me out of bed in the morning more times than, you know. If it wasn't...I'm basically lazy, so hahaha, if I didn't have a commitment, like that, I would probably spend a little more time not doing much in the morning. Almost takes the place of a job.

Maxine describes how learning music daily in a classroom has helped her relationship with her husband.

If I were sitting at home with Phil day after day after day, one of us would be in our graves. Haha! Or it might be a murder suicide, you know? Ha ha! Really truly Chris it, for me, it's saving my mental

health...apart from anything else. So, that's maybe not a comment that you're going to get from anybody else. But I could be wrong. You know, there might be other men or women in there that don't have really good relationships, uh, and music gives them another kind of family...another direction for their passion, for their interest.

For Freddie, Billy, Sy and Maxine, music learning has very important and positive rewards in terms of their well-being. These issues range from simply giving a person the necessary stimulus to become physically active each morning to the complexity of participating in music learning as a form of therapy, preventing the recurrence of a possibly fatal condition such as a stroke to the improvement of a personal relationship.

Meaning: Musical Growth and Satisfaction

Musical growth can be described as the feeling or perception of performing, realizing or recognizing some aspect of music that one has reached a higher level of understanding than one has experienced prior to that moment. Each small aspect can be considered a 'eureka' type moment. Musicians at all levels experience these moments when performing music or listening to others perform music. Even the realization of knowing when one has not played something correctly or accurately is a positive and important learning experience. These

moments are usually met with self-criticism, analysis but never with indignation. Most often, for a musician, it is the act of critical self-analysis that is the affects the level of musical satisfaction. Musical satisfaction is a positive feeling derived from knowing what is or was accomplished during the execution of a musical passage or understanding through listening to what another musician is doing or has done in a performance. Striving for 'perfection' is the motivator but the mental and emotional state of musical satisfaction is achieved when a performance is analyzed with the tools that underpin musical growth. Each musical experience is analyzed for all points of good or poor quality. These points are the building blocks for further rehearsing and performing that yield higher levels of musical proficiency and personal satisfaction. Sometimes one's own critical analysis is too intense, and a musician must rely on other performing musicians or listeners around us for a more realistic and meaningful interpretation of what has been achieved. Musical growth and satisfaction in these terms can be explained by Wenger's notion of negotiation of meaning in this way.

> The negotiation of meaning is a process that is shaped by multiple elements and that affects these elements. As a result, this negotiation constantly changes the situations to which it gives meaning and affects all participants. In this process, negotiating

> meaning entails both interpretation and action. In fact, this perspective does not imply a fundamental distinction between interpreting and acting, doing and thinking, or understanding and responding. All are part of the ongoing process of negotiating meaning. This process always generates new circumstances for further negotiation and further meanings. The meaningfulness of our engagement in the world is not a state of affairs, but a continual process of renewed negotiation. (p.54)

Participants expressed their satisfaction derived from the high level of musical knowledge that they experience as learners. Personal satisfaction from learning a new technique on one's instrument; executing a difficult musical passage with more accuracy than previous attempts; and performing with the ensemble and realizing that everyone is performing well and the musical sound that the band is producing is energetic, accurate and artistically meaningful are some of the ways that participants expressed their satisfaction.

John describes how his confidence level as a musician and as a person is enhanced through music learning and performance in the Midsize context.

> *Oh, it's affected me tremendously. Uh, apart from the fact that it certainly, when Cleo was teaching in the mornings, uh, it certainly gave me a reason to get up and do something. Uh, which...and that was four days a week and sometimes even five. The odd time I used to come on Friday. Yeah, musically, yes. By playing with the band*

under you it's given me – I know its give me – more confidence. Um, I've always been a nervous chap and but I've certainly had more confidence since playing with the Midsize band. It's taught me a lot. Its, um, you've bothered to explain how rhythms are. I used to just copy people. And play as I heard it. And now I'm actually beginning to work it out. And you've shown me how to do that, and I think that's a pretty wonderful gift you've given me and I do thank you for that. I also thank you too for um, for...through the band...introducing me to people who have become friends. And, uh, and, uh, just lovely friendly people.

John mentions his involvement in music learning as "a reason to get up and do something" as a beneficial and important aspect of being involved in a daily music class. He also observes that he has developed better musical techniques and that his involvement in the concert band has created new friendships for him. For John, the routine of coming to daily practice has been a very important component of music learning and participation. Wenger describes the importance of 'routinization' in the negotiation of meaning. "Our engagement in practice may have patterns, but it is the production of such patterns anew that gives rise to an experience of meaning" (p.52). The repetition of music practice skills and compositions over and over again are crucial to the development of a better understanding of musical concepts and are the building blocks of

executing musical sounds as an art form and the development of musicianship.

Many of the musicians take the act and art of music learning very seriously, even though they feel they may never reach their full potential as a musician. I have observed that during the interviews and in casual conversations with the band members, the topic comes up of 'reaching ones musical potential'. Usually they approach this subject in a light-hearted way when there is mention of their age. They will joke about not having enough years left of life to become great musicians. However, there is a serious undertone to their joking. Many of the seniors believe that good music making takes years of practice, effort, dedication and very hard work. They have, however, developed an approach that embraces each small step of achievement with great satisfaction. This can be interpreted as a satisfaction that comes from growing musically. Freddie states:

> *In relative terms. It's all so new to me. And, um, I think the more I learn the more I realize I have to learn. And I know I'll never catch up to that. uh, but that's not going to stop me from trying.*

Stebbins (1998) described a retired person's intense involvement in an activity as Serious Leisure. He states that "durable benefits" can come

from engaging in a leisure/learning activity, benefits such as "self-fulfillment, cherished experiences, self-expression, renewed energy and interest in life, feelings of accomplishment, enhanced self-esteem, meeting people and making friends, belonging to groups and also, pure fun" (p.21).

Julian aptly sums up the meaning of his involvement in music learning in his later life years by simply stating:

> *I'm there to learn, I'm not there to kill time.*

Julian had previous experience as an amateur musician, and so when he joined the class he assumed that the music class was really just a concert band rehearsal. He found out some major differences in the two formats almost immediately.

> *I did not know when I came that I was going to learn, that part of the purpose was to learn. Now once I found that out, it was great. This has been great addition to what it was, as I thought I was going to play.*

Julian has found that he receives great musical satisfaction by performing in an ensemble and he believes that his experience is enhanced by the program, which takes place in an active high school learning environment.

Antonia described the difference that she felt between playing in the local concert band and attending the Midsize music classes as; "At the (City) band, I go there to play, here at Midsize, I come to learn." I shared her comment with Julian during his interview and asked him for his thoughts on this subject.

> *Yeah. I understand what Antonia says absolutely. Well, it's because of what you do with the band. I mean, when you explain time by writing it on the blackboard and showing where the beat should be. This is learning. And, but there's a whole lot of other learning going on. There's learning, listening to people in the section, so that, what you don't see or you do see, I don't know, is that, I might lean over to (Freddie) and say, how does this sound? What is this supposed to sound like? Where's a particular rhythm. And so that's learning too. And often by, ... this is a very normal way of learning, by other people's questions.*

For many of the participants, the act of music learning has affected their interest, appreciation and emotional intensity when they are engaged in performing or even just listening to music being performed by others. Essentially, 'music' as something to engage in, share, work on and perform, takes on a persona and is reified by the music learners. Wenger describes this as 'reification'. He uses examples of "'justice' as a blindfolded maid holding a scale, or use of the expression such as 'the

hand of fate'" (p.58) Music is a word that falls into the same category as Wenger's examples. It has the power of something tangible that entices players to challenge and push themselves as though 'music' was a living entity that in turn gives feedback in terms of a wide range of emotions and feelings to the performer, either directly or indirectly through other performing musicians and/or listeners. Buddy explains that music is very demanding, emotionally, communally and intellectually to the point. His words give the impression that music is a reified entity.

> *The music ha, I don't know. It's so complex. There's so many – I mean there are emotions involved with music. The music explores a whole range of delicate emotions. I suppose...little emotions. And, the concentration that's required. I would go so far and I don't think I merit or require therapy but I think it's almost therapeutic. It's, it's, an activity that connects us - we musicians, with composers gone by. With different styles of music...um, and the emotions that go along with that, whether they be um, pathos or enjoyment or humour...or whatever. Uh, there a whole range of – it just sort of touches the soul. Golf didn't do that for me.*

> *Music, just by the nature of wanting to do as well as one can, at least for me, I'm automatically concentrating like the dickens. Um, it isn't a competitive type of concentration, other than with myself as an individual and wanting ... to play the piece... to play the series of bars as well as possible and as consistently as possible. But that takes a lot of concentration.*

Ella explains how music learning has changed her listening habits. She describes how her action of learning to play a musical instrument has had a marked positive effect on how she listens and engages herself in recorded and live music performances. For her, this new skill of listening to music with a better understanding of what is actually taking place has given her a more meaningful experience and has added a dimension to her life that was not present before becoming a flautist. Again there is a reification of music as a tangible entity that Ella has come to know more personally, emotionally and intellectually as a result of her efforts as a music learner.

> *Anyway, I've never had any formal training in music and so I never thought of course that I could do this. And when I got more and more involved in the band, of course I'm learning more about music, but that isn't just it. My appreciation of music has just changed totally.*

CA: You mean as a listener?

Yes, as a listener.

CA: Do you go to more concerts now, do you think?

No, I don't, not necessarily go to more concerts; I just listen differently ...totally differently. I hear different things, I listen to music differently. I told you about my sort of epiphany of Wagner. I hated Wagner before and one day I was sort of half listening to it, and then it was just as if my ears were opened. This is great music and then I went to see the operas in Toronto, I was really listening to the music. It totally opened up new things.

So gradually I'm listening, I catch myself listening differently too. For example, I was listening to the symphony and that wonderful violinist

CA: Oh yeah.

But I wasn't listening to the violinist, I was listening to the orchestra and you know, a couple of times I thought, oh why doesn't he just shut up, I just want to hear the orchestra.

[laughter]

You know, so you sort of, I don't know, I think just my appreciation has changed totally. Or maybe even, it's different totally in the sense that I used to be able to just sit and enjoy the music, listening to the various themes and so on, and the playing of themes in a concert, that kind of thing, getting the overall impression. Now I have to focus on the separate parts.

Ella describes her first experience of playing proficiently enough to consider herself as a performing member of the band.

Oh yes, oh yes. And the more I was in the band, the, its incredible. It isn't just the social thing you know, its, I remember the first time I actually was able to sort of keep up playing a piece, and the whole band sort of came together and I suddenly realized, "oh man, I just played that, I'm in this band and we just played together". It was just such an incredible high. And when we're working hard like that, and it sounds like something, you know, there's nothing like it.

Sy's reflections also frame the musical experience. Wenger (1998) describes the concept of reification such as the 'hand of fate.' Here Sy gives 'music' a persona in a similar fashion as a point of arrival.

They say that musicians are some of the most frustrated people in the world.

CA: Why's that?

Well, because in music I firmly believe that you never ever arrive. You're always working at it. If you got out there and just sit in there and go ahead and play that and not try to play it a little better or play it the best that you can, play it without making the same mistake over and over again, there is no point in going out (to rehearsal or concerts). And if you think you've come to the level that you can't play it any better then you might as well put your horn back in your box.

Hubert explains that his involvement in music learning is the stimulus for him to be active in more general ways. He explains that the daily music activity or the 'routinization' of music learning is something that he wished for as a young child. He speaks of growth as an adult and how for him it is directly related to learning music.

> *Well, first of all I enjoy going there. I like music. Years ago I didn't have the chance to study music. I was too busy. I was trying to make a living and music is something that if your start it as a kid and you grow up with it, then it becomes part of your life and it is very rewarding. On the other hand, if you are separated from this type of teaching, and all of a sudden you go and work, you find yourself involved in what you are doing, then you don't have the chance to make growth. It is very difficult, few people do, but most people they learn music as they are kids and the opportunity has come now up as an adult that I have a chance to go back and learn. And to me it is very significant and I've quite enjoyed doing it. I get a lot out of it.*
>
> *And I get up in the morning and I have a purpose. I come back home and I would like to practice and to make progress. So it gives me a purpose and it gives me an incentive to get out and do things, which is lovely. It's very satisfying. I make little progress and at times I worry about the level of efficiency that I accomplish, but all in all, and looking back I can see that some progress, although slowly, is taking place, and that's very nice. My mind for one thing is engaged with the music and it is stimulating. You find that people who that either play music or have been involved in music in ways like reading it gets your mind going and its very desirable. If you are*

involved with something, you are retired and you have some hobbies you may do some volunteer work, but it's not the same. When you really have to accomplish a degree of efficiency, you apply yourself in as much intensity as you can and that means that you have a feeling of accomplishment, you have a feeling of getting some place. To me it is much fun.

Hubert reflects on how important music is to him now, and expresses regret at the lack of stimulation and support for music-learning from his family in his younger years.

I think music is, it represents making an effort to learn and you have to have somebody that introduces you to the music basically. Whether it is music in the family, or your parents sending you to school in an early stage in life but it's a process that it takes a lot of effort, takes time and you have to have a family that is, the family is keen to that purpose that you are setting yourself to do. Not everybody has the opportunity. The families that the music is there, they benefit greatly. You can see the happiness and the joy that they derive. There are other families, if you turn the radio on, your father may tell you, don't make that noise. And they come home, they're tired and there is no desire to put up with the noise and the disturbance that somebody who is learning music might create. Now if you had a family that is musically minded and they have a piano and the mother plays the piano, or else encourages you and it makes a big difference. There was no music in my family. We did have a piano actually; my mother played a little bit. But I never took lessons; I never had an opportunity to really spend time doing that. I think that my father said, well, don't bother taking music, apply yourself to

study because there was a false belief that if you take a sideline of music that it detracts from studying and becoming an accomplished person. Which is false, entirely false. I firmly believe that if you play music and you spend time exercising your mind in that discipline, it gives you the flexibility and adaptability to do other things at the same time without detracting from it. I'm a firm believer of that.

Practice

Wenger (1998) describes an important part of Practice as Learning in Practice. Here are four processes that he states are essential. As a musician, the terms and words he uses for his description of the processes are very familiar to musicians as ways of describing musical development and performance. I will describe how Wenger's (1998) terms are associated with the art of music making.

> Evolving forms of mutual engagement: discovering how to engage, what helps and what hinders; developing mutual relationships; defining identities, establishing who is who, who is good at what, who knows what, who is easy or hard to get along with (p 95).

Historically, all music making has developed physical and musical forms of engagement. If we consider the positioning of members of a band or orchestra as an example, the seating has become a fairly standard practice around the world. Visualize an orchestra from the vantage point of an audience member and think about where the violin

players are seated. They are on the left of the orchestra. This position has evolved as a standard geographic location that most if not all orchestras follow. Other positions of instruments are also in predetermined positions with perhaps some slight variance due to size of hall or size of performing group. These positions help musicians engage with one another within their section of like instruments and with those other groups of the orchestra. Each section also has a leader. This "defining of identities of who is who, who is good at what, who knows what...." (p.95) aids each section to first co-ordinate their efforts as a unit with the direction and instruction from the section leader during rehearsals and leading the group during performances. For example, all First Violin players move their bows in the same direction is because the lead violinist of that group has decided in advance, which direction bows will be moved for each note. All the other string players must mark their music accordingly. The bowing is done through historical and musical interpretation; it is not merely an arbitrary decision. It is the "who is good at what and who knows what" that comes into play. Also, in any music ensemble, "who is easy and who is hard to get along with" is also very evident at times.

> Understanding and tuning their enterprise: aligning their engagement with it, and learning to become and hold each other

> accountable to it; struggling to define the enterprise and reconciling conflicting interpretations of what the enterprise is about. (p. 95)

The term 'tuning' is very important in musical groups. It is the act of making sure that a note is played at precisely the correct number of Hertz. This is a continuous process of monitoring and adaptation and, not as some might think, an activity done at the beginning of an orchestral concert. Each pitch that is played must be monitored and slightly adjusted to be in synch with other musicians. It requires intense engagement and acute awareness of one's ability to produce sound and the sensitive auditory skills to constantly be engaged with every other person producing sound in the orchestra simultaneously. Also the "enterprise" can be described as a piece of music with all its shapes, dynamics (loud, soft) articulations (short, long sounds) tempo changes (changes in speed). These nuances that make up the tools for the production of musical sound also require constant engagement. The "reconciling of conflicting interpretations of what the enterprise is about" is the mainstay of rehearsal, practice and ultimately, performance.

> Developing their repertoire, styles, and discourses: renegotiating the meaning of various elements; producing or adopting tools, artifacts, representations; recording and recalling events; inventing new terms

and redefining or abandoning old ones; telling and retelling stories; creating and breaking routines. (Wenger, 1998, p. 95)

Repertoire and style are very important components of music learning and performance. Development of musical skill comes from intense individual practice as the first step, then the adaptation of these skills in rehearsals and performances with other musicians as a cohesive group. Musicians can develop skills as soloists but they must also work on how they perform their instrument in conjunction with other musicians. Every time musicians perform with other musicians, they must be in an alert state of "renegotiating the meaning of various elements" of their musicality. In this way, each time musicians perform in an ensemble, there is the constant awareness that the activity of performing music is a 'reified entity' which, by definition, makes it a living, changing thing.

Practice: Social relationships with adolescents and adults at Midsize

I asked the participants to describe what being involved in the Midsize music program as a concert band ensemble and as a learning activity is like and how it compares to their other music endeavours or other volunteer or learning activities. John explains how he perceives

differences between his involvement in a town band versus the Midsize band class as a learning environment.

> *I was going to say that the band I've played with before which was the Newmarket citizens band, I played with them for I don't know... ten, fourteen, fifteen years. And it was fun. It was good. But we never really learned. Uh, we played as we would have been taught to play. So the band master, he was actually a conductor and he told us when to go quiet, when to go fast and when to go slow, but we never delved into the reasons why this or the reasons why that or how to make that tight. So, in that respect, um, ah, it's been quite an experience. Quite opposite in terms, the Midsize band seems to me to be a teaching, enjoyable experience and having, and making friends too. 'Cause when you play with people or when you do anything with a group of people whether it be um, building or music or whatever, you do make friends. And there's a reason to be there and you click and you make friends. Which is very human and very necessary... I think also you as a conductor, you as a leader, are obviously very sincere in what you're doing. And very focused. And, I think we take that very seriously and by and large we think to ourselves, subconsciously at least, 'he's trying to tell me something. I've got to listen to this. Because this is important.' And you give that feeling of importance.*

John's wife Cleo, also in the band program, continues the commentary on how the Midsize band class as a learning environment

differs from her experiences in other groups, both musically and socially, and how there is particular emphasis on creating a non-competitive atmosphere as compared to her experiences in other music groups.

> *I think its an exceptional group of people though because I've certainly been in bands before where I really didn't make friends and I think that they have, this group here has, an incredible ability to welcome you, make you feel useful, encourage you when you're struggling with something [and] when you meet with success to give you a pat on the back. It's not competitive at all. And I've certainly...I think any band I've ever been in before has been somewhat competitive. To be honest, I don't really like bands, and you've made me like this band, which I think is a real feat.*

Cleo also makes a connection to the effects of the school environment as a socially recognized place for learning and sharing knowledge.

> *Meeting daily, I think makes a big difference... being in a school setting, rather than after hours. So that there's a feeling of, you know, this is a part of your routine, rather than just something you're doing for a lark. The fact that we do go out into other schools and play for them and introduce them to the instruments... I think that makes us feel like we're working together for a common goal.*

Here, Cleo has described how the band plays concerts in elementary schools and how we demonstrate and explain how the instruments function in order to encourage the children to consider

learning to play a musical instrument. She also mentioned that music class is a daily activity and recognized as a music course within the local Board of Education. These two factors: a daily program and location in an active high school seem to be important factors in how the participants value the program musically and socially.

I expanded on these responses by asking the participants to try to explain how important it was to them that the program was run as a course in an active high school with adolescents with whom they shared all the facilities in the high school. I posed the question to Freddie in this way.

> CA: Would it make any difference to you if the program was say, in the seniors' center rather than in a high school?
>
> *I don't think you'd find the dynamics in a senior's center that you find in a school. You know, there's...*
>
> CA: In what way?
>
> *Let's face it, there's a dynamism in this school which is catching. I mean you go out the door and there's rushing around there's ripping and tearing... people going back and forth to classes. And there's, you know. It spills over. It's good. It's... and you become a part of that. I don't think it would have the same effect ...well, lets face it (Chris), there's not a whole lot of drama in older people. You know, all in the seniors' center. I think we'd go, just cause we all love music.*

But I think it works really well there...and just the fact that the kids are [there]....is good too.

I certainly think it acts as a catalyst to get them [we seniors] going. Oh for sure. Yeah. I think by and large take seniors individually and you won't get them doing a lot of the high jinx that you find in the classroom.

CA: So you wouldn't see that if you went to some club session over at the Seniors' Centre?

I don't think so. No, because everybody plays a role wherever you are. If you're in a golf club, you know, everybody's playing a role that is expected of them. In a classroom, you don't have... I mean, the only role you've got to play is to sit down there and play with everybody else... and you sort of meld. I think you lose a lot of your inhibitions about who you are and what you should be or how people should see you. I mean, for god's sake, look at the guys in our band. Look at the people we've got. We've got doctors. We've got professors. We've got firemen. We've got housewives. And none of them are role playing. But I bet if you take some of those people and put them in a university setting or put them into...and they would become quite different because that's what expected of them. But in this school, I mean we all came in there. Nobody knew anybody and you are who you are and how well you play.

CA: So, you act as an adolescent learner?

You're just in there as a learner. Everybody's in there to do the same thing. And anybody who gets on their horse and...I mean, you know yourself that there's on occasion, someone has got a little bit uppity. And I mean, you know, we all just sit there and then, ok, now you can quit anytime. That's enough... [that] sort of thing. And because...and nobody's ashamed...or shy to do that because you're not the doctor or the professor anymore. You are in there learning music. And it doesn't matter who you are. And that's what so comfortable about it. Because whether you believe it or not, cause...and maybe you can find this...I am basically a shy person. And I'll sit and listen a lot. I'm thinking all the time. But I don't...it doesn't maybe come out, but, and...yeah.

Loewen (1996) described young and old persons enrolled as students in a school program as 'Curriculum-based Interaction.' He explained that a key component of an intergenerational association in a classroom is the notion that a learning activity has value because it is recognized as a course. There is a perception that organized learning material delivered by a teacher gives greater value to the activities than if it were a group organized in a non-school- based program. "For better or for worse, the institutional value of student assessment is stamped in this project, thus legitimizing it in the same way as a unit in history, French or math" (p.26). Whether the program is interest-based, credit-based or non-credit-granting or even if a person is only auditing a program, the

structuring of the learning environment as a course gives an impression of importance and/or legitimacy. Loewen's concept of an 'Authentic Work Interaction' structure is evident here because the participants emphasized the point that a major positive aspect of the Midsize music program, compared to other community bands, is that the program is a course which is directed toward a "final 'product' pertinent and worthy of great mental and physical energy" (p.32). In this respect, the curriculum is the impetus that drives the musicians forward through the acts of learning and experimenting with new musical ideas and techniques, which are separate from actual public performances. The notion of Wenger's 'practice' that relies on a 'mutual engagement in action' in collaborative music learning is the main component of a 'Curriculum-Based/Authentic-Work' interactive program.

Freddie described her belief that her identity with a career, lifestyle, etc. overshadowed by this new role of being a learner in a music program is in some way encouraged by her participation in an active high school with adolescents.

Julian explains his experiences as a music learner in this environment.

> *The hallway interactions are fine. The kids are actually quite polite. They, you know you see the kids necking in the hall, you hear the kids swearing, to me it's not a big deal, I use that language. So it's*

not an issue, although I don't use it in public, always generally. To me, the interactions that are more interesting are when the kids play with us. The musicianship is the great equalizer, so in that circumstance I have no problem accepting the fact that Charlie [a high school student] plays better than me and reads better than me. And I've, I think he showed me an alternate fingering for something, so I've actually learned something from him and on the other hand, there are other kids that when we are playing with those kids that come from somewhere else, that I taught something to. But playing is playing. So it's fun. I like it when the younger kids are there. They add something to the band. When they come in and play in your band with the adults, I have no idea how they interact on their own, but when they come in and play with us, they act as players, they don't... there's nothing else. They'll talk, and ask questions, you know, Charlie's quite chatty, others are less so. But they're there to play; they're not there for any other reason. It's neat.

Julian talks about how playing music may, in some way help those adolescents who are experiencing difficulties with adults, such as their parents. He tells how performing music with his son many years ago was a positive experience for their relationship.

He starts by saying that their identities as 'father and son' were overshadowed by their identity as collaborating 'musicians'.

And I've told you this before, but it may be worth putting on the microphone, there are certain ages that kids go through that they are not getting along with their parents terribly well, and certainly mine

went through that. So my son went through this when he was in university and he went to the university where I was [teaching], and that was problematic in itself, and he was surly and he was just going through that hormonal stuff, but we both played in the clarinet group and he's a much better player than me, and that, really made it possible for us to talk because we could talk about music, have equal footing.

In Hubert's opinion, having music performance as a common goal requires so much concentration that issues of age difference are not important.

There is a common goal whether you are old or whether you are young and it [music] is a goal to accomplish. If on the other hand, if the teacher becomes cranky and you can see that there is a level of frustration and it can have a big impact on the community whether regardless of the age of the people attending the class. I find that our class is very joyful and I go there and I enjoy myself. And the same thing takes place with the others. We go there and we have fun, and we learn and that contributes enormously to the development and the satisfaction. You realize that you are an older person when you see the kids and you see the other people of your age that you realize that there is a big gap in there. But basically what the purpose of going there is to learn and you get so immersed and so intense with trying to make progress and to get there someplace that you become a little oblivious to anything else. You just don't think about differences of age, difference in culture or whatever. You know, you just go there and apply yourself, and you struggle to learn and that's it.

Many of the adult learners expressed the belief that their age and the age of the adolescents is somehow less visible and less important when they frequently interact with each other while they are engaged in music learning. A course in which the adults are registered students offers them the opportunity to take on the role of a student. Perhaps this role shift is similar to that of adolescents who are 'students' while in school, but while they are at a part time job, they are an 'employee'. At one point during the interview that I conducted with La Verne, Maxine, and Patricia, we were discussing their role as students.

> *Patricia: We're all students. We're having the same music. We're having the same difficulty, the same problems. You know, and we need the same amount of time with the teacher. So, really we are the same.*
>
> *La Verne: That's right. We have a common focus.*
>
> *Maxine: That's right. When it came to parceling out clarinet parts, I mean, we weren't playing first clarinet. The hot shot kids were. We were playing second and the [teacher] was rotating some parts so on a couple of things, we were third and uh, kids who were third were second, but you know I mean, when they have the opportunity to be with adults as peers, with absolutely no authority, in place, it's just...it's astonishing.*

Patricia explains that being a music student in the Midsize school music program is different from being a performer in a community band.

> *One of the things I like about going to school – and that's what I say – I don't say going to band, I don't say going to music – I say I'm going to school in the morning. And it sort of gives me...haaaa. Um...I go as a student so not as much is expected of me as if I say I...I've never been to [Town] band or [Community] band, but I would be very intimidated to go into those two bands um, at the same level of competence or incompetence where I'm at right now with my music. I would expect that they would expect me to be better than I am, but going to school gives me...I'm a student, so I'm still learning. I don't feel nearly as intimidated about learning.*

The notion of being a student in a school led to conversations with the participants about their thoughts of being an adult student in a building that caters, almost entirely, to adolescent learners. I asked many of the interviewees to describe any significant events or general opinions or feelings they have experienced as music students in an active high school on a daily basis. Hubert describes his concerns of being a senior citizen in a school during his first few days as a student.

> *Well, when I first joined the class, I was quite honestly, I was a bit leery of walking through the hallways and encountering the kids because I didn't know what type of reaction I would encounter from the kids. Here is somebody, who is you know, who is somebody who doesn't have practically any hair whatever or has white hair.*

He realized that his identity as a member of a different age cohort would make him more identifiable by the majority of adolescents. As his time as a student increased he explained that this uneasy feeling of 'sticking out' because of his physical age difference, dissipated. His experience became more positive.

> *Hubert: ...but once you get immersed into the class, you find yourself that the kids go their own way, you go your own way and they are very respectful. Actually you find it very pleasant and there are no examples of friction whatsoever that I, on the contrary. The kids that come to the class are quite joyful and are very nice. The ones that I've met are very, very nice.*

As an adult and teacher in the school, my role is one of an authority figure. Therefore, I surmise that I do not have the same perception of the students as the adult learners. My association with the students is delimited by my mandate as a teacher. I asked the participants to recall any significant events where they felt accepted by the adolescents as friends.

Maxine shared this story:

> *Well, here's a total...I mean...I've not talked to you about this before, but, you know, you take the [walk] down to the girls washroom. And of course the girls, they're so cute, they're always [primping] in front*

of the mirror, you know, and they're fluffing their hair and, ah, one day I walked in and one of the girls was putting eye liner on eyes. And mascara. And I said to her, oh you're really going to look hot after that's done, and she said well you know I cant really quite get it. So we ended up talking about how to put eye liner on...how to put mascara on. You know... the proper kind of way that you use hair spray. And it was so – not anything music –

CA: Was she a musician?

No. no. she was just a kid in the washroom. But, it was – here's a sixty-four year old woman – talking to a sixteen year old kid about putting eye liner on. Using hair tones and just getting beautified. It was...it was so fun. I wondered the first few times that I went, to use that washroom, I wondered if some of the kids wondered why this person – this older person – was coming into their washroom. Well, I told them why.

CA: It's not your environment. Like, they're not comfortable... because if you were staff, you would go into a staff washroom.

Right. The first time that I went in there I said I'm a student.

Billy had some reservations about his daily associations with adolescents in the high school, and their social behaviours.

Well, I think about how it was when I was in high school. The first thing, being honest, the first thing I noticed was, ah, in general the lack of a certain amount of respect and discipline from the younger

people and I don't say that with any distain or nothing like that its just that it was so different when we went.

However, after he became more acquainted with the adolescents as music students and engaged in music learning with them on a daily basis, his original perceptions of their behaviour was modified.

But I don't think that way at all now. I don't. And I realize what do they think of us? They probably figure, look at those old white haired, silver haired old buggers in there trying to blow a horn and all this and all the sudden within a few days you're respecting each other. That thought just left my mind... because they don't think that way. You know? One lad sat down beside me there. I don't know, this was only about six months after seeing this band they were all sitting beside me, he's looking down at my feet I said to him, like this "what's happening man?" he says "I'm just looking at your boots, man, they're cool." I had bought these neat boots I thought were pretty good. He liked the boots and I thought, ok that broke the ice right there, you know. This guy's alright.

Here I would like to introduce my conceptual idea to which I refer as Behavioural Accommodation. The principles that underpin this concept are derived from the fact that adults and adolescents are negotiating and re-negotiating their own personal and social identities of their age cohorts. They adjust their own perceptions, beliefs and social stereotypes of different age cohorts through their common and collective participation in

a music learning environment. It seems that frequent intergenerational associations through learning, results in the development of a social identity that is based less on age categorization and more on recognizing one another as music learners in this learning community.

Community of Musical Practice – learning and knowledge creation

The Midsize program offers adults and seniors, the experience of learning to play a musical instrument on a daily basis in a Curriculum-Based (Loewen, 1995) music program. The unique experience of having adolescents incorporated into classroom activities and the adults incorporated into school activities as recognized members of the school as a learning community is also with Loewen's notion of Authentic-Work Interaction concept. These two components; adults/seniors as music learners and as members of a performing band community and; the music classroom and school as a recognized intergenerational learning environment are the basis of this unique community of musical practice. Wenger (1998) notion of a community of practice in two ways, which aptly describes the adult learners' experience of the Midsize program:

> ...A community of practice is a living context that can give newcomers access to competence and also invite a personal experience of engagement by which to incorporate that competence

into an identity of participation. When these conditions are in place, communities of practice are a privileged locus for the *acquisition* of knowledge.

... A well-functioning community of practice is a good context to explore radically new insights without becoming fools or stuck in some dead end. A history of mutual engagement around a joint enterprise is an ideal context for this kind of leading- edge learning, which requires a strong bond of communal competence along with a deep respect for the particularity of experience. When these conditions are in place, communities of practice are a privileged locus for the *creation* of knowledge. (p.214)

Community of Practice: Memorable performances

In the music program at Midsize, seniors and adolescents are equals in music learning activities, and student/teacher, adult/adolescent seem to break down, and the music classroom is a community that includes all ages. Even though the adult participants in the program at Midsize are learners in a school course with adolescents, the adults, by the virtue of their age and experience, bring into the classroom a broader range of life experiences. For example, when the band prepares and performs music for a Remembrance Day Ceremony, the elderly students are living witnesses to events that occurred in history, which by their presence, enhances the entire ceremonial experience. The concert band

has achieved a level of performance over the last few years that enables it to provide music to events and venues in our community and abroad. I asked each of the participants to describe what they consider their most memorable performances or classroom practices. Interestingly, what is memorable may be a group musical achievement that is satisfying, or a very emotional and personal moment brought on by a certain piece or performance.

I asked Julian about his most memorable experience. His experience is memorable because he achieved a level of individual playing ability that he previously could not attain.

> *Memorable...ah, [the] first day, I don't know if it was the first tune or the second tune that we played, was Carmen Suite and my thought was, holy shit, I'm in the wrong place. I can't do this. If I got 50% of the notes, maybe 40, it was a lot... Now I can play Carmen Suite, I've been able to play it for awhile. So that was one, that really was scary, all these people in this room could play that. It was just amazing to me to start with. Next interesting experience was the first time we played one of the big band things, favourites or something like that. It's when we got to the later part that is a whole, what you referred to as closed-block voicing saxophone playing. I was playing it, and I could play it, and I'm thinking, I had this smile on my face because this is as close as it is for me to play in a big band. And that was just amazing.*

An example of closed block voicing is the sound of the saxophone section in the Glenn Miller Orchestra, as they perform the arrangement of the tune, In The Mood.

Freddie's memorable experience was learning and playing an alto solo in Gershwin's, "Someone To Watch Over Me" with the concert band. Here the performance is memorable because she believes she played the solo very well.

As far as performing was concerned, was of course my big opportunity to really play and play well and I thought I had played well and when I did that solo in London. That was....that did a whole lot of things for me. And um...

Freddie also mentions that this same solo performance had a personal and romantic meaning for her.

CA: Can you describe that a little more in depth?

Well, I think I sent you an email at one time and told you what that meant to me. Because um, at that time it was...I was taking a lot of time away from my care giving at that point because I was playing. And I was in many ways feeling very guilty about it. And he (her very ill partner) for...never for a moment for an instant ever took one moment away from me. He always would say "no, you're going to band and that's that." He would...was absolutely great. But I never had a chance to really do anything special. And that was a song that

we both loved. That was, I never told you that, but, it was. And that day I had a chance to play it and I played it for him. And he was so, so thrilled. And so that probably stands out in the performance way as probably one of the most incredible moments, opportunities I've had in a long time...many a moon. Oh yeah...if ever. Yeah. Yeah.

Freddie's experience is two-fold. First, performing a solo on an instrument, which she always wanted to play and second, performing well, a solo of a song that has intrinsic social meaning to her and her partner. In both Julian's and Freddie's experiences, Wenger's notion of the 'acquisition of knowledge' has lead each person to experience new found identity as a musician through participation and demonstration of competence that are brought to fruition by their membership in this community of musical practice.

Some participants described their most memorable experiences as ones that brought back vivid memories of their childhood.
Jack spoke of performing concerts in elementary schools and how it stimulated his memory of his first exposure to live musical groups.

It's the kids. I can relate to that. You know, I remember that's how I got into the University of Alberta mixed chorus. They (the chorus) came out to my little town school and they sang and geez, they were having fun, they had their uniforms on, their blazers on and I said, you know, I'm going to try out for that. That's the one thing I'm going

to try out for when I get to U of A. And as I said, it makes me feel young again. Makes me feel like, I feel like grade six, seven, eight, nine, ten, eleven, twelve and that has a little bit to do with spiritual youngness as well. The blood cools a little bit as you go along. But this has got me back with passion, with fire, with what I used to know once upon a time.

Ella described her thoughts on performing in seniors residences. She perceived that through performing, she (and the group) were able to 'move' or 'touch' the audience in meaningful ways.

Going into the seniors' homes ah, when there is a chance for them to talk to us later and you know, I feel as if we are really bringing something to them. We are communicating with them, we're communicating in music or when you are in a senior's home and the seniors start to sing. You know we are really touching them. Or sometimes, where was it I saw somebody crying. We were playing and they were crying while we were playing.

Identity: Social Identity, Personal Identity

Because learning transforms who we are and what we can do, it is meaningful in terms of our identity. More than an accumulation of skills and information, learning is a process of becoming – to become a certain person or, conversely, to avoid becoming a certain person. Even the learning in solitude contributes to the making us into of our identity. We accumulate skills and information, not as ends in themselves, but in the service of identity formation. It is in that formation of identity that learning can become a source of

meaningfulness and of personal and social energy. (Wenger, 1998, p. 215)

As the adults 'accumulate skills and information' about music in a high school environment and learn alongside adolescents, how does this affect the social identity of these adults? How is the personal identity of these adults as senior citizens/retired persons affected by their involvement in music learning? Turner (1999) explains Social Identity Theory as having two parts: Personal Identity and Social Identity. Personal identity refers to that part of the self that includes personal characteristics, likes and dislikes, and idiosyncrasies. Social identity, however, refers to our identity as members of particular social groups. Harwood & Williams (2004) consider that social groups can also be categorized simply based on age. We tend to group people by age and by their activity in society at certain ages. As a general example, in North American society we tend to regard anyone from birth to eighteen as a minor, then adulthood to approximately fifty-five years of age. We classify persons over fifty-five or sixty as senior citizens. Riley and Riley (1994) group these age cohorts by their general activity in society as; Youth/education, adult/work, old/leisure. If we incorporate the 'old' with the

'young' and regard them as equals in a learning activity, what does this do to the participants' perception of their personal identity and social identity?

John spoke of his first interactions with adolescents in the band class and how their physical appearance was a factor in this music learning environment.

> *I had a good chat with a small group of people (adolescents) after rehearsal. Uh, and, um, some of them are very interesting to look at...funny things in their noses and funny things on their ears. Hahahaha. And their hair is funny on some of them. That's teenagers for you. I like them.*

It seems, however, that once initial response to the physical differences of young and old is addressed, differences are quickly put aside and the action of music learning as equals becomes the important medium for interaction.

Freddie's response to being a music student with adolescents as classmates was positive, even enthusiastic.

> *I think it's great. I don't have a problem with it at all. I never think of it as a we/they situation. I never have and in this school. I never...look at Sonny (a teen) I mean, we're buddies. And there's a typical example. And, um, Sonny comes to me with his problems and we talk about them. Now he's got his passport and he's heading off to Australia and I've given him books and discs and whatnot. And this is a great kid. He's just an ordinary kid and probably the one that I've*

come to know the best in terms of interaction. But as far as being in the school is concerned, gee, I don't even think about it. The kids are respectful. I mean, they hold the door they don't drop it in your face and as I've said in my notes, they're that way with me and I'm that way with them. And you know, you walk down to the washrooms and people say hi. But, it's not a problem. I enjoy it. They're young. They're full of piss and vinegar as they say and that's alright. We are too when we get going. I mean, what more nonsense that goes on than what goes on in that room? Haha.

Hubert mentions that he was uneasy about attending a music class in an active high school. He explains that music learning is an activity that eases tension arising from age difference.

As time goes by, you find yourself that the kids are quite enjoyable. So you, it becomes an easier sort of situation. And then you interact more easily, I think so. But at the beginning you feel yourself a little bit of an outsider and I think the kids do too... Music is the thing, the draw, the draw that brings people together, but you don't feel yourself at odds being there with the kids. At the beginning you may feel a bit like that, but eventually you become quite relaxed and you accept it.

The regularity and high incidence of routine association between young and old seems to be the most important factor in the level of comfort, interaction and communication between age groups. Some

participants have mentioned that they do not consider age differences as having any negative effect or even being visible.

Edie explains:

> *I don't see this age thing that you talk about, you know. I really don't. I think they see us as a group of people that are students in the school. I think we're recognized when we play in those ceremonies in the school. We're students in the school and we're doing something on a reasonably high level. Because when we play those [functions], we usually play pretty well. And I think that we're really appreciated. And of course, you know, not Remembrance Day, but on Graduation Day, there are parents there too. And I think its part of the school that they show off to their parents. I really get that feeling... When we play graduation,[they say] "hey Mom and Dad, this is my school and this is my band." And I really think it's an important thing to them.*

The importance of Edie's statement is her conviction and belief that the adolescents in the school, either those taking part as music students or those who are enrolled in other courses, are proud of the inclusion of adults and seniors as part of their school community.

Identity: Adjustment in retirement

When I asked my initial question; "has being involved in learning music at Midsize affected your life in any way?" many of the participants started their answer by first talking about their experiences of retirement.

Buddy recalled his first few years of retirement as a time lacking in structure and focus.

> *Uh, I was looking forward to retirement, I'd had enough of teaching, and retirement was fine. After a year, I realized – golf was insufficient, and I couldn't play golf in the winter time. So, there was the winter that I didn't have anything that – to focus on and was unable to come up with anything. Until I identified what I thought was a possible small business. And in the – I was ok manufacturing my product – I was just a total disaster trying to sell it. Hahahaha. So, that didn't work. Um, so the little bit of structure that I thought that might bring to my life, and a focus, disappeared....Nothing that I was – I had identified that I could – enjoy doing and wanted to do...and then came the music. And, it set up a little bit of a schedule because it was daily. And initially, it was Monday through Friday each morning. And I was more than content. With that it was enjoyable to do. [I] met some new people. Some people who had a common interest. And so I was branching out my own connections with the local population...the local community. [My wife] had already done that through another organization. And I don't think that I was aware that or I felt that that was lacking. But I think it was lacking - the connection with others in the community who had a common interest. So, here was my number one activity. It was physical and mental as well. And it also connected me up with new people and some enjoyable people. We've all got our own funny little foibles and characteristics. But then any group of people do. The structure that it has brought – along with the enjoyment in just being involved - uh, that made a big change.*

Sy gave an example of what kind of life he may have had without his involvement in music. Sy described the retirement lifestyle of some of his former military colleagues as a comparison.

> *No. It's just been a great for me. It's been, you know I know a lot of guys who spend 30 years in the military and retire and the first six months they go, oh, retirement's great. I've got time to do my yard and all the little chores that I wanted to do, after that six months, they say, well I don't know what I'm going to do. I might as well go down to the Legion. First thing you know they are in the Legion every morning or noon or whatever. Well, I'm not up to that yet. I don't want to do that. So, this keeps my interest.*

Social Identity: Social relationships with adolescents and adults at Midsize

Many of the participants talked of the social connections that music learning has provided that were lacking in their retirement years. They describe their involvement, however, as more than just belonging to a social club or group. Buddy explained the act of music making as a commitment to musical responsibility in order for the group to be able to produce a good musical product.

> *...the music - is a group thing. Its, if I screw up, ha, noticeably others are painted by that screw up. Because anybody listening to that and I'll use a performance type situation, um, a concert, if I mess up, it's a bit like the band has messed up. So there's a sense of commitment to others that if I don't play the part very well, or if I don't play it*

correctly, it impinges upon the reputation of the group and the other individually possibly because they are part of the same band that hasn't performed all that well according to somebody else who's listened. Who's heard that performance? So there's the feeling of I want to do well for me, I mean that's a selfish personal eh, angle on it. And I want to do well so that I don't let down others who are in the

band playing the music that I'm playing. And don't let them down and I contribute to a positive end result by playing reasonably well.

Buddy contrasts performing in the band to a team sport.

In the band everybody is in play at once. With the exception of rest times and they're still they still all have to be involved because you've got to know when the end of the rest occurs. Uh, nobody is benched. Now that's a wonderful aspect of this band.

This notion of collaboration among performing musicians is described by many of the participants as secondary to the connectivity of the members as social beings. Many of the people interviewed explained that they have not ever been associated with such a cohesive, supportive and caring group. Many participants mention that they have never been associated with so many people from such diverse backgrounds. For them this association is a very positive and enlightening experience. As Sy explains:

Yeah, I find it very interesting and that's one of the neat parts about it, that there's so many different people there. So many people that have done different things and you usually don't realize that until you get talking to them. Like Phil, I sit and talk to him and you'd never really know that he's a manager of a bank or had a high position in a bank. It's very interesting when you find those things out.

Ella explains that music learning in the Midsize context is different from any group - social or professional - that she has experienced in her lifetime.

Ok, well, it's a unique group of people to start with. They... a total variety of backgrounds, they've all done different things. It makes for a really interesting group of people. And it's the only group of people that I've dealt with that are absolutely tolerant of each other. You know, when I first came in there, I was petrified because I couldn't read music, couldn't play. You made me sit in it, probably early, and I thought I was doing well to just read the music without even playing. And everyone constantly encouraged me and it doesn't matter what you play, just play a few notes, you know, it was so encouraging then and they still are.

CA: So, this is something unique. Can you make a comparison; have you experienced this in any other avenue in your life?

Well, in any other groups that I've ever been involved with where, there is a lot of negative in any professional group. There is a lot of negativity involved with it, a lot of criticisms of each other, so you are

constantly on your guard for one thing, with a professional group, whereas in this group, which is, you're performing, you're doing something, you are actually opening yourself up and to be that relaxed and that willing to make mistakes, you know, is absolutely unique for me.

CA: So, you wouldn't have 'let your hair down', that sort of thing?

never, ever.

CA: Really?

Never, no... It's a very, very unique sort of environment.

CA: So essentially, the people in the band are experiencing you in a way that maybe a lot of other people have never experienced who you really are?

Probably. And so for that reason I mean, as a whole group, everybody is very supportive of each other and a very relaxed group, but you also make friends in the group, right. I've made some close friends and I'm friendly with a lot of people.

Hubert explains that in his retirement, it is rewarding to be in the presence of so many individuals from diverse backgrounds and experiences in life.

> *When I was working I was so intense with what I was doing and my social activities were greatly reduced other than seeing the neighbours, other than having maybe somebody or a close friend once and a while at home visiting people. But I think the class has given me an opportunity to get out of my shell and to mingle with others from different backgrounds that otherwise I wouldn't have the chance to be beside, even though I may not have anything to say to them or they themselves have may not anything to say to me, their presence is educating. I find it very desirable, enjoyable. There are people in there that have been professional [musicians] and you feel miles apart from their capabilities. But by the same token we all are successful in different areas in life and you have to respect each other and you find that their company, even though you are entirely different, it's good, it's fun, it's enjoyable.*

Steve and Edie describe the feelings of connectivity and trust to almost everyone in the group, rather than to a few selected individuals. They explain that this group resembles more of a family relationship.

> *Edie: One of the amazing things about the band to me is, you become very close to almost every member in there. Its not just a little clique. Just hang out with the clarinets. Everybody in there seems to get along so well and the interaction is just totally dispersed throughout. You know, I don't feel that I'm in any particular group in*

there. It's just a matter of being um, very close to almost everybody in that organization.

Steve: Well, I think there's, you know, there's such a high trust level and mutual respect for everybody in the band for getting out and trying. No matter what your talent level, everybody gets in there and really tries to do their best. And that makes everybody respectful of everybody else I think. You know, there are people in the band that have been there from the word go and they probably aren't a whole lot better than they were when they started. Although I wasn't there when the band started, but from what I understand, they've improved a bit. But then others have gone a lot further. But, they just respect everybody for coming out and being part of the Midsize band family. That's really what it is. It's a family... You know, I think everybody feels it's a type of family...a very, very cohesive group. And you could talk to anybody in that band about you know, whatever's going on in your life and get a sympathetic ear and get help, if they could offer help and so on. They'd do anything for anybody. Everybody...to a person I think.

Steve hypothesizes that the reason that the Midsize group is more cohesive socially than any community band that he has experienced is due to two important factors which are frequency of association, and that the band is a class for music learning.

We go out everyday. We meet our friends everyday for this particular purpose of playing together.

Midsize is a learning band and I think everybody has that understanding. Even the pros that come in...they have that understanding that we're going to be stopping and helping to bring along whatever individuals or sections need work at that given moment, you know. And that's ok with everybody. The other bands [community bands] I think that the people who [were] fairly good players in their school bands or whatever who come out, it's their one night a week to get out and play their instrument and, you know, keep their skills up and so on. And they don't see...I don't think they see those bands as a learning band at all.

The participants have explained that their involvement in the Midsize band has many types of interactions and associations that have shaped and/or altered their perceptions of themselves as individuals and how they have come to know other persons as result of the act of music learning as the catalyst of association and membership.

Chapter 6 - Conclusion

While this is not the first time research has been conducted with seniors situated alongside adolescents, the very nature of this particular site offers an authentic, naturalistic environment in which to study seniors as participant learners in an intergenerational program. There have been studies that support the positive effects of life-long learning and seniors (Glendenning, 2004) taking part in educational opportunities with other seniors but these allow for limited or no intergenerational interaction. Previous studies focused on bridging the 'generation gap' have almost invariably chosen to put seniors in positions of superiority by virtue of their age. Certainly, interaction occurs between the cohorts in these cases but, as Dupuis (2002) suggests, the researchers' understanding would have been broadened by having seniors on the same social footing as adolescents as they are at Midsize Secondary School. While the very infrequency of multigenerational contact outside families (Williams, 1992) remains a huge impediment to finding a naturalistic setting, even in those settings where seniors and adolescents interact a lack of reciprocity within the interaction is often evident (Loewen 1995). At Midsize, seniors and adolescents take part in music learning as equals, neither in a superior

position by virtue of age. The adolescents are not 'cooler' than the older students and the seniors themselves are not wiser than their younger counterparts. Each group accommodates its behaviour in such a way as to blend the two seemingly divergent factions into one homogeneous cohort of 'music student'. Through this accommodation, both groups obtain the maximum benefit. The seniors interviewed as part of my study reported many positive results from their daily interactions with the other students of Midsize Secondary School, benefits that have served to improve their quality of life in ways that they had never imagined possible. Their experience of multi-age cohorts interacting with each other daily as music learners has had a universally positive effect on seniors' attitudes perceptions and opinions towards adolescents.

Summary of findings

The quantitative questionnaires and the qualitative interviews that I conducted revealed valuable information regarding the perceived benefits of a person's involvement in music learning in an intergenerational setting, such as Midsize Secondary School. The following is a thematic summary of these benefits.

Health Benefits (Social, Physical, Mental)

1. Since the music learning program is a recognized course, the participants feel obligated to attend daily or, if not daily, then as often as possible. The course thereby provides a structure to a person's daily routine that perhaps would not be otherwise present for one who is retired and has no obligation to maintain regular attendance at a place of employment. As stated by many of the interviewees, their attendance at a daily music class is an important and highly valued aspect of their lives. It has also given them new, meaningful and caring associations with other people within their community which otherwise may not have occurred.
2. The act of music learning is considered by the participants as a skill that requires them to concentrate and focus with great intensity both as individual learners and collaboratively as members of a band. The participants have stated that this level of involvement is not present in any other part of their daily routines. For many, retirement living is enjoyable and relaxing but it lacks the daily mental stimuli that was needed in their careers and perhaps raising a family. Their involvement in the Midsize program has re-stimulated the mental energy, drive, dedication, and focus that they

may have experienced in their lives before retirement. Not only does it increase their stimulation and enjoyment during classes, but this involvement also flows into every portion of their lives as well increasing their enjoyment and appreciation of each day.

3. The level of concentration required in music learning and performing also provides a mental respite for those who are experiencing major emotional, mental or physical health issues. If a participant is acting as a care-giver to a family member or friend who is experiencing major health issues, music learning is a welcome respite from the stressful duties that are included with the role of care-giver.

Social relationships with adolescents and adults at Midsize

Since the music-learning program is a recognized no-fee course and is designed for novice musicians, it can attract people from all walks of life socially and economically. As a result, the participants increase their social contacts outside of their previously formed networks such as neighbourhoods, employment, church and family. By virtue of their involvement as music learners in an active high school the seniors' participation and sense of contribution to their community has increased. Also, since everyone is considered a learner, it allows a person to

participate in something that has little or no connection to their personal life, professional life/identity which may come with predetermined sets of behaviours or responsibilities.

Intergenerational interaction through music learning

1. As many respondents mentioned, being involved in a music-learning program in an active high school puts them in contact with adolescents on a daily basis, a scenario that does not present itself in any other part of their lives.
2. The act of learning with adolescents has contributed positively to the lives of adults by immersing them in learning with a group of young people who are energetic, joyous and exciting by the very nature of their youth.
3. The adults can share their life experiences and reminisce about their own youth as well share in the lives of the adolescents through conversation and daily interaction. This frequency of association fosters intergenerational friendships and conversations.
4. Adults have learned that their frequent daily interaction with adolescents has changed their views and stereotypes of adolescents. This interaction produced a more realistic and positive awareness of this younger age group as intelligent, caring

and thoughtful people who are, in many ways, no different in their beliefs, goals and ambitions from the adults with whom they associate. The frequency of association between adolescents and seniors, has positively affected seniors' perceptions of their social group identity and their own personal identities.

Potential influence of research findings on social policy

The involvement of seniors as regular attendees in learning programs either in post-secondary institutions such as the Universites du Trosieme Age (U3A), or in high school courses (music or other programs of interest) can have a profound positive impact in seniors' lives (Glendenning, 2004) as well as the enhancement of their Social Capital. Sherry Torjman (2004) of the Caledon Institute of Social Policy gives a summation of Social Capital:

> Social capital refers to the relationships, networks and norms that support collective action. It is created when people come together out of a shared purpose or goal that goes beyond individual benefits and incorporates the idea of connectedness. Social capital is built through participation in associations or social structures of cooperation – e.g., religion organizations, political parties, neighbourhood associations, sports or cultural clubs, and active participation in civic activities, such as volunteering or voting. (Putnam 2000; Helliwell 2001)

The intergenerational music program at Midsize expands the 'traditional relationship norms' that we experience in a high school. The inclusion of multi-aged learning groups in a high school enhances the collective action of music learning.

Recommendations

Public schools should be added to the list of places where the "participation in associations or social structures of cooperation" between generations takes place. The frequent association that occurs between young and old in a curriculum-based intergenerational program can be beneficial to all age groups in sharing cultural and experiential differences for a richer understanding, acceptance, support and respect of ourselves, and others. While it was not feasible within the scope of this study to broaden the interviews to the adolescents and to the families of the seniors involved in the program, I believe that doing so would further support my thesis. The participants, taken from all occupations and demographics, benefited greatly from their involvement in the program. The importance of this program to their lives is such that they continue to congregate and play music both outside the school, in social events, playing within ad hoc small groups, and in band rehearsals with 'guest conductors' outside the academic year. As one member said during an

interview, many of the students who came to the program as beginners would no more give up their involvement than they would give up breathing. Their involvement with the program and with the adolescents has changed their perception of who they are and where they fit into society. Future research projects should now focus on the experiences, thoughts and opinions of the adolescent learners in the Midsize music program as well as those of family and friends of the seniors in order to assess the impact of seniors as active high school learners on other age groups with whom they interact and associate.

Appendix I - Survey

Intergenerational Music Learning

At Midsize Secondary School

Midtown, Ontario.

Questionnaire

The purpose of this questionnaire is to gather information in demographic, social and music experience about the members of the Midsize Community Concert Band. This survey well help in the creation of a series of questions to be used a guide for qualitative research regarding intergenerational and later-life music learning at Midsize Secondary School, Midtown, Ontario.

Demographics

1. What is your age category? 25-35___36-45___ 46-55___ 56-65___

66-75___ 76-85___ 86-90___

2. What is your sex? Male ____

Female ____

3. What is your current employment status?

__ Retired

__ Semi-retired. If so, specify: Part time, contract work etc.

_____

__ Working

__ Other (specify) _____

4. If working, what is your occupation – be as specific as possible

_____

5. If you are retired, what do you consider to have been your primary, or most important, occupation before retirement? _____

6. If retired, at what age did you retire? _____

7. Explain the conditions of your retirement. (mandatory, medical, maximum pension achieved etc.)

_____

8. Do you consider yourself to be a member of an ethnic group (eg. Italian-Canadian; Anglo-Canadian)

___ yes

___ no

9. What is your present marital status?

__married

__single

__divorced

__widow/widower

__other (specify) _____

10. Do you live alone?

___yes

___no

11. What is the highest level of formal education you achieved?

__ Elementary school

__ High school

__ Some college credits

__ College diploma or certificate completed

__ Some university credits

__ University undergraduate degree completed

__ Professional degree (specify) _____

__ Post graduate degree ie. Masters degree, Doctorate (specify) _____

__ Other (specify)_____

Musical Status: History of Formal Training

12. Have you had any formal music training (the learning of music notation) on any instrument or voice before joining this program?

Check all that apply

__ Private lessons,

__ Church music groups,

__ School music programs,

__ Family music instruction, (albeit informal, did you learn to read music through family music activities?)

__ No formal training but self taught.

Other (explain)_____

Musical Status: Present Day

13. What is the instrument on which you perform most often in the Midsize Community Concert Band?

_____

14. Did you play this instrument at any time before joining the Midsize Community Concert Band class?

__ Yes

__ No

15. Did you learn this instrument as a beginner while associated with the Midsize Community Concert Band?

__ Yes

__ No

16. Did you first learn musical notation while associated with this band?

___Yes

___No

17. Do you earn, or have you ever earned money playing music?

__ No

__ Yes

If yes, explain

_____

_____

18. If quickly asked the question "are you a musician?" would you say yes or no?

__ Yes

__ No

19. Explain briefly your response to the previous question.

_____

20. How would you describe your competence on the instrument you play in the Midsize Community Concert Band?

__ Very Competent

__ Competent

__ Weak

__ Very Weak

21. Compared to all other members of the Midsize band where would you rank your playing ability?

__ top third

__ middle third

__ bottom third

22. Have your musical skills improved since joining the band?

___Yes

___No (If no, skip the next section)

23. Sound Production (Tone)

__ dramatic improvement

__ moderate improvement

__ slight improvement

24. Technique (Fingering, stick handling, etc.)

__ dramatic improvement

__ moderate improvement

__ slight improvement

25. Rhythm (Time and counting)

__ dramatic improvement

__ moderate improvement

__ slight improvement

26. Sight reading

__ dramatic improvement

__ moderate improvement

__ slight improvement

27. Ability to Perform in an Ensemble

__ dramatic improvement

__ moderate improvement

__ slight improvement

28. Before being in the Midsize Community Concert Band had you ever performed on this instrument in the following situations?

(Check all that apply)

__ As part of another band?

__ As a member of a small group of similar instruments (woodwind trio etc.)?

__ As a soloist?

29. How long have you been a member of the band class?

___ less than a year

___years (enter the number of years)

30. Since joining the Midsize Community Concert Band have you performed and/or practiced...

(check all that apply)

__ As a member of another band?

__ As a member of a small group? (woodwind trio etc.)

__ As a soloist?

__ N/A

31. Are you involved in other music groups as a performer on a different instrument or as a singer?

__ No

__ Yes

If yes, explain (type of activity)

_____

_____

32. Are you involved in other arts activities?

__ No

__ Yes

If yes, explain (type of activity)_____

_____

_____

33. In the past 2 years have you taken any other courses (music or any other subject) at the high school, college, university level?

__ No

__ Yes

If yes, explain (what courses)_____

_____

Participation in the band

34. What was your frequency of attendance at band practices during the last term?

__ Almost all the time

__ Very often

__ Sometimes

__ Very little.

35. Do you practice at home between band rehearsals?

__ Often

__ Sometimes

__ Rarely

36. When you practice on your own, what would you say is the average time that any one of your practice sessions would last?

__over an hour

__one hour

__under an hour

__half an hour or less

37. We had many concerts in the Fall 2006 semester. In how many of these concerts did you participate?

__ All

__ Most

__ Some

__ None

38. Do you participate in the summer band?

__ Yes

__ No

__ Sometimes

Social Issues:

Please respond briefly to the following three questions with no more than one paragraph (4/5 sentences) each.

39.Describe your first few days of attendance in this band class as a new participant.

40. Describe what it was like for you to be immersed in an environment (high school) which is designed for adolescent learners .

41 Adolescent musicians often participate with you in band class and concert settings. Now that you have been participating for a while, what are your thoughts on these intergenerational associations?

_____

_____

_____

_____

42. When you are outside of the band context, how often do you interact socially with adolescents? (including family relations).

__ Often

__ Seldom

__ Very Rarely

43. In your experience as a learner in an intergenerational setting, what is your perception of the level of acceptance by the adolescents who perform with you.

__ 5. Very accepted.

__ 4. Accepted

__ 3. Tolerated.

__ 2. Ignored

__ 1. Resented.

__ 0. Don't know

44. Do you have any relatives in the band?

__ No

__ Yes

45. Were any band members friends of yours before you joined?

__ No

__ Yes

46. Do you socialize with any members of the band outside of the band practice and performance times?

__ No

__ Yes

47. Have you made any new friends among band members?

__ No

__ Yes

48. Given a choice, which of the following circumstances would be your preference for band rehearsal sessions? Check one only.

__ they should remain as they are -- within Midsize High School while the school is in session

__ at Midsize but more interaction with the student musicians

__ an environment with no adolescent interaction

__ it does not matter. All of these choices are comfortable for me

__ Other (explain)_____

49. Are there any other comments you care to make at this time?

Thank you for your thoughts and time.

Appendix II – Survey Results

Part 1. Demographics : Age, Sex, Marital Status, Ethnicity

This section was structured to solicit quick responses by the use of check marks in listed categories or by a few short words given by the respondents. Although the participants were asked their age, the selection was broken into the following age groups, 25-35, 36-45, 46-55, 56-65, 66-75, 76-85, 86-90. These age groupings were designed in this manner to allow benchmarks to be exposed. For example, the age category between 56 and 65 years of age is considered a time where one may be able to retire with a private pension without penalty, Canada Pension at 60 and the Old Age Security Pension at 65. Marital status included the following categories of each person selected their current status; married, single, divorced, widow/widower, other (specify). Ethnicity was assessed with the following question requiring a yes/no answer. "Do you consider yourself to be a member of an ethnic group (eg. Italian-Canadian; Anglo-Canadian)."

Employment History

This section included responses that would have the participants check the most current category of employment/retirement. Categories included: Retired, Working, Semi-retired and Other. Each of the aforementioned categories required a short answer explanation of their mode of current employment or what they considered to be their primary or most important occupation before retirement. If retired, the participants were asked at what age did they retire and what was the circumstance of their retirement. This question was prompted for clearer understanding by the use of example categories such as mandatory retirement, medical, or maximum pension achieved. Here, space for a short sentence was left in order to give the respondents the opportunity to answer this question in a manner that would best describe the reason for their retirement.

Formal Education

The following categories were available for the respondents to quickly select the highest level of formal education that they had received.

Elementary School

High School

Some college credits

College diploma or certificate completed

Some university credits

University undergraduate degree completed

Professional degree (specify)

Post graduate degree ie. Masters degree, Doctorate (specify)

Other (specify)

Part 2. Musical Status: History of Formal Training

Here, the question asked the participants to check off as many of the categories of music training/instruction as they felt had been influential to them learning music on any instrument or voice before joining the program. The following is the list of categories in which the participants could check as many as they felt represented their ways of music learning throughout their lifetime.

Private lessons

Church music groups

School music programs

Family music instruction (if informal, did you learn to read music through family activities?)

No formal music training but self taught.

Other (explain)

"Music training in the military" in an example of a learning situation that was submitted by a respondent in the 'other' category.

Musical Status: Present Day

In this section, the questions focussed on two major areas for yes/no and short answer questions. The first section dealt with what instrument they play most often in the Midsize band classes. The questions were structured in order to assess accurately how much of their musical knowledge on one particular instrument of performance has been gained almost exclusively by being involved in this music program. There were also questions that focussed on the participants' involvement in other music groups, other arts related learning activities and other formal learning situations such as college/university or community sponsored classes.

The second section dealt with the technical aspects of performing music such as sound production, technique, rhythm (keep a good cadence and counting) sight reading and an ability to perform in an ensemble. Each one of these categories had a scale for which the participants selected which one best described their proficiency. The scale posed three levels of improvement: dramatic improvement, moderate improvement and slight improvement. Since it was a subjective section, a category for 'no improvement' was not included. Self-assessment of one's ability can be more critical than if a person is assessed by a teacher or more advanced musician. Minimal improvement in a certain category could easily be interpreted by the participant as no improvement at all a situation which is unlikely given the fact that the person is performing music on a daily basis.

Part 3. Participation in the band

Again, this section was designed to be a self-assessment of the participants' attendance to classes, concerts and how much they practiced or performed daily outside of class and concert times. A true representation of actual attendance could be included from school records since attendance is recorded daily, however, the participants are asked to

identify by checking a category that would best describe their own frequency of attendance and practice. The categories are: almost all the time, very often, sometimes, very little. In the case of their participation in daily private practice, the categories were intervals of time such as: half an hour or less, under an hour, one hour, over an hour.

Description of findings

Age distribution in the class

The results of the survey question that asked the participants to categorize their age are shown in Fig 1.

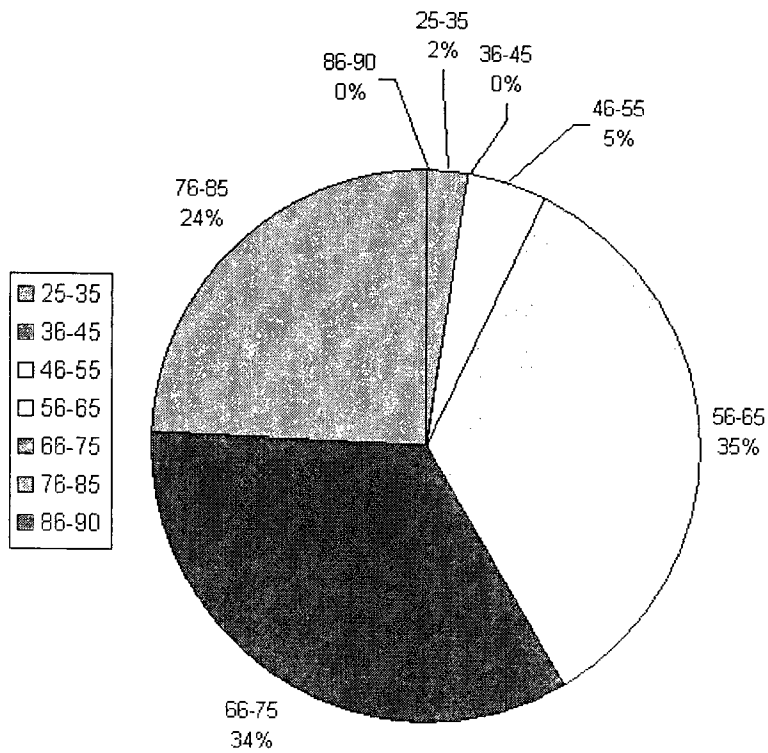
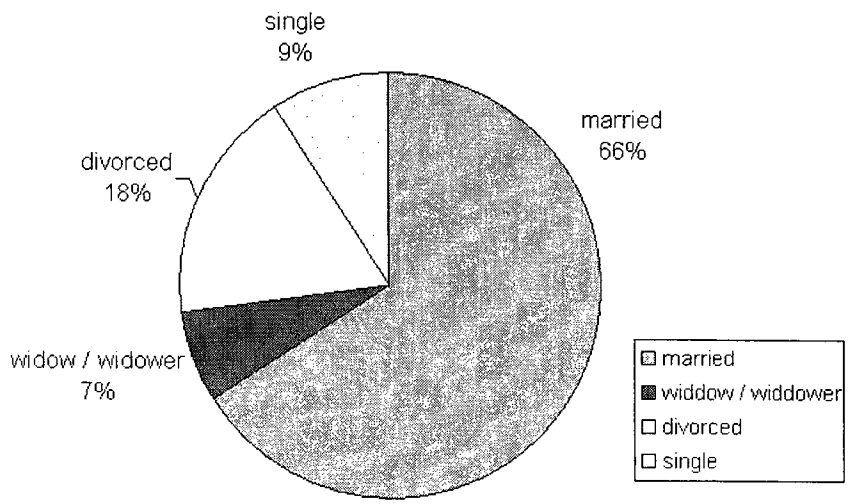


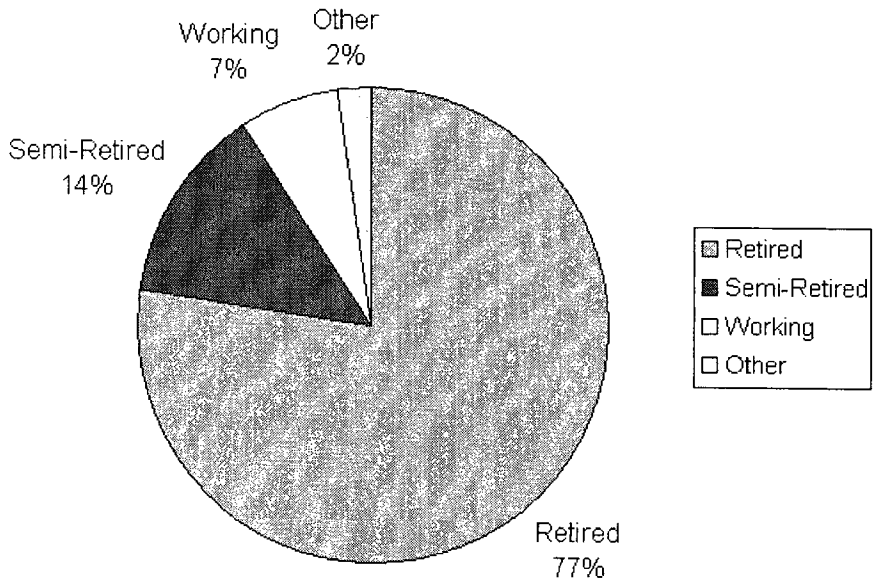
Fig. 1

It was expected that, as the program is run during the day, most of the members would be retired and therefore represent the age group that we consider to be available due to their status as officially retired people collecting private and government pensions. This age group of 55 to 65 year olds however, only represent just over a third (35 percent) of the membership. A surprising discovery is the number of persons in their late sixties/early seventies (34 percent) and the large number of participants in their late seventies/early eighties (24 percent). This 'surprise' of how old the members were than what was assumed is perhaps a stereotypical view of active seniors.



Marital Status Distribution

Fig. 2a



The majority of the membership reported their marital status as married (66 percent), 18 percent are divorced, 7 percent are widowed and 9 percent are single. There was an 'other' category available but no respondents identified their status as such. Given the majority of the age group and the historical trends of marriage and divorce, these findings are not uncommon.

Working Distribution

Fig. 3

This graph is self-explanatory given the high number of persons eligible for pensions, either private or government.

Sex Distribution

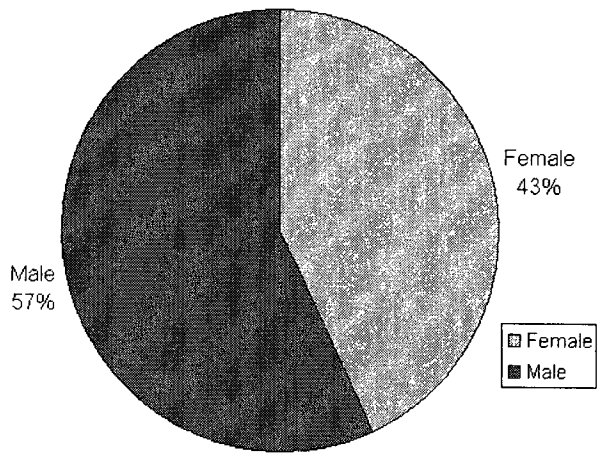


Fig. 4

As can be seen in Fig. 4, the sex distribution is equally proportionate between males and females. The interesting issue to investigate is the amount of males who are participating in a structured group activity on a daily basis.

Length of membership in Band Classes

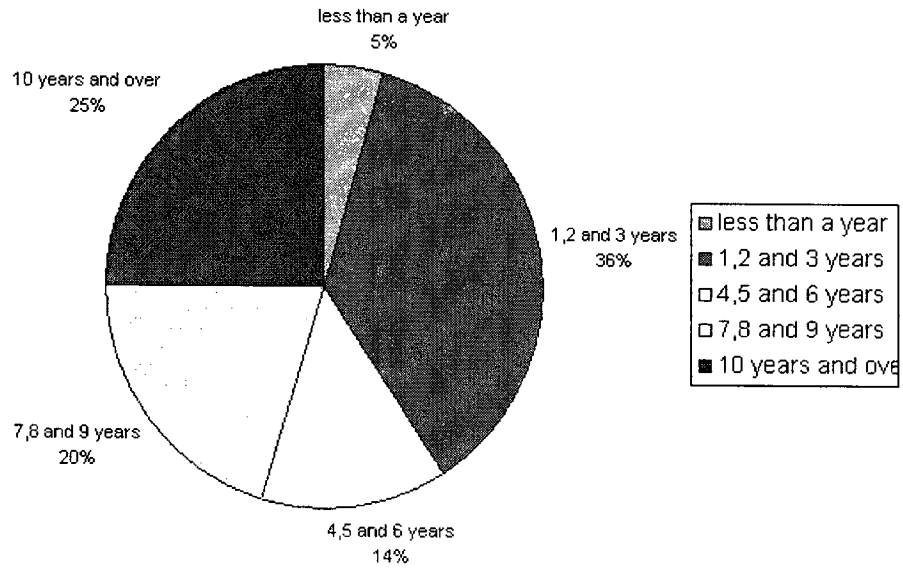


Figure 5

Since these courses are interest based and even though credits can be attained for high school matriculation, all of the participants fit into the category of learning for interest's sake only. Each person can continue to attend the classes each semester for as long as they wish. As shown in Fig. 5, one quarter of the total number of participants have been involved in this music program from its inception in February 1994. 20 percent have been members for 7 to 9 years, 14 percent from 4 to 6 years and 36 percent have joined the program over the last 3 years. It must be noted that the quantity of participants has grown steadily since the inception of the program in 1994. During the first year of operation, the class membership was between 25 and 30 members. The course timetable was restructured to allow beginner music students to join the program and

receive instruction at a basic level. Each person participated in these beginner classes until they felt confident and competent enough to join the more advanced band. Usually, novice players would receive daily instruction for two semesters and then they would be encouraged by the instructor to consider attending the advanced class. Perhaps the increased enrolment over the last three years has a direct link to the increased numbers of retirees? Keeping in mind that the school year runs from September to June inclusive, and the members who have recorded their involvement in this category of less than a year joined the class in the second semester, which commences in the month of February. Persons who inquired about the course would be informed by the instructors that if they were novice musicians, it was beneficial to them to perhaps wait until the start of a new semester so that they would be in a class of beginners.

Started as a Beginner

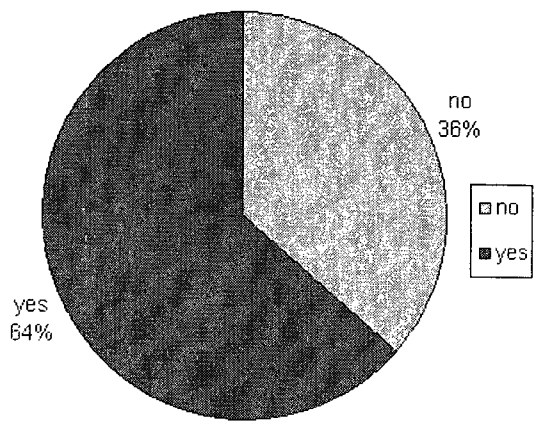


Figure 6

As can be seen in Fig. 6, 64 percent of the members joined the program as novice musicians or as beginners on the instrument on which they perform in the band classes. 36 percent are performing on instruments that they have played many years ago and have now returned to it, or have continually performed on their instrument throughout their lives. Unlike most community concert bands, orchestras and music groups, the focus and uniqueness of this program is its mandate to offer retired adults and seniors a venue to receive music instruction in a collaborative classroom setting.

Played this Instrument before joining.

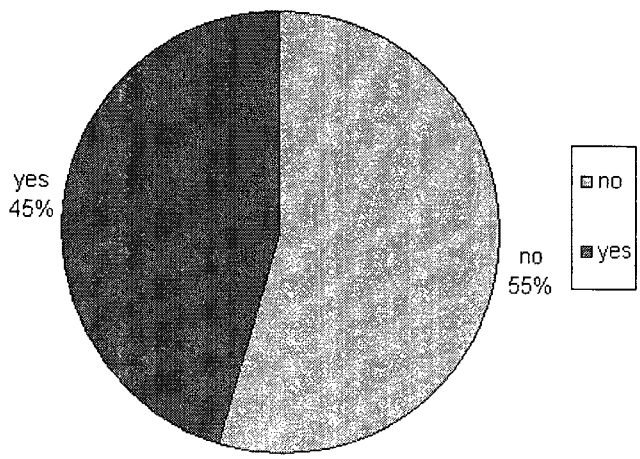


Figure 7

Over half of the participants indicate that they are learning music in the course by performing on an instrument that they have never played before. Most of these members originally participated in the beginner classes for one or two semesters and then transferred to the advanced band class. Some members who have participated in these music classes for a number of years have undertaken the challenge of learning another concert band instrument. Usually, the secondary instrument is one which is related to their original instrument on which they first performed in the band class. Examples of common transfers from primary to secondary instruments are:

Clarinet to Bass Clarinet

Clarinet to Saxophone

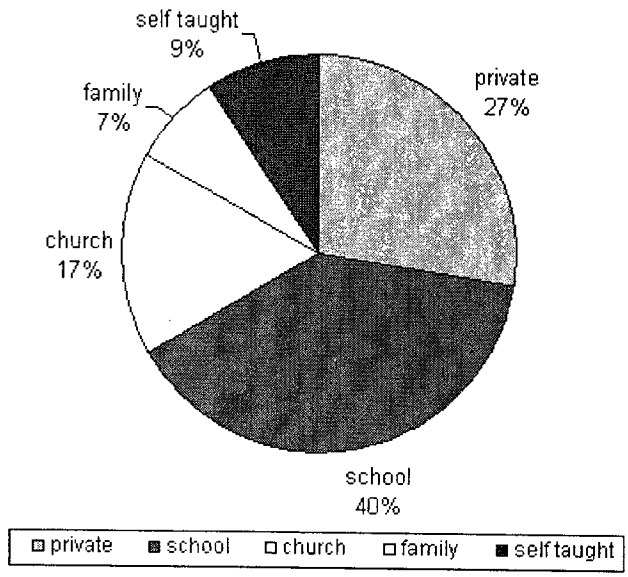
Alto saxophone to tenor saxophone or vice versa

Trumpet to baritone/euphonium

Usually, the change to the secondary instrument was permanent. This instrument became their primary music learning medium.

Insufficient data was retrieved from the survey to give an indication of how many years of continuous music performance those members who checked 'yes' to having performed on their musical instrument before joining the class.

In the anecdotal sections of this survey where the participants were asked to describe their involvement in the class, some members took the opportunity to explain their music performance history. Many members had not performed on their instrument since childhood. Some indicated that it had been over forty to fifty years since they played their instrument. However brief their music experience was many years ago, the members still answered 'yes' to having played their instrument before joining the class. It must noted that even though 45% said 'yes' to the question, there is no relation to the level of their music ability.



Early Music Training

Figure 8

This question encompasses all levels and types of musical involvement of the members throughout their lifespan. An assumption can be made that the 40% who indicated 'school' and the 27% who indicated 'private' as their sources of music training and instruction would have learned to read music notation as part of their music classes or lessons. Music instruction in the categories of 'church' 'family' and 'self-taught', it is more difficult to ascertain whether these types of music sessions incorporated the learning of music notation. Since choral music and singing are integral parts of worship in some religions, rote learning of hymn tunes can be undertaken as the major format of music knowledge transfer. Family sing-songs as part of social events and gatherings could also be included in the category of rote learning, or learning a melody or harmony part without reading music notation.

The category of 'self-taught' is vague because it suggests that a person has no involvement with anyone else with whom they engage with musically. Usually, since music is a social endeavour, sharing of musical ideas, techniques and the like, are integral part of collaborating with other

musicians. Even just listening to others make music can be useful for learning new musical ideas.

Here are some possible methods of receiving music instruction that may have been included by the participants as their way of explaining the notion of being 'self-taught'.

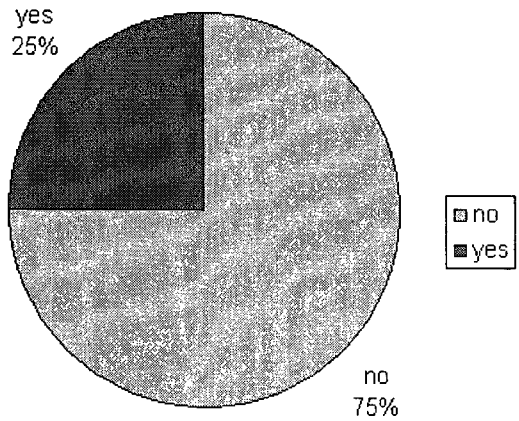
The use of a method book of music instruction, (guitar method and the learning of tablature).

Informal music social situations (jamming, sing-songs)

Playing along to recorded music. Learning favourite songs by listening to recordings and playing along with them.

Listening to music either aurally only or aurally and visually such as attending live concerts or watching music videos.

All of these situations can be ways that a musician can learn new ideas, techniques, songs, rhythms, etc. These techniques can all be valuable learning tools. It is surmised that the term 'self-taught' can meaning any music learning situation that does not have a structure that relies on the direction of an instructor as the key source of musical knowledge transfer.



Learning to read notation at Band

Figure 9

Although 75% of those surveyed indicated that they did not learn to read music notation as a result of joining the class, the data does not give any indication as to the level of proficiency of the participants' ability to read notation. It is possible to recognize music notation such as clefs, time signatures note values and note pitches, but not be able to execute this notation on an instrument. Therefore, this category includes a broad range of students, from those who can identify music notation to some degree to those who can execute the notation on an instrument.

Appendix III – Music Related Terms

solo parts or 'first chair' positions

- occurs when a single instrument or small group of instruments is given the bulk of the melody

count off

- the act of beginning a piece by counting a bar a two(one unit) of music out loud in the tempo (speed) of the piece

percussion section

- drums, cymbals, bells and other assorted instruments generally hit with sticks or mallets situated at the back of the band

rehearsal

- the act of playing through sections of music and working on difficult parts in order to produce a better performance

performance

- the act or playing a piece through in it's entirety generally in front of an audience

ensemble playing

- playing together as a homogeneous group

phrases

- small musical passages which make sense on their own but fit together to form part of a larger unit

entries

- the beginning of a phrase, generally after a rest

dynamic levels

- the loudness or softness of a phrase

music notation

- the way musical symbols are written on paper so that a group can read them

tone production

- the act of producing a pleasing sound on your instrument

flautist

- one who plays the flute

Wagner

- composer of music Richard Wagner from the 1800s primarily known for his operas

bowing

- the art of moving a stringed instruments bow up and down across the strings

tuning

- the art of adjusting yourself and your instrument so that you are playing at roughly the same frequency (A 440 for example) as those around you

repertoire

- the body of music rehearsed and performed by a group

soloists

- those who perform either on their own or with an accompaniment (for example the piano)

passage

- a few measures of music notation in a piece

Appendix IV – Certificate of Ethical Acceptability

FACULTY OF EDUCATION

CERTIFICATE OF ETHICAL ACCEPTABILITY FOR FUNDED AND NON FUNDED RESEARCH INVOLVING HUMANS

Received
OCT 27 2004
Faculty of Education
Associate Dean (Graduate Programs, Graduate Studies and Research)

The Faculty of Education Ethics Review Board consists of 6 faculty members appointed by the Faculty of Education, an appointed member from the community, and the Chair of the Ethics Review Board.

The undersigned considered the application for certification of the ethical acceptability of the project entitled: Seniors Participation In An Intergenerational Music Program
as proposed by:

Applicant's Name **Chris Alfano**
Applicant's Signature/Date
Supervisor's Name **Joan Russell**
Supervisor's Signature Joan Russell

Degree / Program / Course **PhD Ad Hoc Culture & Values** Granting Agency **N/A**
Grant Title (s) **N/A**

The application is considered to be:
A Full Review _____
An Expedited Review ✓
A Renewal for an Approved Project _____
A Departmental Level Review _____
Signature of Chair / Designate

The review committee considers the research procedures and practices as explained by the applicant in this application, to be acceptable on ethical grounds.

1. Prof. René Turcotte
Department of Kinesiology and Physical Education
_____
Signature / date

2. Prof. Ron Morris
Department of Integrated Studies in Education
Ron Morris Oct 26/04
Signature / date

3. Prof. Ron Stringer
Department of Educational and Counselling Psychology
_____
Signature / date

4. Prof. Joan Russell
Department of Integrated Studies in Education
_____
Signature / date

5. Prof. Doreen Starke-Meyerring
Department of Integrated Studies in Education
Doreen Starke-Meyerring 11-02-04
Signature / date

6. Prof. Ada Sinacore
Department of Educational and Counselling Psychology
11-17-2004
Signature / date

7. Member of the Community
_____
Signature / date

Office of the Associate Dean (Research & Graduate Students)
Faculty of Education, Room 230
Tel: (514) 398-7039 Fax: (514) 398-1527

Mary Hrnoziuk Nov 17, 2004
Signature / date Chair of the Ethics Review Board

Office Use Only
REB #: 464-1004 **APPROVAL PERIOD:** Nov 17 04 to Nov 17 05
(Updated September 2003)

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