

3-16-2016

Motivation of Adult, Auditioned Community Choirs: Implications toward Lifelong Learning

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Motivation of Adult, Auditioned Community Choirs:
Implications toward Lifelong Learning

by

David J. Redman

A dissertation submitted in partial fulfillment
of the requirements of the degree of
Doctor of Philosophy
School of Music
College of the Arts
University of South Florida

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Date of Approval:
March 10, 2016

Keywords: Choir, Motivation, Participation, Retention, Catastrophe Theory,
Music Education

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DEDICATION

To my mother, Flo Jean Redman, who by word and example nurtured my musical talents to be ever-evolving, receptive to a higher power and the humbled vision to share with others.

ACKNOWLEDGEMENTS

I wish to thank friends and family for the patience, support and encouragement to pursue and complete this terminal degree. Garfield M. Willetts and Diane L. Sutton have been invaluable with word and deed to allow me to pursue this opportunity.

Thank you to Dr. Jennifer Bugos for her wisdom and patience as she guided me through the dissertation process. Your academic knowledge in music education is an inspiration to me and other aspiring doctoral students. You are a great asset to the staff of the University of South Florida.

Thank you to Dr. Mark Harmon who offered focus at a time when I was seeking direction toward this research study.

Thank you to the volunteer participants of the choirs that participated in this study. Members of the Bel Canto Singers of Daytona, Brevard Community Chorus, Master Chorale of Tampa Bay and Tampa Oratorio Society who unselfishly gave of their time and knowledge to assist in this study. My sincere thank you does not adequately express my gratitude.

Finally, the many friends, family, colleagues, former and current students and music lovers that have expressed their support, thank you.

While this research reflects my work and achievement, the knowledge gained from this terminal degree will be shared to advance and encourage music education and choral singing.

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ABSTRACT

Knowledge of motivation factors can assist conductors and music educators at all levels in planning and implementation of musical goals. The purpose of this study was to identify motivational factors to join the choir and maintain membership in the choir as well as the role of stress/anxiety in maintaining choral membership. In addition, the role of musicianship was evaluated in terms of music aptitude and vocal ability. Participants (N=135) from four adult, auditioned community choirs participated in this study. Data was collected using *Advanced Measures of Music Audiation, Singing Coach*, measure of vocal ability and a questionnaire relating to topics of motivation, retention and stress and anxiety contained within the sub-constructs of Cusp Catastrophe Theory. The results of this study identified aesthetic motivation as the primary construct as to why members elect to join the choir. In direct relationship to this motivation, lack of aesthetic beauty and truth was identified as why members would not retain their membership in the choir. Members did not experience stress and anxiety while learning or performing choral music. However, they did agree that some level of stress is beneficial to singing. In this study, no participant suggested that stress and anxiety related to vocal ability would prevent them from achieving their performance goal. Implications from this research may include determining program literature to be presented that is perceived as having aesthetic qualities which will be beneficial for membership and retention of choir members.

CHAPTER ONE

INTRODUCTION

Community choirs in the United States are one of several musical settings designed to attract adults who wish to continue singing in a choir beyond high school or collegiate years. This type of choir draws membership from a community, does not require formal training, and is unrestricted to a single institution or group of people. While there are many different types of community choirs ranging from children's choruses to professional ensembles, they share the common goal of promoting the choral art through rehearsal and performance while working toward the goal of producing beautiful music (McCoy, 2013).

According to a National Endowment of the Arts study, the most popular public arts activity in the country is singing in a choir (NEA, 1998; Bell, 2004). Given the large number of musicians that participate in a community chorus, understanding the motivational factors that lead them to become and remain involved in choral singing has been the focus of prior research. While the majority of research studies in this area focuses on motivational factors found in non-auditioned choirs (Hinkle, 1987; Faivre-Ransom, 2001; Willingham, 2001; Ernst, 2003; Jutras, 2009; Wilson, 2011; McCoy, 2013), little research has focused on the motivational factors at work in audition-based community choirs (Wilson, 2011). In addition to identifying these motivational factors, this study will include the implication of lifelong learning as it relates to the adult, auditioned community choir (Boswell, 1992).

Background of the Problem

In 2003, Chorus America identified that 23.5 million American adults sing weekly in more than 250,000 choral organizations in the United States (Chorus America, 2003). With this substantial number of participants, understanding the motivation of adults to belong to and participate in a musical ensemble is important and relevant (Jutras, 2009). This understanding may lead to better insight as to factors that motivate adults to join other music ensembles outside of formal music training within an educational program (Ernst, 2003).

There may be as many motivating factors to join a community choir as there are people who sing in them (McCoy, 2013). To work toward an understanding of these factors, recent literature has identified five broad categories: aesthetic, educational, emotional, social and spiritual (Wilson, 2011; McCoy, 2013). Examination of these five categories of motivation will be beneficial in identifying significant motivational factors for choir membership and retention. One such motivating factor, spirituality, has been called the depth and dimension of life or the values at one's core center (Elkins, Hedstrom, Hughes, Leaf & Saunders, 1988). Albanese (2001) concludes that spirituality has been linked to artistic creativity and to feelings of the greater beyond and separation from society, or, by contrast, to feelings of close communion with others. Furthermore, it has been associated with stillness, silence, peace, and, alternately, with ecstatic surges of positive feelings and exuberant shouts. More importantly, it has been called a vehicle for meeting what is sacred (Albanese, 2001). Spirituality in choral music has been defined as a calling to join a choral group, a deep sense of connection with one another and their audiences; the music itself, and/or, supra-human entities; expanded awareness in the form of extra-normal vision, vibrations felt in the area of the heart, or heightened sensitivity to musical or narrative nuance; a feeling of transport of the beauty of the music and/or lyrics, often described in

religious terms, and, a sense of peace, joy and timelessness and rightness, a group of sensations referred to as “flow” (Csikszentmihalyi, 1991). Music can bring a person in touch with the transcendent. While not experienced by every person, choral singing may have spiritual significance (McGuire, 2011).

One of the most appealing functions of music is that it can convey emotion and modulate a listener’s mood (Feng, Zhuang & Pan, 2003). It is generally believed that music cannot be composed, performed or listened to without affection involvement (Juslin & Sloboda, 2003). Music can bring us to tears, console us when we are grieving and drive us to love (Yang & Chin, 2011). The emotion of pleasure, joy, and love of singing was revealed to be an important factor for choir singers (Aliapoulios, 1969; Vincent, 1997; Rensink-Hoff, 2009), as was the enjoyment of the act of performing music (Simmons, 1962; Spell, 1989).

Personal development and education are frequently cited factors for participating in community choirs. Personal development and lifelong learning for adults includes learning undertaken throughout life with the aim of improving knowledge, skills and competences within a personal, civic, social or employment related perspective (Jarvis, Parker, 2006). Typical factors in musical personal development and lifelong learning may include the desire to continue a musical education, enjoyment of meeting the educational challenges that participating in a choir can bring, and constructive use of leisure time (Aliapoulios, 1969). Choir singers enjoy the challenge and sense of accomplishment when singing well (Hinkle, 1987; Spell 1989). This desire, combined with a feeling of personal enjoyment and fulfillment that chorus members feel when they achieve a higher level of musical understanding is obtained when singing in a group together (Vincent, 1995; Chorus America, 2003). Interestingly, group singing has also been identified as a function of growth, restoration and healing (Willingham 2001). A

cross-national study in England, Germany and Australia found that there were many positive effects in group singing, including the expansion of one's educational achievement from singing toward the general quality of life overall (Clift, Hancox, Morrison, Hess, Stewart & Kreutz, 2007).

The desire to meet new friends and participate in choir with friends was a common factor in choosing to participate in an adult-based community choir (Simmons, 1962). The sharing of a common insider language was found to be important as a factor for membership in the community choir (Holmquist, 1995). A number of studies revealed that being part of this specialized, goal-oriented community of choir singers, where the insider language is shared and experienced, is quite important to community choir singers (Belz, 1994; Willingham, 2001). Another meaningful aspect of community choir participation is the contribution that they make to the greater community-at-large (Chorus America, 2003). Other studies found that a general feeling of social benefit and positive social activity were valuable to community choir members (Aliapoulios, 1969; Hinkle, 1987).

Choral singers expressed aesthetic appreciation of the beauty of music as a substantial motivator to participate (Aliapoulios, 1969; Vincent, 1997; Chorus America, 2003). A study by Rensink-Hoff (2011) examined the benefits adult choir members gleaned from their choral experience. The highest rated statements for participation related to aesthetic benefits included exposure to quality repertoire, a variety of musical styles, enjoyment of challenging repertoire, desire to improve one's sense of discipline and greater appreciation for and understanding the arts (Rensink-Hoff, 2011). Taylor (1962), states that the motivation to be artistically creative includes a high energy component for hard work that is closely connected to personality and intelligence.

Self-efficacy is one's belief that he or she can, or cannot, organize and execute an action

to achieve a desired outcome in a given situation. According to psychologist Albert Bandura, a person's self-efficacy will strongly influence how that person approaches and reacts to a task or goal (Bandura & Cervone, 2000). Self-efficacy is an important part of Bandura's social cognitive theory (Yancey, 2014). People with high self-efficacy for a particular action believe that they have the ability to control their environment, at least in a specific situation. Those with a low sense of self-efficacy will usually increase their efforts and stay persistent when running into challenges (Bandura & Cervone, 2000). People's self-efficacies will affect what they choose to learn, how well they will learn it, and whether they will persevere through the learning process. These self-efficacies will affect how people interact with their world. Self-efficacy is linked to motivation as belief systems affect future learning choices as well as the effort put forth to reach learning goals (Lehman, Sloboda & Woody, 2007; Wiseman & Hunt, 2008).

Stress is defined as an external force directed at an object (Evans, 1984). Adult musicians who are dedicated to achievement push beyond reasonable psychological and physical limits in practice, brought on by high expectations and unrealistic goals which may lead to feelings of musical inadequacy (Orzel, 2011). Hamman & Gordon (2000) conclude, "Although continually striving for a goal can provide a sense of direction and purpose, unrealistic goals and rewards are inherently stressful" (p. 2). The goal of these potential achievements may greatly contribute to stress levels as well as performance anxiety (Cox & Kenardy, 1993; Kirchner, Bloom and Skutick-Henley, 2008). "For different individuals, and even for the same individual at different times, stress can be a powerful motivator or can be disruptive to learning and performance" (Bugos & Lee, 2014, p. 312).

The relationship between arousal and performance (Tiegen, 1994) is the fundamental construct of the Yerkes-Dodson Law, developed by psychologist Robert Yerkes and John

Dodson. This law dictates that performance increases with physiological arousal to a point. When levels of arousal become too high, performance output decreases. Wilson (1994) has suggested a three-dimensional model comprising three major sources of stress: the trait anxiety of the performer, the degree of task-mastery acquired, and the prevailing degree of situational stress. The interaction amongst three variables will determine whether anxiety will result in enhanced or impaired performance (Kokotsaki & Davidson, 2003).

Catastrophe Cusp Theory (Sanders, 1980) explains the interaction between physiological arousal and cognitive anxiety. When cognitive anxiety is elevated, physiological arousal heightens up to a point (cusp), where performance will increase. Past this cusp, performance will undergo a catastrophic drop, only to be elevated again when physiological arousal is significantly lowered (Sanders, 1980). This theory implies that performance would be difficult to sustain and would drastically decline when physiological arousal is too high and much too prolonged.

Cusp Catastrophe Theory uses topological mathematics to model continuous and sudden changes which are under the influence of external agencies or combinations of agencies, identified as control factors. When these are expressed quantitatively they are not unlike the variables of classical mechanics, but Cusp Catastrophe Theory also allows them to be expressed qualitatively (Cryer & Elton, 1990). Small changes in variables can cause previously stable performance to dramatically lessen, leading to a large and sudden transition of the behavior of the system. However, examined in a larger parameter space, Cusp Catastrophe Theory reveals that such bifurcation points tend to occur as part of well-defined qualitative structures (Cryer & Elton, 1990).

Making music has the power to fulfill the need for identity, participation and partnership

(Boswell, 1992). Lifelong learning in our middle and later years, expressed through singing or playing an instrument and by participating as members in a chorus or instrumental ensemble allow us to understand the patterning that has shaped our lives and may offer new experiences in the future. Carlsen (1991) relates healthy aging to creative aging which concludes that as new beginnings are introduced, needs are fulfilled. Adult learners express a positive attitude toward the arts, believing that the arts contribute to the quality of life and are essential to the developing person (Boswell, 1992).

Within this study, the focus of the research will be to observe at what point a member of an adult, auditioned community chorus will no longer wish to participate in the chorus due to circumstances as identified by the Cusp Catastrophe Theory relating to vocal ability.

Statement of the Problem

While many studies have examined the motivational factors leading to participation, retention and termination from adult, volunteer, non-auditioned community choir participation (Hinkle, 1987; Faivre-Ransom, 2001; Willingham, 2001; Ernst, 2003; Jutras, 2009; Wilson, 2011; McCoy, 2013), less research has focused on the motivational factors at work in adult, auditioned community choirs (Wilson, 2011). This study will focus on the latter population, offering insight to motivational factors contributing to adult, auditioned community choir participation.

Within the body of current research, five motivational factors (aesthetic, educational, emotional, social and spiritual) have been isolated as key aspects concerning why a person may choose to sing within an adult, auditioned community choir (Wilson, 2011). This study will examine which factors influence a person's choice to dedicate their time, energy and talent to a choral ensemble on a regular basis. The motivational factors grouped within the categories of aesthetic, educational, emotional, social and spiritual motivation will be examined to assess the

degree, if any, at which they influence an individual's choice to offer their voice as a member of a community chorus. In addition to identifying motivation factors, this study will examine to what limit a choral musician will develop their vocal abilities to sing before they feel they cannot achieve a satisfactory musical goal and no longer wish to participate.

Purpose of the Study and Research Questions

Identifying the motivating factors of vocal musicians in joining the adult, auditioned community choir is a vital first step in developing a choral program that will effectively meet the needs and satisfaction of its members. This understanding, by extension, will contribute to increased effectiveness and satisfaction to the conductor and audience. If and when a member is accepted to sing in the choir, it is important to understand the criteria to maintain membership. It is also valuable to the conductor to know how far he can encourage a choir member to excel in his or her artistic achievement up to the point where that member no longer wishes to continue or participate. The current study is guided by the following research questions:

1. Which of the primary motivational factors (spiritual, emotional, educational, social and aesthetic) contribute to participation in an adult, auditioned community choirs?
2. What is the relationship between the inclusion of spiritual, educational, emotional, social and aesthetic experiences and the retention motivation of adult, auditioned community choir members?
3. What is the relationship between vocal ability and Cusp Catastrophe Theory in predicting when a choir member loses motivation and no longer wishes to participate in an adult, auditioned community choir?

Rationale of the Study

Although many studies provide data to identify the role of motivation for secondary and post-secondary students as well as adults in volunteer-based community ensembles (Hinkle, 1987; Faivre-Ransom, 2001; Willingham, 2001; Ernst, 2003; Jutras, 2009; Wilson, 2011; McCoy, 2013), less research has been conducted on adults participating in auditioned community vocal ensembles (Wilson, 2011). The rationale for this study stems from a desire to identify specific information pertaining to motivation, retention and possible termination as identified by vocal ability and Cusp Catastrophe Theory relating to the adult, auditioned community choir member. The data collected from this study may be valuable to promote greater insight toward the improvement of adult, auditioned community choirs, the effectiveness of the conductor in designing short and long-term goals for the choir and its members, as well as, an understanding of the life-long learning practices of adult-musicians.

Assumptions

This research study was performed under the assumption that all participating members of adult, auditioned community choirs answered all questions honestly and completed measures to the best of their ability. Furthermore, it was assumed that members of the choirs were not receiving additional assistance or persuasion in any of the observed areas outside of the measured scope of examination.

Delimitations

While there are numerous possible motivations as to why one chooses to sing in an adult, auditioned community choir, this research study will focus on the motivators contained within aesthetic, educational, emotional, social and spiritual categories as defined in the body of research literature (Wilson, 2011; McCoy, 2013). This study was distributed to adult, auditioned

community choirs within the state of Florida. While this sample provided a representation within the state of Florida, it may not reflect the views of choirs in other states within the U. S. or other countries. Participation in this study was voluntary providing no compensation or other incentive. Not all members of the sample choirs choose to participate in this study which lead to a lesser collection of data quantity, diminishing a complete representation of each choir. This study focuses on identifying motivational factors at a specific moment in time and will not concentrate on other moderating, mediating or extraneous variables.

Definition of Terms

AMMA Acronym for Advanced Measures of Music Audiation. A diagnostic measure used as a tool in predicting music aptitude measuring tonal and rhythmic audiation.

Aesthetic A branch of philosophy dealing with the nature of art, beauty and taste, including the study of sensory or sensori-emotion referred to as judgments of sentiment and taste.

AudiationThe ability to assimilate and comprehend sound in our mind that may or may not be physically present. It is neither imitation nor memorization. Audiation is to music what thought is to language (Gordon, 1980-2003).

Audition A sample performance by a singer or other performer whose purpose is to test the ability of and screen potential members of the ensemble.

Community Chorus ...A body of singers who perform together as a group in theaters or halls, usually consisting of musicians in a similar locale.

Catastrophe Cusp Theory A theory that explains the interaction between physiological arousal and cognitive anxiety. When cognitive anxiety is high, physiological arousal heightens along with it such that, up to a certain point (cusp), performance will increase. Past this cusp, performance will undergo a catastrophic drop, only to be optimized again when physiological arousal is significantly lowered.

EducationalThe process of facilitating learning to include knowledge, skills, values, beliefs and habits.

EmotionA person's state of mind and instinctive responses intertwined with temperament, personality, disposition and motivation.

Lifelong learning Learning activity undertaken throughout life, with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective.

Motivation The process that initiates, guides and maintains goal-oriented behaviors frequently used to describe why a person chooses to act.

Participation The act of taking part, as in some action or attempt in sharing something.

Retention The act of retaining or the condition of being retained.

Self-efficacy The extent or strength of one's belief in one's own ability to complete tasks and reach goals.

Social A formal or informal gathering, especially one organized by the member of a particular club or group.

Spirituality A meaningful activity or blissful experience denoting a transformation, separate from a religious experience.

Termination The action of bringing or coming to an end as in a singer's decision to no longer participate in the choral activity.

Summary

The focus of this study centers on the identification of motivational factors (aesthetic, educational, emotional, social and spiritual) in which adult, auditioned community choir members identify as the reason they join a choir and elect to maintain membership in the choir. This study will also identify the point at which members no longer wish to participate in the choir due to complexity of music due to lack of vocal ability which may result in a sudden loss of performance motivation resulting in termination. Select, adult, auditioned community choirs within the state of Florida provided the data used in this research. The following chapter outlines research focused on the role of motivation, retention, stress and anxiety related to Cusp Catastrophe Theory.

CHAPTER TWO

REVIEW OF LITERATURE

Defining Motivation

Motivation is the reason or reasons one has for acting or behaving in a particular way (Elliot, Covington & Martin, 2001). Motivation is a theoretical construct used to explain behavior and represents the rationale for people's needs, actions and desires (Blumfeld, 1992; Schunk & Zimmerman, 2012). Motivation may also be defined as one's direction to behavior or what causes a behavior to be repeated (Chandon, Smith, Morwitz, Spangenberg & Sprott, 2011). Motivation refers to factors that activate, direct, and sustain goal-directed behavior and the needs or wants that drive behavior and explain what we do (Pezzulo, Van Der Meer, Lansink & Pennartz, 2014). While one may not actually observe a motive, one can infer that motives exist based on the behaviors observed (Nevid, 2013). With a better understanding of motivational theories, knowledge may be gained toward the understanding of why one chooses to participate in a choral ensemble (Cogdill, 2015).

Motivation references the label we give to processes that energize and direct behavior toward particular goals (Singh, Grandville & Dika, 2002). Motivation affects the strength of behaviors, persistence of behaviors, and direction of behavior (Kanter, 2007). It is the crucial element in organizing and attaining goals by which you can influence your own levels of motivation and self-control. Motivation may be rooted in a basic need to minimize physical pain and maximize pleasure (Epstein & Morling, 1995); it may include specific needs such as eating

and resting; a desired object, goal, state of being, ideal; or it may be attributed to less-apparent reasons such as altruism, selfishness or morality (Fehr & Fischbacher, 2003).

Research in motivation is centrally concerned with self-regulated goals and the means to achieve these goals, pivotal to such fields as education and psychology (Gilman & Anderman, 2006; Murphy & Alexander, 2000). Motivation is also concerned with how people react and process information toward activities directly related to learning (Keller, 2012) and to all processes required to start, sustain, and direct activity (Zimbardo, Weber, & Johnson, 2000). These processes include setting goals, task engagement, and learning strategy (Pintrich & DeGroot, 1990; Linnenbrink, 2005; Elliott, McGregor & Gable, 1999; Boekaerts & Niemivirta, 2000; Pintrich, 2000).

In describing the mechanisms by which motivation affects learning, educational psychologists propose that learners who have higher motivation levels have increased energy, work toward specific goals, persist longer in activities, and, utilize learning strategies (Miltiadou & Savenye, 2003). General psychological research regarding education has focused on the influence of motivation such as alienation (Harter, 1981), self-efficacy (Schunk, 1991), perceived ability (MacIver, Stipek & Daniels, 1991), perceived control and competence (Chapman, Skinner & Baltes, 1990), learning strategies, Pintrich et al. (1990) and goal orientations (Ames & Ames, 1984). In review of motivational research, Eccles and Weiner (2002) identify varieties of cognitive approaches to motivation, the main theories being efficacy, control interest and goal theories (Linnenbrink, 2005; Eccles & Wigfield, 2002).

Socialization factors have also been shown to impact motivation (Griffin, 2008). Eccles (2007) reviewed factors influencing motivation, task force and performance. Influence of those

persons involved in one's life may predict cultural and demographics of the individual and family along with specific qualities and beliefs of the individual. These beliefs in turn influence motivation and interest patterns (Eccles, 2007). Difference in culture can affect motivation through the valuing of specific activities, goal types and the means for a specific goal (Griffin, 2008). In a 1998 study on the effects of group learning in problem-based learning on motivation and cognitive outcomes, Dolmans, Wolfhagen & Van der Vleuten (1998) found motivation to be a central factor in positively influencing group productivity, group collaborations and thoroughness of group work. Healthy motivation orientations are fostered by social environments that provide supports for the basic psychological needs, and such orientation is predicted to support healthy functioning (Ryan & Deci, 2002, p. 6).

Understanding the fundamental constructs of motivation is valuable to addressing the questions proposed in this study. To further that understanding, it may be valuable to discuss historical theories on motivation that most closely relate to identifying the motivations of adult, auditioned community choirs.

Theories on Motivation

Carl Rogers' Theory of Personality.

The person who is not afraid to examine himself, is also free to discover those unique, innovative, creative combinations within himself and his world (Rogers, 1961, p. 103-104).

Since the study of personality began, personality theories have offered a variety of explanation for human behavior (Deci & Ryan, 1985). Carl Rogers' theory of personality evolved from his work as a clinical psychologist, growing from his theory of client-centered (person-centered) therapy and bringing the ideals of humanistic psychology to education and curriculum

(Deci et al. 1985). Rogers (1902-1987) was a therapist with an abiding respect in regarding humans as persons rather than objects. His view of human behavior is “exquisitely rational” (Rogers, 1961, p. 194). It was his belief that “the core of man’s nature is essentially positive” (Rogers, 1961, p. 73) and humans are a “trustworthy organism” (Rogers, 1977, p. 7), beliefs that are reflected in his theory of personality. Rogers’ humanistic conception of personality provides a valuable contribution to the study of the person, recognizing agency, free-will and importance of the self (Benson, 1994). Rogers (1959) concludes that motivation toward learning can influence behavior in a lasting way that is self-discovered, self-directed and is acquired through experience.

Rogers approach stated that an individual perceives the world in a unique view and these perceptions make up an individual’s phenomenological field (Pervin, Cervone & John, 2005). This phenomenal field is a component in the phenomenological approach as it takes in all experiences both conscious and unconsciousness (Pervin et al., 2005). As some experiences are less important as others, we are left with those experiences that are perceived as important which becomes what is known as the self. This is a key concept in Rogers’ theory. The self, or self-concept, is what people identify as the “I” or “Me” (Rogers, 1959). This awareness and identification of the self comes through the perceptions and experiences encountered by an individual throughout individual lives (Rogers, 1959).

Rogers (1959) maintains that the human organism has an underlying actualizing tendency, which aims to develop all capacities in ways that maintain or enhance the organism and move it toward autonomy (Joseph & Linley, 2004). Rogers (1951) concludes that the organism has one basic tendency toward striving to actualize, maintain and enhance the experiencing organism (Rogers, 1951, p. 487). The concept of the actualizing tendency encompasses all motivations to include creative as well as pleasure-seeking tendencies (Rogers, 1959). Maddi (1969) describes

this tendency as a “biological pressure to fulfill the genetic blueprint” (p. 106). Each person, thus, has a fundamental mandate to fulfill their potential (Rogers, 1959).

Rogers believed that all organisms, not just humans, have this tendency from the moment of birth (Rogers, 1959). As people grow, we need positive regard and positive self-regard to fulfill our potential (Heine, Lehman, Markus & Kitayama, 1999). Positive regard comes from the love and attention we may receive from our parents as children. Positive self-regard comes from the positive regard we are shown over the years which leads us with good self-esteem and a positive self-image (Heine et al., 1999). Receiving positive regard in certain conditions is known as conditional positive regard (Dolliver, 1994). As with positive regard, over time we develop conditional positive self-regard as a result of conditional regard (Rogers, 1951). Rogers believed that through positive regard and positive self-regard, a person could become their authentic self; functioning at their true and full potential. His theory of reaching our full potential has been shared by Erikson in stages six through eight of his Psychosocial Development and in Maslow’s Hierarchy of Needs as one strives for self-actualization. Reaching our full potential may be influenced by our social, spiritual, emotional, educational and desire for aesthetic musical experiences (McCoy, 2013). Rogers (1951) believed fully functioning people are well-adjusted, well-balanced, interesting to know and are often high achievers in society. According to Rogers (1959), we want to feel, experience and behave in ways which are consistent with our self-image and which reflect what we would like to be, our ideal-self. The closer our self-image and ideal-self are to each other, the more consistent or congruent we are and the higher our sense of self-worth (McLeod, 2014). Many adults who choose to participate in a musical ensemble conclude that their investments of time and talent lead to a high self-image and sense of worth (Wilson, 2011).

The ideal self is a self that is at a standard an individual cannot meet; that which is not realistically attainable (Rogers, 1951). The space between the real and ideal self is referred to as incongruity (Rogers & Maslow, 2008). The bigger this space, the less likely an individual will attain their potential. Due to this incongruity, people often feel anxious or are put into situations where they may feel uncomfortable (Rogers et al., 2008). In these situations, people incorporate defense mechanisms. Rogers believed we possess two defense mechanisms that include denial, where one denies the situation altogether, and, perceptual distortion, when one changes the meaning of the situation for themselves (Rogers, 1965). Rogers states, “If I can provide a certain type of relationship, the other person will discover within himself the capacity to use that relationship for growth, change and personal development will occur” (Rogers, 1967, p. 33). While many adult musicians may not meet their self-defined criteria to achieve a musical ideal self, many strive to work towards a higher level of artistry through personal development (Boswell, 1992).

Providing educators with insights to his work and philosophy, Rogers translates his theories of human growth to the classroom, based on his belief that personal growth is not limited to the therapeutic setting, and whenever a favorable climate exists, learning will take place (Brown, 2000). Rogers calls this significant learning, meaning learning that is self-initiated and directed, extends beyond factual information and effects the person’s attitudes, personality and behavior (Rogers, 1967). Rogers concludes that the only kind of learning that can influence behavior in a lasting ways is self-discovered, self-directing learning, which is acquired through experience. This learning cannot be communicated, but must be personally experienced. Wilson (2014) shares this belief that many adults participating in musical ensembles are self-motivated and self-directed learners.

Rogers finds that the fully-functioning person seems to be highly creative. With his sensitive openness to the world, his trust of his own ability to form new relationships with his environment, he would be the type of person from whom creative products and creative living emerge (Rogers, 1961, p. 193-104). The person who is not afraid to examine himself, is also free to discover those unique, innovative, creative combinations within himself and his world.

Rogers views the fully-functioning person in a world that is immeasurably more varied, wider ranging and richer than the lives of most people. Rogers (1961) uses the adjectives enriching, exciting, rewarding, challenging and meaningful to describe the greater richness in life experienced by the full-functioning person (p. 196). These are the rewards of the process through which one becomes fully human. This richness in life is shared as an element commonly experienced by participants in the adult choral ensemble (Price, 1986).

Russell (1975) concludes that the humanistic approach to education strives to encourage the personal development of the strength and courage for affirmation, self-affirmation of life and affirmation of one's being. It strives to encourage the development for the capacity for growing, for living life as opposed to coping. Essential for the development of the courage for affirmation and the capacity for growing are the knowledge and consciousness of one's self. Essential as knowledge and consciousness of oneself is knowledge of others and of the world. The humanistic approach to education encourages "coming to know oneself, learning how to know others and knowing how to learn about and from the world" (p. 20).

Erik Erikson's Stages of Psychosocial Development.

Many may think they have no creative ability, but this is largely the result of cultural conditioning. Participation in expressions of artistic form may be a welcome source of involvement and exhilaration (Erikson, 1986, p. 318).

Ego identity is the conscious sense of self that we develop through social interaction (Cherry, 2011). Erikson believes our ego identity is constantly changing due to new experiences and information we acquire in our daily interactions with others across the lifespan (Erikson, 1959). As we progress to each stage of development, we face new challenges that can further develop or hinder the progression of identity (Marcia, 1980).

When psychologists examine identity (Cote & Levine, 1987), they are referring to all of the beliefs, ideals, and values that help shape and guide a person's behavior. The formation of identity is something that begins in childhood and becomes particularly important during adolescence, but Erikson believed that it is a process that continues throughout life (Erikson, 1959). Our personal identity gives each of us an integrated and cohesive sense of self that endures and continues to grow as we age (Cherry, 2011). Erikson's theories of identity development have become popularized and appropriated by sociologists, social critics, and philosophers and his language has been incorporated into popular usage (Astlairs, 2005). The phrase most overheard and overused is that of "identity crisis", a conflict which Erikson attributed to adolescence that modern wisdom/humor places on middle aged men who buy expensive sports cars or to entire social networks or philosophical ideologies (Dunn, 1998).

Beyond ego identity, Erikson also believed that a sense of competence motivates behaviors and actions (Erikson, 1959). Each stage in Erikson's theory is concerned with becoming proficient in an area of life. If the stage is handled well, the person will feel a sense of mastery, which is referred to as ego strength or ego quality (Erikson, 1959). If the stage is managed poorly, the person will emerge with a sense of inadequacy.

In each stage, Erikson believed people experience conflict that serves as a turning point in development (Erikson, 1959; Hoare, 2002). In Erikson's view, these conflicts are centered on

either developing a psychological quality or failing to develop that quality. During these times, the potential for personal growth is high, as is the potential for failure. If people successfully deal with the conflict, they emerge from the stage with psychological strengths that will serve them well for the rest of their life (Newman & Newman, 1976). If individuals fail to deal effectively with these conflicts, they may not develop the essential skills needed for a strong sense of identity and self (Erikson, 1959).

Psychosocial Stages one through five concentrate on the crucial developmental years from birth to adulthood. These stages, whether navigated to their full potential, or to a lesser degree by the individual, are paramount in development which leads to the psychosocial stages for adults, stages six through eight (Erikson, 1959). The influence of music and music education in these early stages may have a direct bearing on an individual's appreciation for listening or performing music in the latter stages (Trevarthen, 2002). It is generally agreed that exposure to music through listening, singing, playing instruments, movement and creative composition is beneficial to the cognitive development of the child and adolescent (Hallam, 2010). While this study focuses on adults who choose to sing with the chorus, it is beneficial to include Erikson's earlier stages with a brief description of their content in an effort to comprehend the whole of Erikson's Psychosocial Stages.

trust vs. mistrust.

Psychosocial Stage 1, Trust vs. Mistrust. The first stage of Erikson's theory of psychosocial development occurs between birth and one year of age and is the most fundamental stage in life (Capps, 2004). The development of trust is based on the dependability and quality of the child's caregivers (Rosenthal, Gurney & Moore, 1981). At this point in development, the child is depending upon the adult caregiver for food, love, warmth, safety and nurturing (Widick,

Parker & Knefelkamp, 1978). If a caregiver fails to provide adequate care and love, the child will feel that he or she cannot trust or depend upon the adults in his or her life (Widick et al., 1978). If a child develops trust, he or she will feel safe and secure in the world. Caregivers who are inconsistent, emotionally unavailable or rejecting, contribute to feelings of mistrust (Rosenthal et al., 1978). Inability to develop trust will result in fear and belief that the world is inconsistent and unpredictable. Expectedly, no child will develop a complete sense of trust or doubt (Erikson, 1950). Erikson believed that successful maturation was about striking a balance between the two opposing sides. When this happens, children acquire hope, which Erikson described as an openness to experience tempered by some wariness that danger may be present (Erikson, 1959). Moog (1976) concludes that during this first stage, the influence of music, such as a mother singing lullabies to calm and soothe, are the first postnatal musical experience for the newborn and may be crucial in future musical development and appreciation by the child. Shenfield, Trehub & Nataka (2003) share this construct that maternal singing modulates arousal of pre-linguistic infants.

autonomy vs. shame and doubt.

Psychosocial Stage 2, Autonomy vs. Shame and Doubt. The second stage of Erikson's theory of psychosocial development takes place during early childhood and is focused on children developing a greater sense of personal control (Erikson, 1959). At this point in development, children are focused toward independence and are starting to perform basic actions on their own by making simple decisions about what they prefer (Erikson, 1950). By allowing children to make choices and gain control, parents and caregivers can help children develop a sense of autonomy (Hoare, 2002). Children who successfully complete this stage feel secure and confident, while those who do not are left with a sense of inadequacy and self-doubt (Erikson, 1950). Erikson

believed that achieving a balance between autonomy, shame and doubt would lead to will, which is the belief that children can act with intention, within reason and limits (Erikson, 1950). Musical development in early childhood is a product of human potential interfacing with, and being mediated by, socio-cultural influences and opportunities (Welch, 1998). During this time, observed musical behavior is not fixed, but open to change and development. Speed of this development may be faster or slower for particular individuals, but with appropriate support, all young children can achieve a degree of mastery in the musical idioms of their maternal culture (Welch, 1998).

initiative vs. guilt.

Psychosocial Stage 3, Initiative vs. Guilt. During the preschool years, children begin to assert their power and control over the world through directing play and other social interactions (Erikson, 1959). Children who are successful at this stage feel capable and qualified to lead others. Those who are not able to acquire these skills are left with a sense of guilt, self-doubt, and lack of initiative. When an ideal balance of individual initiative and a willingness to work with others is achieved, the ego quality known as purpose emerges (Rosenthal et al., 1981). During stage three, the influence of musical instruments owned and played in the home and parent's participation in musical activities is paramount in a child's pre-school musical development. Producing a musical environment that provides exposure to music and music-making instruments that encourages and rewards musical attempts, are more apt to demonstrate higher levels of musical development than those children who have few or none of these advantages (Moore, 1982).

industry vs. inferiority.

Psychosocial Stage 4, Industry vs. Inferiority. Stage four covers the early school years from approximately age 5 to 11 (Erikson, 1959). Through social interactions, children begin to develop a sense of pride in their accomplishments and abilities (Marcia, 1980). Children who are encouraged and commended by adults, including parents and teachers, develop a feeling of competence and belief in their skills. Those who receive little or no encouragement from parents, teachers, or peers will doubt their abilities to be successful (Erikson, 1959; Steinberg & Cauffman, 1996). Successfully finding a balance at this stage of psychosocial development leads to the strength known as competence or a belief in our own abilities to handle the tasks set before us (Erikson, 1959). This competence or belief in abilities is also known as self-efficacy, as defined by Albert Bandura (Bandura, 1977). During stage four, the effects of active engagement with music on the intellectual, social and personal development are of great importance to the transfer to other activities. The impact of musical skills on language development, literacy, measures of intelligence, general attainment, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team-work, self-discipline and relaxation are crucial for personal and social development (Hallman, 2010).

identity vs. confusion.

Psychosocial Stage 5, Identity vs. Confusion. Children explore their independence and develop a sense of self during adolescence. Those who receive proper encouragement and reinforcement through personal exploration will emerge from this stage with a strong sense of self and a feeling of independence and control (Erikson, 1959). Those unsure of their beliefs and desires will feel insecure and confused about themselves and the future. Completing this stage successfully leads to fidelity, which Erikson described as an ability to live by society's standards

and expectations (Erikson, 1959). During stage five, musical identities have been developed, particularly in the secondary school environment. These identities, strongly influenced by pop music, may be different from earlier exposure to musical styles as well as music that is exposed to students in school as opposed to out of school (Hargreaves & Marshall, 2003). During this pre-adulthood stage, association with a particular social group, sharing musical preference, is crucial to one's identity as viewed by oneself or others.

Stages six through eight of Erikson's life cycle theory pertain to adulthood. Outcomes of successfully moving through these stages identify the individual self as part of a group whole of society (Kuri, 2007). Hearn (1993) concludes that Erikson detailed the many implications of the stages as a way of elaborating their meaning, he wanted to show how each stage entails an encompassing worldview which manifests itself in physical behavior, emotional strengths and weaknesses, and in ways and principle of social belonging, at domestic, community, national and global levels. The resolution of every stage brings a broadening and deepening of personal vision, so that the person can put to use new complexities and wider perspectives.

intimacy vs. isolation.

Psychosocial Stage 6, Intimacy vs. Isolation. Stage six covers the period of early adulthood when people are exploring personal relationships (Erikson, 1959). Erikson believed it was vital that people develop close, committed relationships with others (Rosenthal et al., 1981). Those who are successful at this step will form committed and secure relationships. Erikson believed that a strong sense of personal identity was important for developing intimate relationships (Erikson, 1959). Studies have demonstrated that those with a poor sense of self tend to know depression (Erikson, 1959). Successful resolution of this stage results in the emotion known as love. It is marked by the ability to form lasting, meaningful relationships with other

people (Erikson, 1959). Holbrook & Schndler (1989) conclude that the music preferences of early aged adults, whether it be listening or making music, is a reflection of the style and type of music they experienced in adolescence. Not only was this common in early adulthood, but these preferences remained constant through later stages of life. For those that were exposed or participated in traditional musical ensembles during primary and secondary school, and particularly if they participated in an ensemble during post-secondary education, their desire to continue to sing or play was dramatically increased in all stages of adulthood (Vincent, 1995; Chorus America, 2003).

generativity vs. stagnation.

Psychosocial Stage 7, Generativity vs. Stagnation. During adulthood, we continue to build our lives, focusing on our career and family. Those who are successful during this phase will feel that they are contributing to the world by being active in their home and community (Erikson, 1959). Those who fail to attain this skill will feel unproductive and uninvolved in the world. Care is the virtue achieved when this stage is handled successfully. Being proud of your accomplishments, giving to the greater community, watching your children grow into adults, and developing a sense of unity with your life partner are important accomplishments of this stage (Peterson & Stewart, 1996). Stage seven, navigated successfully, allows individuals the opportunity to participate in social activities, some of which may include contributing to a greater social and aesthetic experience such as singing in a choir (Price, 1986; Taylor, 1962).

integrity vs. despair.

Psychosocial Stage 8, Integrity vs. Despair. Stage eight occurs during mature age and is focused on reflecting back on life (Erikson, 1959). Those who are unsuccessful during this stage will feel that their life has been wasted and will experience regret. The individual may be left with

feelings of bitterness and despair (Clayton, 1975; Hearn et al., 2012). Those who feel proud of their accomplishments will feel a sense of integrity. Successfully completing phase eight permits one to look back on their life with few regrets and a general feeling of satisfaction that their life had purpose and meaning. These individuals will attain satisfaction and peace, even when confronting death (Clayton, 1975). Many adults who participate in a community choir bring a wealth of knowledge and expertise that is commonly found in mature adulthood. Stage eight of Erikson's Psychosocial Stages is often paralleled with Maslow's top tier of self-actualization in his Hierarchy of Needs. While not all participants in a community music ensemble are seniors, many may be of this demographic sector (McCoy, 2013).

Mature adults seek their own creative outlet to utilize their wealth of experience in a manner that will enhance their lives and keep them in meaningful contact with society (Paris, 1986).

Erikson (1986) states that an opening up of the area of creativity and stimulation can greatly enrich mature adults both intellectually and aesthetically. (p. 317). Many may think they have no creative ability, but this is largely the result of cultural conditioning.

Participation in expressions of artistic form may be a welcome source of involvement and exhilaration (p. 318).

Erikson's statement implies that encouragement of creative expression may enhance the quality of life associated with the maturing process. This creative expression may be realized by participating in a community chorus (McCoy, 2013).

Erikson's (1963) stages of psychosocial development can help recognize religious content woven into major life processes such as identity formation (Kelly, 1995). Erikson's (1964, 1968) discussion of religion highlighted the potentially important roles of religion in human

development, including: (a) fostering a religious faith that supports a child's sense of trust and hope, in contrast to a faith that instills fear; (b) building up a system (ideology) of values manifested in religious tradition, relating to the expanding search for personal identity; (c) promoting a sense of universalism to undergird the generative care of adulthood; and (d) contributing to older adult's formulation of a mature sense of meaningful and integral wholeness of life. This religious content which may be similar to a spiritual component has been identified as a motivation for participation in a community choir (Kinney, 2011).

Abraham Maslow's Hierarchy of Needs.

Education which leaves untouched the entire region of transcendental thought is an education which has nothing important to say about the meaning of human life (Maslow, 1964, p. 54).

Psychologist Abraham Maslow (1908-1970) was best known for creating Maslow's Hierarchy of Needs, a theory of psychological health affirmed on fulfilling innate human needs in priority, culminating in self-actualization (Hoffman, 1988). Maslow (1943) believed that humans possess a set of motivation systems unrelated to rewards or unconscious desires. Precisely, Maslow (1943) believed that "reducing human behavior to animal-like responses or exploring pathologies of human behavior did not account for the depth and breadth for uniquely human-like emotions" (Zawacki, 2011, p. 38). The earliest and most widespread version of Maslow's (1943, 1954) Hierarchy of Needs includes five motivational needs, often depicted as hierarchical levels within the shape of a pyramid, with the largest, most fundamental needs at the bottom and the need for self-actualization at the top. Maslow states that "basic human needs are organized into a hierarchy of relative prepotency" (Maslow, 1943, p. 375). Thus, the needs contained within the four lower levels of the hierarchy must be met and achieved to advance toward self-actualization.

It is at self-actualization that a musician may reach a peak experience in musical performance and presentation.

Maslow believed that every person has a strong desire to realize his or her full potential and to reach a level of self-actualization, emphasizing the positive potential of human beings (Maslow, Frager & Cox, 1970). This informed theory discerns that a person enjoys peak experiences; high points in life when the individual is in harmony with himself and his surroundings (Maslow, 1943). In Maslow's view, self-actualized people may have many peak experiences throughout a period of time while others have those experiences less frequently (Berger, 1983, p. 43).

Maslow (1943) described human needs as ordered in a hierarchy; a pressing need would need to be mostly satisfied before someone would give their attention to the next higher need. Maslow's five stage model can be divided into basic needs (e.g. physiological, safety, love, and esteem) and growth needs (self-actualization) (Maslow, 1943). The deficiency, or basic needs, are said to motivate people when they are unmet (McLeod, 2007). The need to fulfill needs will become stronger the longer the duration they are denied (McLeod, 2007). One must satisfy lower level basic needs before progressing on to meet higher level growth needs (Maslow & Herzberg, 1954). The five levels of need, from lesser to greater include: physiological, security, social, esteem and self-actualizing (Maslow, 1943).

Maslow (1943, 1970, 1971) concluded that humans differ from animals due to B values or growth motivation. These behaviors lead us to growth and continued learning, the need for order and aesthetic beauty, the quest for self-actualization leading toward spiritual enlightenment (Zawacki, 2011). These behaviors have been identified as potential motivators for participation in an adult music ensembles (McCoy, 2014).

Every person is capable and has the desire to move up the hierarchy toward a level of self-actualization (Maslow, 1943). However, progress may be disrupted by failure to meet lower level needs. The growth of self-actualization (Maslow, 1962) refers to the need for personal growth and discovery that is present throughout a person's life. Maslow (1962) concludes that a person is always growing and evolving, never remaining static in these terms. In self-actualization, a person comes to find a meaning to life that is important to them (Maslow, 1943). Mittelman (1991) concluded that Maslow's self-actualization level is the "full use and exploitation of one's capacities, potentials, etc." (p. 150). The specific form that these needs will take will vary greatly from person to person. In one individual it may take the form of the desire to be an ideal mother, in another it may be expressed athletically, and in still another it may be expressed in creativity such as art or inventions (Maslow, 1943, p. 382–383). Although people achieve self-actualization in their own unique way, they tend to share certain characteristics.

Maslow's original hierarchy, consisting of five levels has been expanded to include a sixth level of transcendence (full spiritual awakening or liberation from egocentricity), (Maslow, 1971) and following his death, two additional levels (cognitive and aesthetic) formed the eight-stage model (Maslow, 1972; Maslow & Lowery, 1982). These latter three levels were part of Maslow's early writing and his later-in-life research (Maslow, 1971).

Maslow's (1968) hierarchy of needs theory has made a major contribution to teaching and classroom management in schools. Maslow (1970a) adopts a holistic approach to education and learning, looking at the entire physical, emotional, social, and intellectual qualities of an individual and how they impact learning (Maslow, 1968). Before a student's cognitive needs can be met they must first fulfill their basic physiological needs.

Maslow's three levels were altered by Clayton Alderfer (1972) where he collapsed Maslow's hierarchy into three categories. This existence related growth (ERG) theory reflects motivation theory with the exception that filling needs of a higher nature are not dependent on lower needs being met (Alderfer, 1972). In addition, esteem, stemming from achievement and self-actualization are included in the highest level (Zawacki, 2011). ERG also includes frustration-regression principle (FRP), proposed by psychologists Roger Barker, Tamara Dembo and Kurt Lewin, which purports that if a higher need is unfulfilled, unmet or difficult to attain, individuals may revisit lower levels that appear easier to satisfy with a renewed effort to achieve and advance (Alderfer, 1972). Thus, if a person is continually frustrated in his or her attempts to satisfy growth, relatedness needs can resurface as key motivators. This regression allows the individual time and space to strengthen their abilities until there are able to pursue growth opportunities successfully (Alderfer, 1972). Frustration to achieve a particular level of accomplishment or goal has been identified as a reason why musicians may wish to no longer participate in a music ensemble, citing their lack of ability as a reason for no longer retaining membership.

Maslow makes it clear that the overall goal of education must be "the development of full humanness" (Hoffman, 1992, p. 72). This link with humanness toward self-actualization and values is a premise of his educational philosophy. Maslow functions within his writings as a moral education theorist who blend humaneness, self-actualization and values into one process (Hoffman, 1992). He firmly asserts that values must be taught in education, due in part to his concern over the diminishing number of influential resources for values formation within the community, such as churches (Maslow, 1972).

Maslow believed that educational goals are best met through art education, reasoning that to become a full human being, the arts can assist in the process in ways other subjects cannot (Brown, 2000). Maslow promotes arts education due to the aesthetic experience in music, which he views one of the most accessible triggers to peak experiences which includes intrinsic growth, experience and self-understanding. Arts education functions as a kind of therapy, in that it “permits the deeper layers of the psyche to emerge, and therefore, to be encouraged, fostered, trained and educated” (Maslow, 1972, p. 83).

Maslow continually stresses the values contained within psychology, philosophical frameworks and education as a need for each individual to have basic needs in an order to fully self-actualize and reach potential. Within education, he feels arts education as uniquely suited to trigger the higher levels of values and awareness needed to be productive, creative, fulfilled individuals (Brown, 2000).

The inner core of a human being is the combination of aptitudes, biological traits and instinctive drives which render a person unique (Brown, 2000). What will cause a person to feel fully themselves is for that person to strengthen their own individuality and know their inner voice. Maslow believed that self-actualization is a basic need, although a higher need, where develops the peak experience, which is often achieved through aesthetic awareness or response to music (Brown, 2000). Attitudes related to self-actualization may be of great consequence to the vocal musician when coupled with a systematic approach to learning the rudiments of basic musicality and of the vocal arts, which may result in expressive, artistic singing by the vocal musician, (Winters, 1979).

A human being who is not at least mildly self-actualized as an individual is not likely to peak in a musical experience. Maslow (1968) states that less than one percent of the population

will ever achieve a peak experience. If the process toward self-actualization of choir members is inhibited during rehearsals or concerts, peak experiences are likely not to occur (Simons, 1977).

Literature review to this point has focused on defining motivation and theoretical psychological philosophies that relate to examining motivational factors for the adult, auditioned community choirs. The following topics address specific types of motivation relating to recruitment, retention and termination of membership in an adult, auditioned community choir.

Spiritual Motivation

The origin of the word “spirituality” lie in the Latin noun *spiritualitis*, associated with the adjective *spiritualis* (spiritual), (Sheldrake, 2013). These origins derive from the Greek noun *pneuma* and the adjective *pneumatikos* as they appear in St. Paul’s letters in the New Testament of the Bible (Whiteley, 1964). Thus, from a historical and biblical viewpoint, “a spiritual person (1 Cor. 2: 14-15) was someone within whom the Spirit of God dwelt or who lived under the influence of the Spirit of God” (Sheldrake, 2013, p. 2). Historically, the concept of spirituality relates to the concept of what is holy (Canda, 1988).

Sound and tone play an important role in many ancient philosophies, religions and spiritual practices (Woityra, 2002). In the book of Genesis, God creates with sound. The ancient Vedas of India (Nayar, 1999) believed that the vibrational force “OM” is the source of all matter and creation. The five pitches of the ancient Chinese scale (pentatonic) were believed to be attuned to the cycles and rhythms of the heavens (Van Breemen, 1957). Tame (1994) states "the wisest of sages and philosophers have known that music is among the most potent of all means through which the human consciousness is altered, for better or worse, according to the music. It may be that a civilization can rise no higher than the spiritual and moral level of its music" (p. 43).

The moral sense of spiritual meaning and “life in the spirit” remained constant until the twelfth century, where the term was used as a way of distinguishing intelligent humanity from creation (Sheldrake, 2013). In the mid-twentieth century, the definition of spirituality evolved to include different Christian traditions and a medium for ecumenical growth which has expanded and diversified in recent decades (Sheldrake, 2013).

A comprehensive definition of spirituality developed by The Association for Spiritual, Ethical, and Religious Values in Counseling (1995) states that “spirituality is an animating force in life, represented by such images as breath, wind, vigor and courage. Spirituality is the infusion and drawing out of spirit in one’s life. It is experienced as an active and passive process. It is an innate capacity and tendency to move towards knowledge, love, meaning, hope, transcendence, connectedness and compassion. It includes one’s capacity for creativity, growth and the development of a values system. Spirituality encompasses the religious, spiritual and transpersonal” (ASERVC, 1995).

The National Curriculum Council (1993) in the United Kingdom defines spirituality as “Something fundamental in the human condition which is not necessarily experienced through the physical senses and, or, expressed through everyday language. It has to do with the universal search for individual identity, with our responses to challenging experiences such as death, suffering, beauty and encounters with good and evil. It has to do with the search for meaning and purpose in life and for values by which to live.” (National Curriculum Council, 1993; Freeman, 2002).

Spirituality is further described as the quality of experience that “infuses human beings with inspiration, creativity and connection with other” (Fukuyama & Sevig, 1999, p. 4).

Howden’s (1992) definition suggests that spirituality is the dimension of one’s being that is an

integrating or unifying factor which is manifested through interconnectedness, purpose and meaning in life, innerness or inner resources and transcendence (p.15). Elkins, Hedstrom, Hughes & Saunders (1988) defined spirituality “as a way of being, an experiencing that comes about through awareness of transcendent dimension that is characterized by certain identifiable values in regard to itself, others, nature, life and whatever one considers to be the ultimate” (p. 5).

During the 1960’s, a number of individuals became dissatisfied with traditional forms of religion and turned instead to spirituality (Eskenazi, 2010). Sociologist Robert Ellwood proposed that there was a shift in the attitudes of many from ritual-laden religious traditions to more individual and free expressions of spirituality (Ellwood & Partin, 1988). Ellwood purports that prior to the 1960’s; the most common expression of belief was in traditional religious practices, which promoted a sense of stability, well-being and confidence in society. However, some believers in the 1960’s reacted against such notions, especially as new conceptions of religious belief came into contact with mainstream traditions. While traditional practices did not disappear, the transforming effects these cultural intersections had far reaching influence, (Elwood et al., 1988). Markham (1999) writes: “In an attempt to become all-inclusive, the word “spiritual” is in danger of becoming meaningless, or if it does not become meaningless, then at the very least, utterly uninteresting. Instead of imposing a Christian world view, they are now imposing a God-absent, non-religious world view. [Those people] opting for a non-religious spirituality are suggesting a certain world view that all religious people would find problematic” (Markham, 1999, p. 143).

For a large group of people in today’s world, spirituality is essential to whom we are (Gottlieb, 2012). Sharf (2000) concludes that spirituality may denote almost any kind of meaningful activity or blissful experience and is frequently understood to involve a quest for

meaning, including the purpose of life and a sense of life direction. Today, spiritualism denotes a process of transformation, a context separate from organized religious institutions which have been termed “spiritual, but not religious” (Fuller, 2001). The term “spiritual” is now frequently used in contexts in which the term “religious” was formerly employed (Fulton, Gorsuch & Maynard, 1999). Modern spirituality is centered on the “deepest values and meanings by which people live” (Sheldrake, 2007, p. 1-2) and envisions an inner path that enables a person to discover the essence of his or her being (Sheldrake, 2007).

Music, meditation, movement and dance, affect our whole being, physically, emotionally and spiritually in profound and tangible ways (Burnham, 2013). The power of spiritualism in music is sometimes described in near mystical terms that praise its power to heal, soothe, inspire and uplift (Kinney, 2011). Music, and particularly group singing, appears to be an effective device for eliciting communal feelings and experiences (Clausen, 2004). Singing may be a specific tool for creating community and connection. If a sense of connection is an integral component of spiritual experiences, then singing is a technique for creating a sense of spirituality in groups (Kinney, 2011).

McGuire (2011) states that many vocal musicians experience choral music as a transcendent phenomenon, transporting the musician and listener into the realm of universal and metaphysical. Van der Leeuw (1986) concludes that while all art can be transcendent, it may not be religious. There is no particular kind of music that is inherently spiritual, in that it can put the listener in contact with the divine, rather, the spiritual significance derives from the composer’s execution of the inspiration he/she has derived.

Emotional Motivation

Emotions, reflecting a person's temperament, play an essential role in social interaction and relations (Russell, Bachorowski & Fernandez-Dols, 2003; Scherer, 2003; Sander, Grandjean & Scherer, 2005), perform important regulatory and pragmatic functions within the human body and brain, and facilitate rational decision making and perception (Damasio, 1994). Emotions have been defined as states of emotional feeling (Johnson-Lairs & Oatley, 1989) as feeling states involving positive or negative affective valence (Ortony, Clore & Collilns, 1988), as states of automatic arousal (Schachter & Singer, 1962), or changes in the activation of action dispositions (Frijda, 1986).

People can have very different beliefs about the nature of emotions (Bellas, 2009; Pelser, 2011). One may view emotions as passions that arise quickly and automatically, overriding reasons and compelling action, while another may see emotions as a dynamic process that serve essential functions in everyday living (Livingstone, 2012).

It has been suggested that the emotional effects of music are the most important reason why people engage in musical activities (Juslin & Laukka, 2004; Sloboda & O'Neill, 2001). The relationship between music and emotion has been extensively researched in western culture (Balkwill, 2003). Music and emotion have been examined dating to the theories of Plato and Aristotle, the latter believing music was a suitable topic to be included in educational systems and noted its influence upon emotion (Sokolon, 2003). Aristotle theorized that some elements of music such as melody and rhythm were imitative of emotions and qualities of character that could alter the listeners affect and character (Sokolon, 2003). Aristotle (384-322 B. C.) wrote: "It is clear that we are affected in a certain manner, both by many other kinds of music and not least by

the melodies of Olympus; for these admittedly make our souls enthusiastic, and enthusiasm is an affection of the character of the soul” (Stamou, 2002, p. 18).

Many theorists believe that music exists in human society because of its ability to express and induce emotional states (Dowling & Harwood, 1986; Juslin, 1977, Juslin & Sloboda, 2011; Sloboda, 1985). Similarly, psychologists have recognized the association between music and emotion as clinical studies that demonstrate music can alter mood and emotional states, leading to therapeutic improvement (Eifert, Craill, Carey & O’Connor, 1988; Martin, 1990; Pignatiello, Camp & Rasar, 1986; Sutherland, Newman & Rachman, 1982).

Music is frequently referred to as a language of emotion (Pratt, 1952) and it is natural for us to categorize music in terms of its emotional associations. Research in the study of music emotion has rendered diverse findings. Juslin & Västfjäll (2008) state that research on musical emotions, where, “The literature presents a confusing picture with conflicting views on almost every topic in the field” (p. 559). Arguments contrasting this view are drawn from Peretz (2001), and Noy (1993), who addressed the emotional response concluding that emotions to music may be induced quite consistently across subjects. Sloboda (1999, p. 387) regarded individual differences as an acute problem (Juslin & Västfjäll, 2008, p. 559). The most intriguing argument comes from Scherer (2003), who claims that “music does not induce basic emotions” (Juslin & Västfjäll, 2008, p. 559). Scherer’s claim is refuted by Panksepp and Bernatzky (2002), and Sloboda (1992).

Emotional processing can stem from wanting to complete a goal, and some theorists believe that cognitive appraisal is the better explanation of the phenomenon. Cognitive appraisal is the induction of emotions based on interactions of dimensions of appraisal for emotional quality (Juslin et al., 2008). The primary argument states, “We reject these views on both theoretical and empirical grounds, and claim that music can induce a wide range of both

basic and complex emotions in listeners via several psychological mechanisms that emotions to music share with other emotions” (Juslin, et. al., 2008, p. 561). The authors used the term “psychological mechanism,” defined as, “any information processing that leads to the induction of emotions through listening to music. However, what the mechanisms discussed here have in common is that they become activated by taking music as their object” (Juslin & Västfjäll, 2008, p. 560). This objectification of music is the association of emotion with the sound because of the personal recognition and processing of memories associated with that sound.

Juslin & Västfjäll (2008) proceeded to outline “evidence from different kinds of sources to show that, despite claims to the contrary, music can induce emotions” (p. 562), a theoretical framework of six psychological mechanisms, and hypotheses of how emotions are induced (p. 563), with considerations for future research (p. 561). The six mechanisms are: brain stem reflexes, evaluative conditioning, emotional contagion, visual imagery, episodic memory, and musical expectancy; and, as the authors suggest, induce emotion by combining with cognitive appraisal (p. 563). The mechanisms are used as a beginning framework, “they should be regarded as complementary ways through which music might induce emotions” (p. 563).

Meyer (2008), Cooke (1959) and Kivy (1980) have postulated that music can convey specific emotions, such as happiness, sadness and anger through various elements of music what may include tempo, melodic contour, articulation, dynamics, consonance/dissonance, pitch, timbre, and harmonic, melodic and rhythmic complexity. In some studies, strong emotional associations have been observed between fast and slow tempo (Gabriellson & Juslin, 1996) as well as anger and fear (Juslin, 2000). Emotional relationships have also been

observed between simple melodies and ratings of happiness and peacefulness as well as complex melodies and rating of anger and sadness (Gerardi & Gerken, 1995). Research has been conducted on the relationship between regular rhythm and positive mood, irregular rhythm and negative mood (Henver, 1935; Rigg, 1964) as well as major key tonality reflecting happiness and minor key tonality eluding to sadness (Dalla-Bella, Peretz, Rousseau & Gosselin, 2001; Whissell & Whissell, 2000).

Perceived and felt musical emotions tend to be associated (Evans & Schubert, 2008; Hunter, Schellenberg, & Schimmack, 2010), such as when listeners feel unhappy after listening to somber sounding music (Garrido & Schubert, 2013, 2015). However, emotions are perceived more strongly than experienced (Evans & Schubert, 2008; Gabrielsson, 2002; Hunter et al., 2010; Schubert, 2007; Zentner, Grandjean, & Scherer, 2008). Felt and perceived emotions may also differ qualitatively as listeners sometimes report feeling pleasure in response to sad sounding music (Garrido & Schubert, 2013), or negative emotions when listening to pieces they like and find pleasing, (Schubert, 2013). There are also individual differences in the extent to which felt and perceived emotions correspond. For example, individuals with higher levels of empathy are likely to feel the emotions they perceive while listening to music (Egermann & McAdams, 2013).

Across a variety of age groups, participants report that they consciously use music to regulate how they are feeling, to enhance mood, relax, for distraction, and to improve motivation (L. Chen, Zhou, & Bryant, 2007; Getz, Marks, & Roy, 2014; Juslin & Isaksson, 2014; Laukka, 2007; Laukka & Quick, 2013; Lonsdale & North, 2011; Saarikallio & Erkkilä, 2007; Shiffriss, Bodner, & Palgi, 2014; Ter Bogt, Mulder, Raaijmakers, & Gabhainn, 2010). Music may be a particularly effective stimulus to moderate emotional states. For example, after a sad mood is

induced, listening to self-selected happy sounding music is more effective at improving mood than other manipulations (Sleigh & McElroy, 2014). Self-selected, dispirited music is also more effective than alternative manipulations at changing a mood from positive to negative (Sleigh et al., 2014).

Listeners perceive music as being emotionally expressive. They appear to use both basic acoustic cues, such as loudness, as well as music and culture-specific cues, such as mode, to recognize emotions (Swaminathan & Schellenberg, 2015). Listeners can identify emotions expressed in unfamiliar music from other cultures with a higher chance of accuracy, which implies that there are universal cues to musical emotion (Balkwill & Thompson, 1999). In addition to recognizing emotions in music, the available evidence confirms that listeners also experience emotions in response to music (Swaminathan et. al., 2015). Mechanisms of emotion induction are not well understood, however, they remain a central debate in the field (Bunt & Pavlicevic, 2001). Also unclear is the range of emotions that music can induce, and whether these are similar to or different from everyday emotions (Bunt et al., 2001). Music is likely to induce a wide range of emotions via multiple mechanisms. Music can also elicit mixed positive and negative emotions responding simultaneously. Preferences for particular genres of music vary as a function of contextual factors and individual differences, whereas liking for music varies as a function of the emotion music conveys and evokes (Swaminathan et al., 2015). Emotions influence what music listeners choose to hear, and music influences how they feel (Swaminathan et al., 2015).

Bashwiner, (2010) concludes that music, in its most essential function, is an agent of emotional communication and coordination. Music's primary function is to arouse emotion and this function is evolutionarily adaptive. It is useful to be able to modulate emotions with

music, and to have emotions modulated by those who share our interests (Bashwiner, 2010). These emotional qualities can be identified as a motivator for participation in a community chorus (Wilson, 2011; McCoy, 2014).

Personal Development and Educational Motivation

Personal development includes activities that improve awareness and identity, develop talents and potential, enhance quality of life and contribute to the realization of dreams and aspirations (Aubrey, 2011). Personal development is not limited to self-help but includes formal and informal activities for personal educational growth working towards a realized goal (Dabbagh & Kitsantas, 2012). Developing one's potentialities in life involves the need of identifying goals which are complimentary to professional ideals (Lamb & Bornstein, 2011). Coffman (2002) states that each individual includes goal-seeking in their quest to achieve.

Through personal development, an individual often functions as the primary judge of improvement, where validation of objective improvement requires assessment using standard criteria (Warner, 2003). Personal development frameworks may include goals or benchmarks that define the end-points, strategies or plans for reaching goals, measurement and assessment of progress, levels or stages that define milestones along a development path, and a feedback system to provide information on changes (Warner, 2003; Fishman, Marx, Best & Tai, 2003).

Hallam (2002) states that personal development may include the following activities: improving self-awareness, improving self-knowledge, improving skills or learning new ones becoming a self-leader, building or renewing identity/self-esteem, developing strengths or talents, improving wealth, spiritual development, identifying or improving potential, building employability or human capital, enhancing lifestyle or the quality of life, improving health, fulfilling aspirations, initiating a life enterprise or personal autonomy, defining and executing

personal development plans and improving social abilities.

Psychology is linked to personal development with Alfred Adler (1870–1937), and Carl Jung (1875–1961), (Hoffman, 1994; Nunez, 2008). Adler refused to limit psychology to analysis, making the important point that aspirations look forward, and do not limit themselves to unconscious drives or to childhood experiences (Hoffman, 1994). Adler also originated the concepts of lifestyle, defining "lifestyle" as an individual's characteristic approach to life and of self-image, a concept that influenced management under the heading of work-life balance (Hoffman, 1994). Carl Jung made contributions to personal development with his concept of individuation, which he saw as the drive of the individual to achieve the wholeness and balance of the Self (Nunez, 2008).

Daniel Levinson (1920–1994) developed Jung's early concept of "life stages" and included a sociological perspective (Levinson, 1978). Levinson proposed that personal development come under the influence of aspirations, which he called "the Dream":

Whatever the nature of his Dream, a young man has the developmental task of giving it greater definition and finding ways to live it out. It makes a great difference in his growth whether his initial life structure is consonant with and infused by the Dream, or opposed to it. If the Dream remains unconnected to his life it may simply die, and with it, his sense of aliveness and purpose (Levinson, 1978, p. 91-92).

Lifelong Learning

Lifelong learning is defined as learning activity undertaken throughout life, with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective (Boswell, 1992). It is often considered learning that occurs after the formal education years of childhood (pedagogical) and into adulthood (andragogical),

(Delahaye, Limerick & Hearn, 1994). Malcom Knowles (1968) proposed the new term of andragogy as the art and science of helping adults learn. Knowles implied that the methods used to teach adults are different from pedagogy, or methods used to teach children. Knowles, Holton, & Swanson (2005) contrasts the differences between andragogy and pedagogy based upon six basic assumptions about all learners: (a) the learner's need to know, (b) the learner's self-concept, (c) the role of the learner's experience, (d) the learner's readiness to learn, (e) the learner's orientation to learn, and (f) the learners motivation to learn. Knowles recognized that the breadth and intensity of life experiences along with economic and social factors motivate adults for continued learning and education.

Lifelong learning is sought out naturally through life experiences as the learner seeks to gain knowledge for professional or personal reasons (Boswell, 1992). “Knowledge results from the combination of grasping experience and transforming it” (Kolb, 1984, p. 41). The concept of lifelong learning has become of vital importance with the emergence of new technologies that change how we receive and gather information, collaborate with others, and communicate (Boswell, 1992).

Learning cannot be defined by a place and time to acquire knowledge and a place and time to apply the knowledge acquired (Fischer, 2000). Rather, learning can be seen as something that takes place on an ongoing basis from our daily interactions with others and with the world around us. It can take the form of formal learning or informal learning, or self-directed learning (Fischer, 2000).

Pourchot (1999) concludes that as adults advance through the life cycle, many biological, social, and psychological changes occur. Theories of adult development attempt to predict both changes and stability throughout the life course. Among the stable personality characteristics,

individual motivation is often seen as a static, or unchanging, trait (Pourchot, 1999). Several motivational researchers have suggested that adults' levels of achievement motivation remain fairly stable throughout the life-span (Atkinson, 1957; McClelland, 1965; Veroff & Smith, 1985). Motivational research indicates that while personal levels of motivation change little, the types of values and behaviors to which the self applies motivated action will change greatly as the individual changes in cognitive, personality, and ego development over time (Ryan & LaGuardia, 2000).

Adult developmental psychology can help explain the changing interests, values, and behaviors in adult life (Stovall, 2014). Many theorists have noted qualitative changes as people move from early, to middle, to late adulthood. Levinson (1978) found very predictable "life structures" that adults form at different chronological points in time. Entering a new life structure requires a restructuring of the self and its relationship to the environment, as well as negotiating new developmental tasks (Levinson, 1978). Just as important as entering a new structure is the transition process by which one integrates new tasks and a changing sense of self (Levinson, 1990). Neugarten & Havighurst (1977) emphasized the importance of adults dealing with new developmental tasks at progressive stages of the life course.

Regardless of age or cognitive status, adults have indicated that music is personally important to them (Cohen et al., 2002). They have also been found to be susceptible to mood induction by music (Fox, Knight, & Zelinski, 1998). A person of any age has the capacity for making and appreciating music. Beginning adult musicians, uniquely, after a lifetime of experiencing music as listeners, may find themselves with the time and resources to explore music ambitions (Emmons, 1989). Music learning can transform the adult from a music listener into a music practitioner, a paramount shift in 'musical identity' (Trevarthen, 2002). Learning music can

be a new and exciting experience for adults, a fresh start with the discovery of unexpected skills and talents, and a chance to reconnect with their youth at a time in life when much has to be given up or compromised as part of accommodating to being older (Taylor & Hallman, 2008, p. 301).

Researchers have found the key components of successful learning experiences for adults include the instructor involved, as well as interesting, familiar, and relevant subject matter (Duay & Bryan, 2008). Adults are motivated differently, and perceive, think, feel, remember, and move differently than children; therefore, they require different teaching strategies, as well as instructors who are knowledgeable, patient, positive, and passionate about music (Burley, 1987; Robertson, 1996; Wristen, 2006). Understanding that many adults have commitments to family, career and health is also important. Instructors have cited the use of humor, praise, and positive reinforcement as effective strategies for instructing adults (Friedmann, 1992; Nazareth, 1998; Rohwer, 2005b).

Motivated adults become increasingly self-directed as they mature psychologically and cognitively. Brookfield (1986) extends Knowles' list of andragogical principles by articulating specific learning preferences and behaviors of self-direction exhibited by adult learners. Brookfield (1986) concludes that adults (a) learn throughout life as they adjust to life phase transitions; (b) display a variety of learning styles; (c) prefer problem-centered learning that readily applies to specific personal concerns; (d) are influenced by prior experiences; (e) need to view themselves as learners if learning is to occur; (f) tend to be self-directed learners. Adults engage in learning and continuing education to transform their way of thinking about themselves and the world around them (Knowles et al., 2005). The goal of learning for the adult becomes the catalyst for a series of personal, social and occupational learner's motivation to achieve (Knowles et al., 2005). The adult learner consistently evaluates the need for ongoing

education based upon the perceived "self-images, changes in self-concept, and questioning of previously internalized norms" (p. 213-214).

Mark (1996) echoed these sentiments:

Music education of the future could well be more community-based than school-based. If so, it will require the leadership of people who are informed of the musical tastes of their own communities and who are familiar with various stages of life. They will be concerned with helping people be involved in music throughout their lifetime" (p. 200).

Any philosophical discussion in music education would not be complete without reflecting on the writings of Bennett Reimer (1970) and David Elliott (1995). The aesthetic movement in music education gained influence at the time of Reimer's first edition of "A Philosophy of Music Education" (Reimer, 1970). Reimer believed that music is basic to education and serves an important cognitive role. He saw the education of human feelings as a valuable goal of music education and that the general music class provides the optimal experience for listening to a wide range of musical works and development of aesthetic sensitivity.

Elliott (1995) found importance in the process of music making. Elliot, shared Reimer's belief that musical involvement is a cognitive human activity, but perceives the process as crucial to the development of musicianship. Elliot believes that musical works are the practices of musical thinking in action and music education is a means of enculturation in that music is a human activity that should be accessible, achievable, and applicable to all (Elliot, 1995). Elliott's belief is that culturally diverse musical experiences in education can engender personal growth, greater self-knowledge, and increased enjoyment. (Elliott, 1995).

Personal development and education have been identified by Wilson (2011) and McCoy (2014) as a motive for members to join a community chorus. Their desire to develop their vocal

ability and/or, to observe and learn from a capable and talented conductor have been identified as relevant factors toward motivation.

Social Motivation

Social Motivation refers to the human need to interact with other humans and to be accepted by them (Ryan & Deci, 2000). These interactions are considered to be social behaviors that address, either directly or indirectly, other people with the purpose of soliciting a response (Ryan et al., 2000). Psychologist David McClellan (1917-1998) expanded social motivation to include “need for affiliation” which describes a person’s need of involvement and belonging within a social group. Forgas, Williams & Laham (2005) state that “nearly everything we do is for a reason. In everyday social life, people are constantly pursuing social goals and trying to satisfy their desires and wants” (p. 6). It is evidenced that humans need meaningful social contact, and the motivation for such contact is crucial to the maintenance of a healthy sense of adjustment and a sense of identify (Forgas et al., 2005).

The constructs of listening to and/or performing music is a way of signaling social identity (Tarrant, North, & Hargreaves, 2001) and constitutes a window to an individual’s identity (Steele & Brown, 1995). Self-esteem, a commonly measured construct in psychological research, can be influenced by social processes. Social identity theory (Tajfel, 1978) proposes that group membership endows individuals with social identity, and that group identification (i.e., in-group membership) strengthens and maintains self-esteem through ongoing positive evaluations of the in-group. Furthermore, individuals compare their in-groups to other groups (i.e., out-groups), and use these comparisons to maintain positive social identity and self-esteem through in-group favoritism, out-group derogation, and positive distinction from the out-group (Tarrant et al., 2001).

Music related studies in the areas of self-concept and self-esteem examined a variety of musical experiences with subjects ranging from elementary to adult levels (Sanders, 2000). Several researchers have found that music instruction and/or music performance lead to higher self-concept or self-esteem (Baumeister, Smart & Boden, 1996). The study of motivation in musical achievement assumes that the way students perceive themselves and music, influences how much they will strive to learn this art (Asmus, 1986). Raynor (1983) has indicated that individuals who are motivated for music-related activities have concepts that are inherently involved with music. "Research has found that positive self-concept was associated with successful task performance, and successful task performance, in turn, resulted in positive self-concept" (Asmus, 1986, p. 263).

Asmus (1986) utilized Attribution Theory to study music education and music therapy student achievement motivation and self-perceptions of success tendency. These students attributed the success and failure of others to effort while attributing their own success and failure to task difficulty. Self-perceptions of success tendency were found to be strongly related to attributions made of success and failure. In addition, this relationship of success and failure to task difficulty was found between self-attribution in music and self-attribution in academics (Asmus, 1986, p. 264).

Vander Ark, Newman & Bell (1983) found that a group of 20 nursing home residents who participated in a five-week musical activity program experienced significant growth in life satisfaction, music attitude and music self-concept. Sanders & Browne (1998) reported significant correlation between music self-concept scores and enrollment in lecture vs. performance classes, enjoyment of music listening, enjoyment of making music, years of choral experience, years of instrumental experience and years of private music lessons. McKeachie (1986) concluded, "a long

history of research that demonstrates that self-concept is correlated with achievement (p. 44). Since music aptitude has the potential or capacity for achievement in music (Lehman, 1968) it seems likely that music aptitude and music self-concept would be related. Wolf (1978) states “the way a person thinks about himself is a vital aspect in learning and is generally thought that by improving a student’s self-image, his achievements in other domains will improve as well” (p. 15). Vispoel (1995) concurs that “positive self-concept is valued as a goal of education, socialization and as a potential facilitator of motivation and achievement” (p.134).

Music researchers have documented social and cultural benefits similar to those found in the leisure-research literature. Coffman (1996) and Cavitt (2005) noted the importance of social interaction to adult band members, and Heintzelman (1989) listed social relationships as a motivating factor for adult band members. Socialization, shared accomplishment and group interaction have been reported as potential benefits of adult music study (Chiodo, 1997).

The desire to meet new friends and participate in choir with friends was a common factor identified by Simmons (1962). The sharing of a common insider language was found to be important (Holmquist, 1995). A number of studies revealed that being part of this specialized goal-oriented and purposeful community of choir singers, where the insider language is experienced, is quite important to community choir singers (Belz, 1994; Willingham, 2001). Another meaningful aspect of community choir participation for choral members is the contribution they make to the greater community-at-large (Chorus America, 2003). Other studies found that a general feeling of social benefit and positive social activity were valuable to community choir members (Aliapoulios, 1969; Hinkle, 1987).

The process through which singing has resulted in social cohesion has remained largely a mystery. Vat-Chromy (2010) referred to the family-like culture in a choral setting as “nebulous,

powerful, yet elusively indefinable” (p.1). Silber (2005) summarized this sentiment by proposing that the power of group singing surges beyond what any words can describe, to penetrate the soul, to bind and enchant like no other group activity can quite achieve. Its ability to transport and transform is self-evident to anyone who has joined voices with others (p. 251).

In recent decades, studies have explored the social element of singing in a group (Luhrs, 2015). Studies by Gick (2011) and Vat-Chromy (2010) provided extensive literature reviews. Several investigations have contributed empirical evidence suggesting that choral singing can improve social cohesion between social groups (Bowers, 1998; M. Cohen, 2012; Conway & Hodgman, 2008; Darrow, Johnson & Ollenberger, 1994; Harris & Caporella, 2014; Kuchenbrandt et al., 2014).

Aesthetic Motivation

Price (1986) defined the aesthetic experience as an intense, subjective and personal experience resulting in an affective response to music. Misenhelter and Lychner (1997) cite Reimer (1989) and Elliot's (1995) ideology and define the aesthetic experience as a combination of aesthetic perception and reaction. The peak aesthetic experience has been reported by subjects as full-body excitement, "goose- bumps," or shivers (Madsen, Britten & Capperella-Sheldon, 1993).

Several researchers have attempted to map the personal and social factors that lead to aesthetic/emotional response (McManus & Furnham, 2007; White, 1998) including the mapping of the behavioral pattern of the response itself (Konecni, 2008). The topic of aesthetic/emotional response is often debated yielding the need for further methodological inquiry (Ecker et al., 1969). Regelski (2005) states, "Speculation about music's aesthetic nobility,

profundity, and spirituality is not needed to legitimate its special status in society. Whatever experiences people have in connection with its use, that they use it shows they value those experiences" (p. 21). It seems that the aesthetic response to music is real, often experienced, valued and challenging to define. Madsen and Madsen (1970) suggest that the aesthetic experience is the composite emotional and intellectual responsiveness to music which is modified and reinforced through time.

Taylor (1962) states that the motivation to be artistically creative includes a high energy component for hard work that is closely connected to personality and intelligence. Additional components lending to artistic creativity include "curiosity, liking to think and manipulate, liking to toy with ideas, persistence, need for recognition and achievement, need for variety and autonomy, need for complex orderliness and for mastery of complex problems and the need to improve currently accepted problems" (p. 453).

Goldberg (1958) relates aesthetic motivation to ethnic, familial and geographical factors; to the achievement drive; to needs for prestige, approbation, independence, self-confidence; which may lead to tendencies as anxiety and guilt. Roe (1960) finds that high energy levels equate with creative motivation and holds that strong curiosity, a drive for independence, a need for autonomy and self-realization are essential. Roe's view is similar to Carl Rogers (1954) theory that the wellspring of creativity is man's natural tendency to actualize himself/herself and to meet his/her potentiality.

Aesthetic motivation in music education is generally understood as the development of capacities for sensitive-critical experience with music involving growth in both musical perception and response (Schwadron, 1975). To this end, "all music educational activities and

methodologies function as means to aesthetic understanding, increased sensitivity and heightened experience" (p. 103-104).

Examination of aesthetic motivation would not be complete without including the philosophy of Bennett Reimer, regarded as the pre-eminent thinker and philosopher of music education in the second half of the twentieth century (Dobroski, 1999). In its simplest definition, Reimer's primary objective of the arts is to educate feeling (Reimer, 1989). Music, according to Reimer, is a "basic mode of cognition" (p. 11), and a "complex function of the mind" (p. 83). Music is distinguished from other cognitive processes by its non-conceptual, non-discursive qualities. Moreover, music, accessible as knowledge, is a subjective experience of feeling. In music "we receive an experience of feeling rather than information about feeling" (p. 50). Such experience, may be occasioned by the expressive form embodied in a musical work. This sensation of feeling via expressive form embodies the meaning of music. Reimer states that a musical work is sound organized to be expressive.

That a musical work is (1) an expressive form, (2) that is capable of yielding an experience of subjectivity, (3) embodied in its intrinsic, immanent qualities, (4) will be open to a variety of possible ways of feeling, (5) will always be caused by the particular, concrete events in the work, (6) are apprehended directly and immediately from those events as a sharing of their expressiveness, (7) through the presentational form, (8) that is the bearer of meaning as knowledge of the inner feelings of human life as lived and experienced (p. 93).

A musical work is an autonomous entity and is about nothing other than itself (Daugherty, 1996). The work is defined by the intrinsic quality of its expressive form, which

leads to the cognition or objectification of feeling as symbolic form. From this, it can be said that Reimer's definition of music is both cognitive and autonomous in emphasis. Reimer acknowledges that all arts have a common larger realm of meaning and aesthetic structuring, he also says that "each art requires a distinctive mode of thought peculiar to the cognitive sub-realm it embodies" (p. 85). Music, distinguished by the dynamic character embodied in its expressive or symbolic form, presents, educates, deepens and refines the sensation of feeling.

The philosophies of Reimer are person centered. Daugherty (1996) states that such personalism is manifested in: (1) The cognitive philosophy advocated by Reimer refers by its nature to the individual and individual cognition; in this view, music is cognized by individual brains in a manner specific to that person's genetic and environmental portrait. (2) Music cognition results primarily in knowledge of the self and benefits to the self. Since the character of the Reimer approach to music education philosophy necessarily focuses upon the internal, and therefore individualistic, nature of music, some social values of music associated with other approaches, including music's presumed capacity to transform society as well as reflect society, are secondary.

The philosophy of Reimer, infers social benefits by virtue of a self's relationship to society and culture. However, this social dimension, while present, is not a primary value in philosophy. With Reimer, the primary value of music and music education remains individualistic in nature. For this reason, his philosophy shares a personal as well as cognitive emphasis.

A study by Rensink-Hoff (2011) examined the benefits adult choir members gleaned from their choral experience. The highest ranked reason for participation was aesthetic benefits followed by skill benefits (educational) and social benefits. The highest rated statements for participation related to aesthetic benefits included exposure to quality repertoire, a variety of

musical styles, enjoyment of challenging repertoire, desire to improve one's sense of discipline and greater appreciation for and understanding the arts (Resnick-Hoff, 2011).

Self-Efficacy

The self-beliefs that students and/or adults hold about their goals have been shown to have an impact on motivation and learning strategies (Ames & Archer, 1988; Zimmerman, 2000). Self-efficacy, was introduced by Bandura (1977) through a number of investigative studies exploring these beliefs and the factors that influence their formation (Bandura, 1984, 1991, 1993). Self-efficacy is influenced in four main ways: through accomplishing a task, observing the completion of a task, verbal encouragement, or physical signals (Bandura, 1986). Although self-efficacy beliefs are task specific, a person with high self-efficacy will tend to exhibit certain positive personal qualities, such as persistence, use of varied strategic approaches, and high achievement (Bandura, 1997; Zimmerman, 2000). These are characteristics that contribute to positive and effective independent learning. Because music learning depends on a high degree of autonomy, even from the early stages of learning, investigating self-efficacy beliefs of young musicians may reveal insight about children's approaches to learning, their achievement, and even the relationships between music learning and other areas of their lives (Bandura, 1986).

Self-efficacy has been recognized by music researchers as important to both persistence and achievement (Eccles, Wigfield, Harold, & Blumenfeld, 1993; Schmidt, Zdzinski, & Ballard, 2006) and has been measured as a component within the wider variable of perceived self-concept of ability (Sichivitsa, 2003). The measurement of self-efficacy has varied greatly between studies, due to different interpretations of the construct, diversity of researcher-created instruments, and individual approaches to reliability and validity (Wehr-Flowers, 2006). For example, Wehr-Flowers (2006) stated that self-efficacy was measured through the variable of attitude, but the

scale utilized questioned perceived consequences of an improvised performance, which is different from self-efficacy as defined by Bandura (1977, 1986). However, in the same study, another variable, confidence, measured "a lack of confidence towards one's ability to learn and to perform well on jazz improvisation tasks" (p. 345), which directly reflects current definitions of self-efficacy. Thus, self-efficacy was addressed although possibly mislabeled.

Advances in the understanding of self-efficacy in music have been made through research illustrating relationships between methods, outcomes, and beliefs (McCormick & McPherson, 2003). McCormick et al., (2003) and McPherson & McCormick (2006) specifically investigated self-efficacy and considered its relationship to musical qualities and processes related to performing in a music exam, which found self-efficacy to have the strongest direct link to performance. Their purpose-designed questionnaire was refined after the first study from a single question directly assessing self-efficacy to a five-item instrument, and validity was reported through goodness-of-fit statistics using structural equation modeling (McPherson, 2003; McPherson et al., 2006). Nielsen (2004) found relationships between self-efficacy and strategy use in an investigation of instrumental practice of university students. An adapted version of a subscale from the previously validated Motivated Strategies for Learning Questionnaire (Pintrich, Smith, Garcia, & McKeachie, 1991) was used, and although reliability coefficients were low for the adapted instrument, no further validation was reported.

The positive impact of intervention work on students' self-efficacy beliefs has been measured with various researcher-designed questionnaires. Davison (2006), who formulated and piloted self-efficacy scales for instrumental music and for improvising in a study involving different types of modeling behavior, found increases in self-efficacy over time. The scales were reviewed by experts in the field to determine retention of questionnaire items, internal reliability

was reported as robust, and factor loading was over 0.6 although neither details of this procedure nor factors were presented. The 15 items in the music questionnaire were more generalized, relating to different tasks such as teaching others, keeping an accurate pulse, being able to sight-read, and being able to learn a new instrument, whereas the improvisation scale contained 14 more specific items covering facets of skill within the discipline. Watson (2010) also found increases in self-efficacy for jazz improvisation using an original instrument that demonstrated a high internal reliability; however, 5 of the 12 internal items focused on social comparison or emotional pleasure (i.e., "Other people think I have talent for improvisation" and "I enjoy practicing improvisation"), which may confound a direct assessment of beliefs in capabilities for improvising.

The theoretical understanding of self-efficacy in music has been explored through the development and analysis of separate questionnaires focused on different types of self-efficacy for performing music and for learning music. Ritchie & Williamon, (2010), validated task-specific questionnaires for each type of self-efficacy, demonstrating strong internal reliability and construct validity through exploratory factor analysis procedures. It was found that college students had higher self-efficacy for music learning, an activity in which they partook frequently and regularly, than for music performing, an activity to which they had comparatively less exposure.

Stress and Anxiety

Stress is defined as an external force directed at an object (Evans, 1984). Orzel (2011), states that physiological researchers have adopted the term of stress as the concept that parallels the body's tendency to resist external changes and stay in homeostasis. While stress may refer to physiological response it also applies to psychological responses such as anxiety and worry

(Orzel, 2011). Adult musicians who are dedicated to achievement push beyond reasonable psychological and physical limits in common practice, brought on by high expectations and unrealistic goals which may lead to feelings of musical inadequacy (Orzel, 2011). Hamman & Gordon (2000) write, “Although continually striving for a goal can provide a sense of direction and purpose, unrealistic goals and rewards are inherently stressful” (p. 2).

A competitive spirit is an inherent part of a musician’s experience. Musicians are subjected to adjudication when awarded scholarships, membership in ensembles, placement within a section, and solo opportunities, amongst others. The goal of these potential achievements may greatly contribute to stress levels as well as performance anxiety (Cox & Kenardy, 1993; Kirchner, Bloom & Skutick-Henley, 2008). “For different individuals, and even for the same individual at different times, stress can be a powerful motivator or can be disruptive to learning and performance” (Bugos & Lee, 2014, p. 312).

Concepts that reflect the adaptational problems imposed by difficult conditions of life include emotional distress, trauma and anxiety, brought together under the rubric of stress (Lazarus, 1999). Stress is conceptualized as a process, encompassing the physical or social environment, including perception, response and consequences (Martens, Vealey & Burton, 1990). Where there is stress, there are also emotions (Lazarus, 1999). Certain emotions such as anxiety, fear and shame are known as stress emotions, “arising from situations which may be harmful, threatening or challenging” (Lazarus, 1999, p. 36). Emotions are not dysfunctional, but negative emotions may have dysfunctional qualities such as high intensity, long duration and situational inappropriateness (Clark & Watson, 1994).

Conscious awareness of unpleasant feelings combined with self-analysis is a component of cognitive anxiety which is frequently evidenced in music performance and sports (Martens et al., 1990). “Cognitive anxiety is compounded by negative performance expectation which evolves to negative evaluation of self” (p. 6). During musical performance, the effects of anxiety may develop in ways that call attention to the performer in a distracting way (Salmon, 1990). As the performer experiences the symptoms of anxiety, he/she begins to think about these symptoms, diverting attention from the music being presented (Salmon, 1990). Factors that may influence the anxiety experienced by musicians include age, gender, self-esteem and perceived expectations (Ryan & Andrews, 2009; Ryan & Bouch, 2011).

Performance anxiety is a group of disorders that affect individuals in their endeavors ranging from test-taking (Elliot & McGregor, 1999) to sports competition (Hall & Kerr, 1998) to the performing arts and music (Ryan, 2003). Lehrer, Goldman & Strommen (1990) state that “performers, by the very nature of their profession are affected by the general stresses related to having to perform under conditions of high adrenalin flow, anxiety, fatigue, social pressure and financial insecurity” (p.48). Salmon (1990) states that the occupational stress found in the music profession provides a sensitizing backdrop against which individuals experience the physiological, behavioral and cognitive symptoms that commonly accompany anxiety.

Much of the work on prevalence of music performance anxiety has been undertaken with college-level music students, assessing etiology (Cox & Kenardy, 1993; Tamborrino, 2001) and treatment efficacy (Deen, 2000; Nagle, Himle, & Papsdorf, 1989; Sweeney-

Burton, 1998); or in orchestral musicians (Brodsky & Sloboda, 1997; Huston, 2001). There has been no study exploring the prevalence or characteristics of music performance anxiety among professional choral musicians, who may be considered a vocal analogue of orchestral musicians (Kenny, Davis & Oates, 2003, p. 761).

Yerkes-Dodson Law

In its original form, Yerkes-Dodson law was intended to describe the relation between stimulus strength and habit formation for tasks varying in discrimination difficultness. From this original concept, it has evolved to include the effects of punishment, reward, motivation, drive, arousal, anxiety, tension or stress upon learning, performance, problem-solving or memory (Teigen, 1994).

Psychologists Robert Yerkes and John Dodson developed the Yerkes-Dodson law in 1908 which in its simplest definition, shows a relationship between arousal and performance (Teigen, 1994). This law dictates that performance increases with physiological arousal to a point. When levels of arousal become elevated, performance decreases. Applying the Yerkes-Dodson law to musical performance anxiety, Wilson (1994) has suggested a three-dimensional model comprising three major sources of stress: the trait anxiety of the performer, the degree of task-mastery acquired, and the prevailing degree of situational stress. The interaction amongst three variables will determine whether anxiety will result in enhanced or impaired performance (Kokotsaki & Davidson, 2003).

From its humble origin within the psychology of learning, the law has become a more general principle of motivated behavior (Dobson, 1982). The concept of arousal has been credited for bridging the gap between the psychology of motivation and the psychology of

emotion, while at the same time, blamed for blurring the distinction between the two fields. In relation of arousal to stress, Dobson (1982) states, “A little anxiety from time to time can be beneficial to task performance as illustrated by the Yerkes-Dodson law which states that performance is improved by anxiety until an optimal level of arousal is reached” (p. 14).

Krump (1981) reveals that students receiving full-time music tuition show strong disposition towards anxiety and that musicians have higher levels of anxiety compared to the general population. Where musicians possess low training or ability, anxiety is thought to deter performance. Kemp (1996) suggests that “this facilitative role appears to be particularly manifest in more experienced performers who may have learned to control the more debilitating effects of anxiety” (p. 107).

Zdzinski (2001) states that when musicians think of musical performance anxiety, many think of the negative aspects associated with the term.

However, the physical symptoms of anxiety which may include heart palpitations, feelings of edginess, breathlessness, butterflies, dry mouth, and sweaty palms stem from the responses of our autonomic nervous system to stressful situation, which in and of themselves are neither positive or negative (p. 64).

It is through our cognitive reactions to these physical symptoms and avoidance behaviors that anxiety enhances or impedes our success in the performance of music.

In addition to performer characteristics and self-perceptions, Albert LeBlank (1994) suggests that the characteristics of the performing environment, such as composition of the audience and feedback received may also have an impact on levels of anxiety, stating, “the more one focuses on the musical performance itself, the less he or she focus on the anxiety producing factors” (p. 64). Seasoned musicians and performers are aware that anxiety, to a

degree, can help performance while less-experienced musicians found that anxiety hindered their performance (Salmon, Schrodts & Wright, 1989). Hamann (1985) found that musicians with higher skill levels actually benefited from increased anxiety states.

Psychological research has identified several mechanisms that can produce choking under pressure, suggesting that there are diverse factors that can create the type of pressure that produces choking (Baumeister, 1994). The sources most relevant for this type of pressure seem to be the presence of an audience (passive onlookers), competition (the presence of others involved in the same activity), and personal traits such as competitiveness and ego-relevant threats like the belief that a task is diagnostic (such as intelligence), (Baumeister & Showers, 1986; McGraw, 1978; Zajonc, 1965; Frey & Jergen, 2001).

Cusp Catastrophe Theory

Cusp Catastrophe Theory explains the interaction between physiological arousal and cognitive anxiety (Hardy, 1996; Sanders, 1980). Hardy (1996) concludes that in its simplest definition, Cusp Catastrophe theorizes that when cognitive anxiety is high, physiological arousal heightens along with it such that, up to a certain point (cusp), performance will increase. Past this cusp, performance will undergo a catastrophic drop, only to be optimized again when physiological arousal is significantly lowered (Hardy, 1996).

Catastrophe theory, developed by French mathematician Rene Thom in 1954, is a means of modeling discontinuities in mathematical functions that were normally continuous (Hardy, 1996). These discontinuities or sudden changes were christened by Thom as catastrophes, to convey the feeling of abrupt or dramatic change (Poston & Stewart, 2014). The Cusp Catastrophe model allows the possibility that physiological arousal may exert an influence upon performance, either directly or indirectly. Cusp Catastrophe Theory predicts

that when physiological arousal is low during the days leading to an important competition, cognitive anxiety should have a positive effect upon performance (Parfitt & Hardy, 1993; Parfitt et al., 1995, 1990). However, on the day of competition performance, when physiological arousal is high, cognitive anxiety should have a negative effect upon performance (Burton, 1998; Gould et al., 1984).

The Cusp Catastrophe model of anxiety and performance was first proposed by Hardy and Fazey in 1987 (Hardy, 1996). Since that time, the model has attracted modest attention in reviews of stress-performance relationship (Gould & Krane, 1992; Hardy, 1990). The Hardy and Fazey Cusp Catastrophe Model is shown in Figure 1.

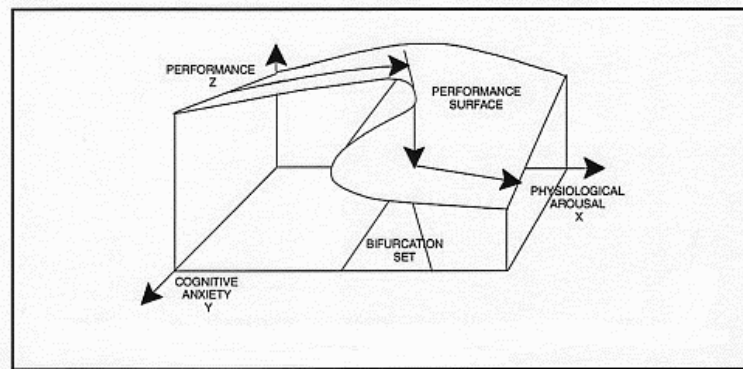


Figure 1. *Hardy and Fazey Cusp Catastrophe Model*

Cusp Catastrophe Theory is a three dimensional model that describes how one dependent variable can demonstrate both continuous and discontinuous changes as a result of continuous changes in two other dependent variables, referred to as control parameters (Ingurgio, 1999). When these factors are expressed quantitatively, they are not unlike the variables of classical mechanics. However, Cusp Catastrophe Theory also allows them to be expressed in qualitative predictions (Ingurgio, 1999). These predictions are essential elements in any model of human behavior as is now widely accepted in the area of educational research (Elton & Laurillard, 1979).

Cusp Catastrophe Theory contains five key characteristics which include bifurcation, discontinuity, inaccessibility, hysteresis and divergence (Allen & Carifio, 1995, Bugos & Lee, 2014).

Bifurcation.

This occurs when a small change in a manipulated parameter causes a sudden topological change in the observed behavior (Bugos, Lee, 2014). As cognitive anxiety and physiological arousal increases, performance may increase until a bifurcation point is approached, at which point performance may experience a sudden drop. Bugos and Lee (2014) state “In terms of music education outcomes related to the inclusion of manipulated parameters in learning a musical instrument could include skill advancement/learning gain or potential task withdrawal/attrition” (p. 314).

Discontinuity.

Abrupt changes in behavior are associated with specific circumstances resulting from complex non-linear behaviors and can be modeled by catastrophe theory (Bugos & Lee, 2014). Bugos and Lee (2014) hypothesize that “providing challenge in learning to play a musical instrument could result in advancement in musical learning and growth (p.4). Likewise, “Advancement in this manner could contribute to self-efficacy and inspire future music participation” (p, 4) and that “failure could have undesirable consequences such as attrition or negative associations with music instruction or music performance” (p.4).

Inaccessibility.

This refers to the middle region between two possible behavior types in which behaviors cannot occur simultaneously (Bugos & Lee, 2014). “Two opposing behaviors could occur in learning music. Students choose to persevere in learning a challenging piece

of music or avoid the challenge through the introduction of less challenging repertoire or reduced practice behaviors” (p. 315).

Hysteresis.

A mathematical term, meaning, in the present context, under high cognitive-anxiety conditions, performance against physiological arousal follows a different path when physiological arousal is increasing than the one it follows when physiological arousal is decreasing (Zeeman, 1979). Hysteresis should not occur under conditions of low cognitive anxiety. The transition time and the process of going back and forth between opposing behaviors can be referred to as hysteresis (time-based dependence of a systems output on current and past outputs), (Bugos, Lee, 2014). Bugos and Lee (2014) state “In music learning, this can occur if a student is successful within a challenging piece and the instructor provides a greater challenge as new material. The student begins a new piece of music with increased challenges and appears overwhelmed. Music learning may be impeded by a lack of anticipated entry-level learning success experienced previously. The student may choose to not practice for a week, withdraw, and then cycle back to the piece when encouragement is provided. The delay in cycling back to the piece may serve as the transition time, which may be essential to learning” (p. 315).

Divergence.

Two similar behaviors may begin in the same direction, go through the same circumstances yet result in differential outcomes (Bugos & Lee, 2014). “If an instructor presented a developing musician with two very challenging pieces, depending upon the degree of challenge and perceptions of the repertoire, the musician’s behavior could yield differential outcomes toward each independent piece. The musician could elect to persist and

thus experience an increase in learning in one piece and elect to discontinue practice with another piece. The potential for these behaviors to occur simultaneously results in diverging outcomes” (Bugos & Lee, 2014, p. 5).

The most important practical implication of the Cusp Catastrophe Theory model is that cognitive anxiety is not always detrimental to performance and may actually enhance it under certain conditions (Eysenck & Calvo, 1992; Hardy & Parfitt, 1991; Hardy et al., 1994). However, this prediction is in contrast to multidimensional anxiety theory predicting that cognitive anxiety is always detrimental to performance (Hardy and Parfitt, 1991; Jones & Swain, 1992; Jones, Swain & Hardy, 1993).

CHAPTER THREE

METHODOLOGY

The focus of this research was to identify the motivational factors that contribute to participation in adult, auditioned community choirs. In addition, this research examined relationships between motivational factors and retention, based upon the elements of Cusp Catastrophe Theory. Participants in this study met during their scheduled weekly rehearsal to complete a questionnaire, *Advanced Measures of Music Audiation* (AMMA), a measure of music aptitude, and *Singing Coach*, to complete an evaluation of their vocal ability, measuring pitch, rhythm and intonation of their singing. The data from both measurements were analyzed to examine the strength of relationship between cognitive and musical variables.

The hypothesis of this study was that there was a stronger relationship of spiritual, emotional and aesthetic motivation factors and less pronounced motivations for educational and social factors to sing in the adult, auditioned community choir. Motivations of community choirs may differ from those of church choir members. While the purpose of a church choir is to enhance the worship service through the presentation of sacred choral music, spirituality may be viewed as the primary motivator for participation. This perceived motivator for church choir membership may also include members who are not auditioned and join merely for the spiritual benefit and to offer their participation toward the worship service. For those musicians with less vocal training, which may include a lower level of vocal ability, there may be a point where they no longer wish to participate in the choir. This lack of desire to participate may be their

perceived lack of ability to be vocally successful when exposed to difficult or challenging repertoire. Many of the members who sing with a community choir may also sing with a church choir. While singing with both types of choral ensembles provides exposure to varied repertoire, the vocal ability needed to successfully participate in an adult, auditioned community choir may have different criteria for participation, retention and termination. Delimitations of the study include obtaining the opinions of members of the adult community choir as opposed to the church choir where the motives for participation in both ensembles may be similar.

Participants

Recruitment for this study included (N=135) choral members from four adult (age 18+) auditioned choirs in the state of Florida. Volunteer recruitment for the study sample was comprised of members from the Master Chorale of Tampa Bay, Tampa, FL; Bel Canto Singers of Daytona, Daytona Beach, FL; Brevard Community Chorus, Cocoa, FL. and the Tampa Oratorio Society, Tampa, FL. This study was centered toward the examination of motivational factors as to why the members of the study sample chose to join a choir, maintain their membership in the choir and if there was a relationship between vocal ability and the member no longer choosing to participate in the choir due to frustration (stress and anxiety) from lack of perceived vocal success. Participants in these choirs were composed of adults with a wide range of vocal abilities and choral experience ranging from those with no formal education to those who were highly educated and/or professional musicians. Participants in the sample were recruited by the principle investigator and the artistic director of each choir. The principle investigator visited each choir, informing members of the research to be conducted and requesting their voluntary participation. Informed consent was obtained from all members

participating in the study in accordance with the procedures outlined by the Institutional Review Board (IRB) of the University of South Florida, Tampa, FL.

Procedures

All participants were given a 47 item questionnaire to complete which included participant demographics and questions relating to the aesthetic, educational, emotional, spiritual, and social motivation for joining and/or maintaining membership in the choir and what, if any, reason would be considered for no longer participating in the chorus. Members participated in an evaluation of their singing ability using the software program *Singing Coach*. *Singing Coach* incorporates an interactive interface where the participant's voice is recorded while singing various vocal exercises and melodic tunes at the levels of beginner, intermediate and advanced. The software generates a raw score representing accuracy in pitch, rhythm and intonation. *Singing Coach* is designed to measure vocal accuracy and to indicate areas which may need further efforts on behalf of the vocalist to achieve a higher perceived musical outcome.

Choirs participating in this research study represented various geographical locations throughout the state of Florida. Choir members were not solicited because of their age, gender or ethnicity. However, demographic information collected served as data for future variable correlative analysis. Prior to participation, choir members received information regarding the description of the study, as well as the nature of the research. Inclusion criteria included all members of the sample choirs who voluntarily chose to participate. Exclusion criteria included participants under the age of 18. The questionnaire required ten minutes to complete. The online vocal evaluation by *Singing Coach* required seven minutes to complete. *AMMA (Advanced*

Measures of Music Audiation), (AMMA, Gordon, 1989) required approximately 20 minutes to complete.

Description of Measures

Questionnaire.

The written questionnaire was designed and constructed by the principle investigator. The questionnaire was comprised of 47 questions. Questions were designed to elicit a response to measure the study sample's view relating to the aesthetic, educational, emotional, social and spiritual motivations toward choir membership, retention, and possible termination of choir membership, relating to vocal ability within the sub-constructs of Cusp Catastrophe Theory. Questions were designed to be answered using multiple choice, rank, Likert scale and open ended responses. The Likert scale responses requested the sample to strongly disagree, disagree, neither agree or disagree, agree or strongly agree with a statement. All responses were coded for statistical analysis.

A pilot study to determine reliability of the written survey was distributed to two church choirs ($n = 40$) in Volusia County, FL, which included Ormond Beach Presbyterian Church, Ormond Beach, FL and Port Orange Presbyterian Church, Port Orange, FL. To determine internal consistency of the questionnaire, Cronbach's alpha, using SPSS was conducted. The Chronbach's alpha for the survey questions was ($r = .731, p < .01$) suggesting that the questionnaire had moderate internal consistency. Construct validity of the questionnaire measure was examined by a panel of five choral directors/conductors whose career is or was associated with choral music education. Questions with open ended, Likert scale, rank and multiple choice were individually examined to determine their content of clarity and construct focus.

Survey questions were organized according to subject constructs as shown in Table 1.

Data collected from survey questions 26, 30, 31 and 45 were not specific toward a single motivation construct, but were designed to elicit a response that included comparison of the five motivational constructs. The complete written survey is viewable in Appendix A.

Table 1. *Survey Questions Relationship to Study Constructs*

Study Constructs	Question I.D.
Aesthetic	13, 38, 41, 47
Educational	35, 39, 42
Emotional	6, 11, 15, 34, 44
Social	21,
Spiritual	16, 20, 43
Bifurcation *	14, 40
Discontinuity *	12, 24
Inaccessibility *	23, 37
Hysteresis *	22, 28,
Divergence *	19, 29, 36
Retention	32,
Self-Perceived Vocal Ability	7, 10, 18, 25

*Sub-Construct of Cusp Catastrophe Theory

Singing Coach Measure of Vocal Ability.

Singing Coach is a musical software program designed to help vocalists sing in tune with accurate tempo. *Singing Coach* originally was named *Carry-a-Tune* (Electronic Learning Products, 2004). (Biggs et al., 2008) conducted research focused on the use of *Carry-a-Tune* as a measure to examine the repeated singing of songs and reading achievement. Results of

achievement in young children indicated an increase in reading fluency in words per minute in treatment groups that included a gain of 1.37 grade levels in instructional reading indicating that the product had a positive effect on instructional reading of struggling middle school students (Biggs, 2008; Florida Center for Reading Research, 2007).

The evolution of *Carry-a Tune* into *Singing Coach* has attracted a new target population from those desiring an increase in reading ability to those who desire an increase in their singing ability.

Singing Coach, measure of vocal ability is administered using the computer, microphone and the respondent's voice as the software displays a pitch-tracking line that follows the melody in graphic or music notation format and instantaneously indicates if the user is singing in tune.

Raw scores for each of the three vocal evaluations are generated upon the completion of each song. Possible points earned reflect accuracy of the vocal examination. Validity of the *Singing Coach* measure was examined by a group of five vocalists who sang the three songs to the best of their vocal ability. From the five participants, two were identified as professional vocalists who have earned degrees in applied voice at the baccalaureate and master's level and three were identified as talented vocalists with no post-secondary vocal music education. Two of the three in the second group have studied voice privately. Results to determine validity from the panel showed that those with the most singing experience and education earned the highest raw score while those with less experience and education earned slightly lower scores. A test, retest was conducted by the panel. Raw scores were slightly elevated during the second singing application, participants acknowledging that familiarity and repetition were the most likely reason for increased raw scores.

Figure 2 displays a screen-shot of the first sixteen measures of “Over the Rainbow”, music by Harold Arlen, lyrics by E.Y. Harburg, as viewed from the Singing Coach website. Singing Coach measures the respondent’s vocal production, which includes the components of pitch, rhythm and intonation on three songs graded easy, medium and hard. The songs include: 1. Twinkle, Twinkle Little Star (easy degree of difficulty); 2. My Country Tis of Thee (medium degree of difficulty); 3. Over the Rainbow (hard degree of difficulty). The toolbar at the bottom of the screen gave each vocalist the option to have an audible or silent metronomic beat, adjust the metronomic time, select the key of the song, and select a default key for soprano (Db major), alto (A major), tenor (F# major), bass (Ab major). Other icons on the tool bar allowed for the vocalist to clear the song followed by rewind, both of which start the song from the beginning; play the song to hear the melody, accompaniment and audible metronome and to record the sample’s voice. The toolbar on the top right indicates the vocalists points achieved as they progress through the song relating to a percentage of accuracy.

Advanced Measures of Music Audiation.

Advanced Measures of Music Audiation (AMMA; Gordon, 1989) is an evaluation of aptitude and potential, but not achievement. This assessment provides tonal and rhythmic composite scores based on aural stimuli that consists of 30 paired melodic phrases. AMMA is designed primarily for high school students and college music and non-music majors (Gordon, 1989, Gordon, 1991). Currently, there is no musical aptitude assessment designed for middle-aged and older adults. However, Gordon (1989) has reported that musical aptitude stabilizes during childhood (0-9 years of age). The audiation measure requires individuals to identify

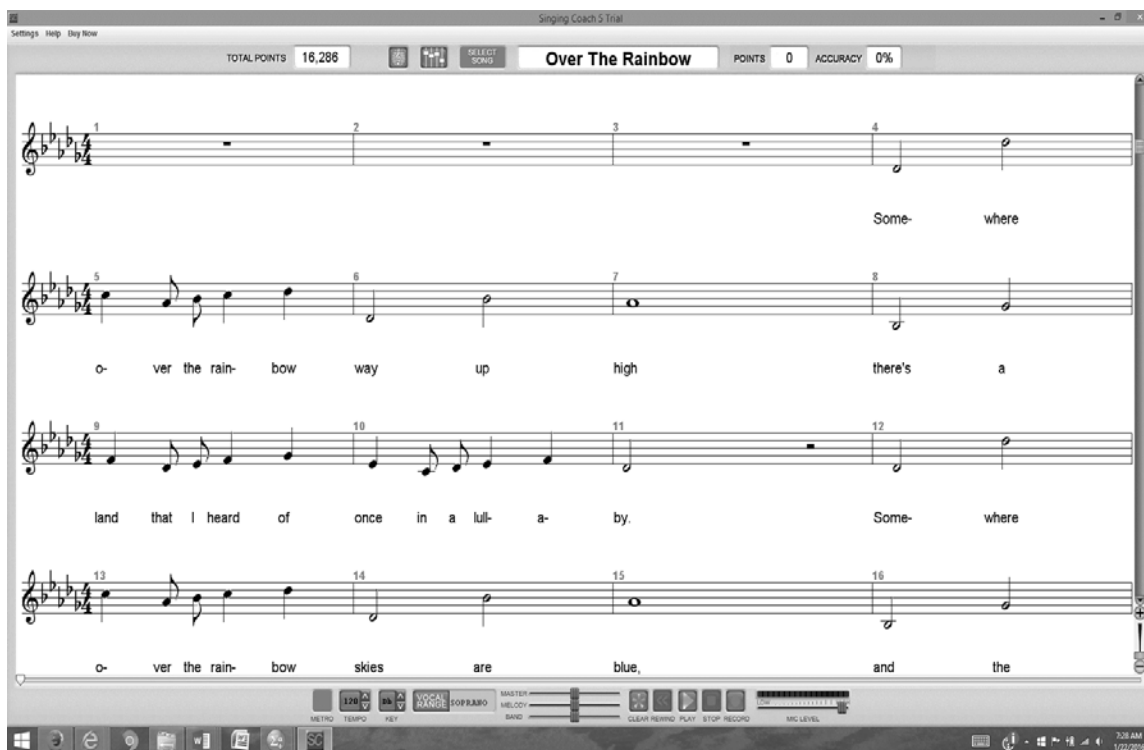


Figure 2. Screenshot of *Over the Rainbow* from *Singing Coach*

musical phrases that are the same, tonally different, or rhythmically different. Tonal and rhythmic scores are generated from the results and combined to produce the composite scores.

The test-retest reliability of the tonal test is 0.81 using the raw scores for high school students. The rhythm test is structured similarly to the tonal assessment with the exception that the rhythm may change, but the tones and tempo remain the same. The rhythm test has a test-retest reliability of 0.82. The composite score generated by the *AMMA* is a composite total. The test-retest reliability for the raw composite score is 0.84 for high school students. *AMMA* performance is correlated ($r = .78$) to the *Music Aptitude Profile* (MAP; Gordon, 1989). Responses were manually evaluated using scoring masks. The maximum raw score for the tonal and rhythmic evaluations is 40 points each. The maximum raw score for the combined tonal and rhythmic evaluations is 80 points.

Results from Gordon's (1989) survey indicated that those who scored at the 50th percentile and above would be identified as those who would may be especially capable of profiting in music institutions of higher learning. Those that scored at the percentile rank of 50 or below may be expected to profit less from such instruction. While Gordon's definition of the percentile rank is defined using high school and college musician samples, the application to this study is relevant in identifying similar musical aptitude of adults.

Group Administration Procedure

The principal investigator contacted the artistic director/conductor of select adult, auditioned community choirs to make the initial inquiry if they would be willing to participate in the research study by asking their choir members to voluntarily participate. All artistic director/conductors received information regarding background, including the nature and procedures of the study prior to the choir members being given the same information. The principal investigator made arrangements to travel to each group's rehearsal to address the members of the choir and recruit their voluntary participation in the study. Explanation of informed consent was explained to the members as mandated by the policy of the University of South Florida Institutional Review Board (IRB). Upon obtaining consent to participate in research from the choir members, those participating were asked to complete the questionnaire, *Singing Coach* vocal evaluation and *AMMA* test of music audiation.

After explaining the nature of the study and primary questions proposed for research, the questionnaire with demographic and motivation questions was distributed to members. Members were asked to answer all questions, reflecting their views to the best of their ability. Completion time was estimated at approximately ten minutes. Participants were given the second portion of

data collection relating their singing ability as analyzed by *Singing Coach* software. Computer access was gained via the institutions computer lab and/or electronic tablets procured by the principal investigator for the participants to use for data collection. The participants were given verbal instruction on how to navigate the software and record their voice as indicated in the examples. The third part of data to be collected was the administration of Gordon's *AMMA* test, estimated time of less than 15 minutes to complete. Participants were given instruction on how to navigate the computerized evaluation.

Analyses

Upon completion of data collection, the principal investigator compared data sets between members of the choir as the written survey answers revealed. Musical aptitude was analyzed by the raw composite score of tonal and rhythmic aptitude from Gordon's *AMMA* and the *Singing Coach* test of vocal ability. The musical assessment scores were correlated with key variables.

All data was collected and entered into Microsoft Excel spreadsheets for all questionnaire responses including raw scores from *Singing Coach* vocal ability and *Advanced Measures of Music Audiation*. Comparative analysis was conducted in SPSS. Analyses included frequency and descriptive statistics to provide elements of the sample and correlations to provide statistical relationship between variables.

CHAPTER FOUR

RESULTS

Demographic Information

Data were collected in accordance with the procedures established in chapter three. 135 data sets were used for statistical analysis. This chapter will discuss the procedures used to analyze data and report results of analysis guided by the underlying research questions presented in chapter one.

1. Which of the primary motivational factors (spiritual, emotional, educational, social and aesthetic) contribute to participation in adult, auditioned community choirs?
2. What is the relationship between the inclusion of spiritual, educational, emotional, social and aesthetic motivation and retention motivation of adult, auditioned community choir members?
3. What is the relationship between vocal ability and Cusp Catastrophe Theory in predicting when a choir member loses motivation and no longer wishes to participate in an adult, auditioned community choir?

A total of 135 adult, auditioned community choir musicians participated in this study and the results from data collected were used for statistical analysis. Participants in this study represented volunteer members from four adult, auditioned, community choirs in the state of Florida, U.S.A. A description of demographic information including level of education, gender, age group, work status and years singing in an adult chorus is shown in Table 1 for all subjects (N=135) who successfully completed the study. Data were collected from each sample using

measures, which included, *Advanced Measures of Music Audiation* (AMMA), *Singing Coach* Software, and a questionnaire.

The most frequent age group of participants was between 56-65 years ($n = 48$, 35.6%). The second most frequent age group was 66-75 ($n = 31$, 23%). The most frequent sample with the highest level of education were those who have earned a bachelor's degree ($n = 44$, 32.6%) of the study population. The second most frequent response were those earning a master's degree ($n = 43$, 31.9%). Respondents working 40 or more hours per week were the highest level of survey participants ($n = 51$, 37.8%) of the population. The second most frequent group were those who were retired ($n = 49$, 36.3%) of the population. Members with 0-10 years of chorus participation ($n = 27$, 20%) were most frequent. The second most frequent response being those with 41-50 ($n = 25$, 18.5%) years of singing experience as shown in Table 2.

Primary Question One

Motivation of Choir Membership.

Questions with a direct relationship to each of the five motivational constructs as identified in Chapter 3, page 74 Table 1, contributed to the answer of question one. Aesthetic motivation was the most frequently recognized motivation with a mean of 4.48 (0.65). The second most frequently recognized was spiritual motivation with a mean of 3.77 (0.83) and the third most frequent motivation was emotional motivation with a mean of 3.53 (0.92) as shown in Table 3.

Results from the written survey, questions 26, 30, 31 and 45 composite scores identified aesthetic ($n = 56$, 41.27%) as the most frequent motivational factor as to why one chooses to join the choir. The second most frequent response was emotional ($n = 30$, 22.03%) and the third most

frequent response was spiritual motivation ($n = 22$, 16.33%) as shown in Table 4.

Table 2. *Demographic Table.*

Variable		N=135	Percentage
Gender	Male/Female	47/88	34.8/65.2
Age	18-25/26-35	2/5	1.5/3.7
	36-45/46-55	13/22	9.6/16.3
	56-65/66-75	48/31	35.6/23
	75 and above	14	10
Achieved Level of Education			
	High School/Some College	1/28	0.7/20.7
	Bachelor/Master Degree	44/43	32.6/31.9
	Doctoral Degree	19	14.1
Work Status			
	Retired	49	36.3
	Working, 40 hours or more/week	51	37.8
	Working, 39 hours or less/week	30	22.2
	Student	5	3.7
Years Singing in Adult Chorus			
	0-10/11-20	27/21	20/15.6
	21-30/31-40	23/24	17/17.8
	41-50/51/60	25/10	18.5/7.4
	61-70	5	3.7

Table 3. Composite Scores of Motivation Constructs

Motivation	M	SD
Aesthetic	4.48	0.65
Educational	2.83	0.86
Emotional	3.53	0.92
Social	2.84	1.19
Spiritual	3.77	0.83

Table 4. Motivation Constructs

Motivation	N Q26	N Q30	N Q31	N Q45	M	Percent
Aesthetic	60	47	76	40	56	41.27
Educational	15	14	14	23	17	12.25
Emotional	40	33	14	32	30	22.03
Social	2	2	13	1	5	3.33
Spiritual	14	39	16	19	22	16.33

Within the motivation construct of aesthetic, the study sample believed the better prepared (rehearsed) they are to sing a selection, the more likely they will have an aesthetic experience while rehearsing or performing as shown in Figure 3. Those agreeing ($n = 45$) and strongly agreeing ($n = 85$), total ($n = 130$) responded that preparedness has a positive relationship to a possible aesthetic experience accounting for (96.3%) of respondents.

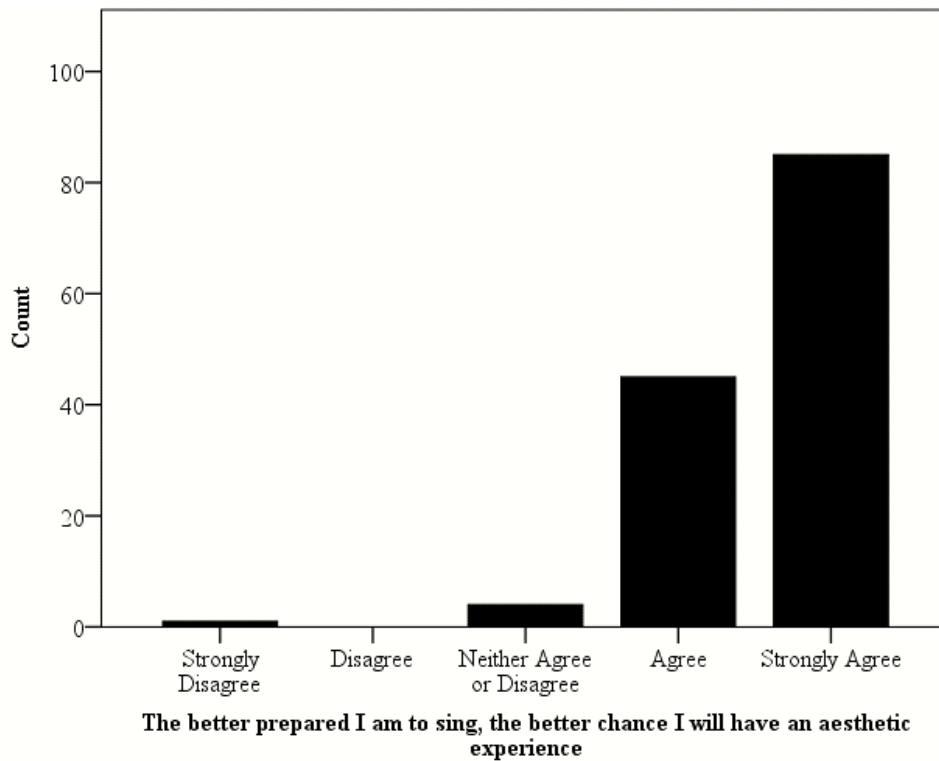


Figure 3. *Preparedness Relation to Aesthetic Experience.*

The study population who earned a master’s degree ($n = 29$) were the most frequent sample to strongly agree that musical preparedness may lead to having an aesthetic experience in rehearsal or performance. The second most frequent response being those who have earned a bachelor’s degree ($n = 25$).

Primary Question Two

Factors that Contribute to Choir Membership Retention.

Questions with a direct relationship to each of the five motivational constructs contribute to the answer of primary question two along with questions relating to retention of membership in the choir. Music lacking aesthetic beauty ($n = 55, 40.7\%$) was most frequently recognized as the reason the study sample would quit singing and terminate their membership in the choir. The second most frequent response was there was no reason ($n = 29, 21.5\%$) why

they would quit singing in the choir followed by the third most frequent response being spiritual disconnection from the music ($n = 23, 17\%$) as shown in Figure 4.

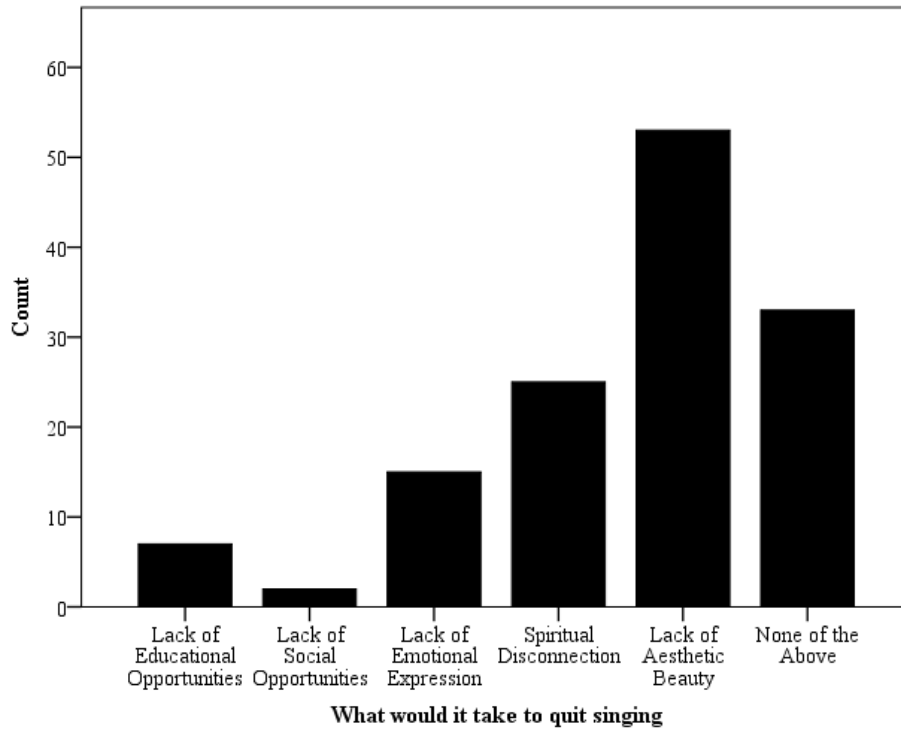


Figure 4. Why Members Would no Longer Sing in the Choir

There was a moderate positive correlation between the most frequent response the sample chose as to why they join the choir (aesthetic motivation) as identified in primary question one and the reason why members would no longer choose to sing (lack of aesthetic beauty) in the choir ($r = .572, p < .01$).

When comparing the lowest 25% and highest 25% of *Singing Coach* vocal ability cumulative raw scores to retention, the most frequent response for the lowest 25% ($n = 11, 32.4\%$) was they would quit singing if repertoire was bland and lacked emotional expression. The second most frequent response ($n = 8, 23.5\%$) was spiritual disconnection from the repertoire.

The highest 25% of Singing Coach cumulative raw scores ($n = 12, 35.3\%$) most frequent response was they would quit singing if music never allowed them to experience aesthetic beauty and truth. The second most frequent response for the highest 25% of Singing Coach vocal ability ($n = 32, 32.4\%$) that there was no reason why they would quit singing in the choir

Primary Question Three

Advanced Measures of Music Audiation.

Study sample results for the *Advanced Measures of Music Audiation* (AMMA) displays the tonal score mean 27.88, (4.23), minimum raw score 16, maximum raw score 38. Rhythmic score mean 29.4, (4.08), minimum score 19, maximum score 39. Tonal and Rhythmic combined mean 52.27, (4.08), minimum combined raw score 38, maximum combined raw score 77 is shown in Table 5. The study sample's composite score of 57.27 (7.84) was similar to Gordon's national study (Gordon, 1989, p. 44) of post-secondary and under graduate music majors composite score of 59.1 (7.41). The maximum score on the tonal and rhythmic measures were 40 points each. The composite score maximum is 80 points.

Table 5. AMMA Study Sample Tonal, Rhythmic, Composite Scores

AMMA	M	SD	Min. Raw Score	Max Raw Score
Tonal	27.88	4.23	16	38
Rhythmic	29.40	4.08	19	39
Composite	57.27	7.84	38	77

Singing Coach Measure of Vocal Ability.

Results from the *Singing Coach* measure of vocal ability, as shown in Table 6, indicate the achievement mean of the sample population for Twinkle, Twinkle Little Star 78.87 (7.59); My Country Tis of Thee 80.25 (7.78); Over the Rainbow 71.07 (8.62) with a combined mean of

the three songs 76.83, (7.18). The table indicates the minimum and maximum score achieved on each song from the sample study. There were no samples in the study that achieved a perfect score of 100.

Table 6. *Singing Coach Vocal Achievement Measure*

Songs	N = 135	Mean	S.D.	Min. Score	Max. Score
Twinkle, Twinkle Little Star		78.87	(7.59)	52	93
My Country Tis of Thee		80.25	(7.78)	62	96
Over the Rainbow		71.07	(8.62)	46	91
Three Song Composite		76.83	(7.18)	56	92

There was a moderate positive correlation between the AMMA raw scores and the *Singing Coach* raw scores vocal ability measure ($r = .527, p < .01$).

Survey Measure.

Questions with a direct relationship to Cusp Catastrophe Theory, vocal ability and retention contributed to the answer of question three. The study sample most frequently perceived their singing ability as that of talented amateur ($n = 84, 62.2\%$). The second most frequent response being semi-professional ($n = 26, 19.3\%$) and the third most frequent response being professional ($n = 17, 12.6\%$) as shown in Table 7.

Table 7. *Self-Perceived Level of Singing Ability*

Singing Ability	N = 135	Percent
Dabbler	8	5.9
Talented Amateur	84	62.2
Semi-Professional	26	19.3
Professional	17	12.6

Self-perceived level of singing ability related to motivation showed that the group identified as talented amateurs most frequently identified their motivation to sing in the choir as emotional ($n = 23$). The second most frequent response of the group talented amateur identified their motivation as aesthetic ($n = 21$). Between the four classes of vocal ability identified as dabbler, talented amateur, semi-professional and professional identified aesthetic identified aesthetic ($n = 40$) as the most frequent motivation to sing in the choir.

There was a moderate positive correlation between the composite score of the Singing Coach measure of vocal ability and the self-perceived level of vocal ability of the study sample ($r = .460, p < .01$).

The study population agreed ($n = 70, 51.9\%$) and strongly agreed ($n = 24, 17.8\%$) that some level of stress is beneficial to their choral singing. Additionally, the study population agreed ($n = 72, 53.3\%$) and strongly agreed ($n = 45, 33.3\%$) that stress can be a powerful motivator or disruptive to learning or performance.

There was a moderate positive correlation between the most frequent response the sample chose between vocal ability and that stress can be a powerful motivator or disruptive to learning or performance ($r = .476, p < .01$).

The most frequent response of the study sample did not associate stress and anxiety ($n = 83, 61.5\%$) with learning or performing choral music. The second most frequent response indicated the sample did feel stress and anxiety ($n = 27, 20\%$) when learning and performing choral music as shown in Table 8.

Table 8. *Stress and Anxiety while Learning, and/or, Performing Choral Music*

	N	Percent
Learning Choral Music	17	12.6
Performing Choral Music	8	5.9
Learning and Performing Choral Music	27	20
None of the Above	83	61.5

The sample study identified as the top 25% in vocal ability most frequently identified themselves as pretty good ($n = 16, 47.1\%$). The second most frequent response identified as mastered the art ($n = 10, 29.4\%$). The sample identified as the lower 25% in vocal ability most frequently identified themselves as pretty good ($n = 19, 55.9\%$). The second most frequent response identified as they are in a state of becoming ($n = 13, 38.2\%$). Table 9 shows the mean and standard deviation of the lowest and highest 25% of the sample study on the AMMA and Singing Coach measure.

Table 9. *Lowest 25%, Highest 25% AMMA, Singing Coach Composite Score*

Measure	M	SD	Min.	Max
AMMA Lowest 25%	47.44	3.06	38	51
Singing Coach Lowest 25%	67.83	4.48	56	72
AMMA Highest 25%	67.29	2.87	64	77
Singing Coach Highest 25%	85.72	2.51	82	92

Cusp Catastrophe Theory

The sub-constructs of Cusp Catastrophe Theory include Bifurcation, Discontinuity, Inaccessibility, Hysteresis and Divergence. Survey questions associated with these sub-constructs are located in Table 1, Chapter 3, p. 71.

Bifurcation.

When asked how they would respond to learning a new choral selection that was beyond their current singing capabilities, the study sample's most frequent response was that they would do their best on their own ($n = 53, 39.3\%$). The second most frequent response was that they would seek help from a friend ($n = 32, 23.7\%$) followed by the third most frequent response, seek help from the conductor ($n = 36, 26.7\%$). It is relevant to note that no samples in this study chose that they would terminate their membership in the choir ($n = 0$) if the music was beyond their singing capability. There was a moderate positive correlation ($r = .348, p < .01$) in the study sample's response to how they would react when choral music is beyond their vocal ability ($n = 53, 39.3\%$) responding they would do their best on their own and their response when choral music becomes difficult or complex ($n = 106, 78.5\%$) was optimistic that they could achieve the desired performance goal.

Discontinuity.

The sample study agreed ($n = 70, 51.9\%$) that some level of stress is beneficial to their singing. The second most frequent response was they strongly agreed ($n = 24, 17.8\%$) followed by the third most frequent response of neither agree or disagree ($n = 22, 16.3\%$) that some level of stress is beneficial to their singing as shown in Figure 5. The sample study expressed excitement ($n = 59, 43.7\%$) at singing any level of musical complexity and that some level of stress ($n = 70, 51.9\%$) is beneficial to their singing showing a moderate positive correlation ($r = .430, p < .01$).

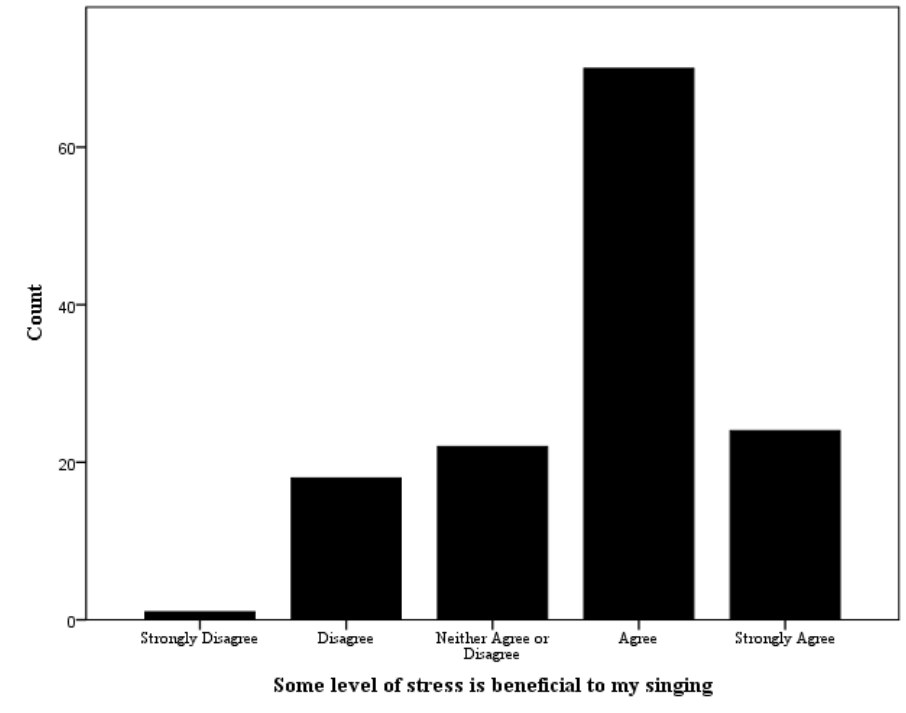


Figure 5. *Benefit of Stress toward Singing*

There was a moderate positive correlation that stress can be a powerful motivator or disruptive to learning and, or performance compared to stress can reinforce or impede learning and retention ($r = .578, p < .01$).

Inaccessibility.

The study sample disagreed ($n = 52, 38.5%$) and strongly disagreed ($n = 35, 25.9%$) that it is not important to sing complex, challenging choral selections. When learning a choral selection, the stress involved, if any, is worth the outcome, was the most frequent response of agreed ($n = 65, 48.1%$) and the second most frequent response was strongly agreed ($n = 63, 46.7%$) by the study population.

There was a moderate positive correlation between the study sample's preference that it is important to sing complex, challenging selections and that the stress involved was worth the outcome ($r = .439, p < .01$)

Hysteresis.

When the study sample was asked of their outlook perception when choral music becomes difficult or complex, the most frequent response was optimistic ($n = 108, 78.5%$) that they could sing their part with practice. The second most frequent response was confident ($n = 25, 18.5%$) that they could sing their part with no hesitation. The sum of discouraged and frustrated study samples response when the music becomes difficult or complex was ($n = 3, 2.1%$).

The study sample agreed ($n = 60, 44.4%$) and strongly agreed ($n = 37, 27.4%$) that rehearsing and performing choral music is seldom a stressful event.

There was a moderate positive correlation between the study sample's level of vocal ability and preference that rehearsing and performing choral music is seldom a stressful event ($r = .458, p < .01$)

Divergence.

The study sample strongly agreed ($n = 90, 66.7%$) and agreed ($n = 40, 29.6%$) that being well-rehearsed results in less stress and anxiety. In comparison, the study sample responded that they do not feel stress ($n = 83, 61.5%$) when learning, performing or the combination of learning and performing choral music.

The lowest 25% quartile of Singing Coach samples response to when they experience stress and anxiety ($n = 18, 52.9%$) was none of the above, representing they do not feel stress and

anxiety while rehearsing and or performing music. The highest 25% quartile of Singing Coach samples most frequent response as to when they experience stress and anxiety ($n = 28, 82.4\%$) representing they do not feel stress and anxiety while rehearsing and or performing music.

The sample strongly agreed ($n = 99, 73.3\%$) and agreed ($n = 35, 25.5\%$) that singing kept their minds active and growing in reference to lifelong learning as shown in Figure 6. There was only one sample that strongly disagreed ($n = 1, 0.7\%$) which may be a statistical outlier.

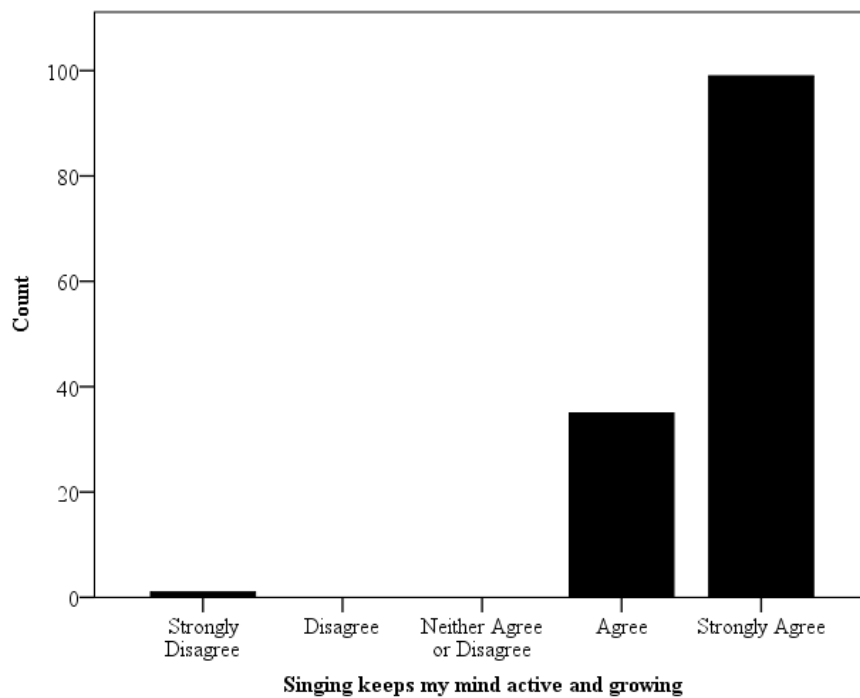


Figure 6. Mental Benefit of Singing related to Lifelong Learning

CHAPTER FIVE

DISCUSSION

This research was guided by three specific research questions.

1. Which of the primary motivational factors (spiritual, emotional, educational, social and aesthetic) contribute to participation in adult, auditioned community choirs?
2. What is the relationship between the inclusion of spiritual, educational, emotional, social and aesthetic motivation and retention motivation of adult, auditioned community choir members?
3. What is the relationship between vocal ability and Cusp Catastrophe Theory in predicting when a choir member loses motivation and no longer wishes to participate in an adult, auditioned community choir?

This research study consisted of four adult, auditioned community choirs throughout the state of Florida. There were more female participants ($n = 88$) to male participants ($n = 47$). While the age of all study participants were between the ages of 18-75 and above, the most frequent group of participants were between the ages of 56 to 75. The sample was educated with ($n = 87$) of the 135 earning a bachelor or master degree. Of interest is that only one participant reported that they had elected to not pursue a higher education degree. The study sample most frequently identified themselves as working full time ($n = 51$) with the second most frequent

response being retired ($n = 49$). The years of singing experience mean was 29.69 years for a total sum of all 135 samples being 4008 years.

The findings in this research highlight the motivation that is most frequently identified as to why adult vocal musicians elect to join the chorus, retain membership, and may resign their membership due to stress related to vocal ability. Analyses were completed to evaluate the musical aptitude, vocal ability and written survey of the study sample. The data was analyzed using measures of central tendency and correlational analyses.

Results suggest that adults who audition for membership in an auditioned community choir are motivated most frequently for the aesthetic qualities that may be found in choral music. The second most frequent motivation was spiritual followed by emotional motivation. The results of this study align with other studies (Aliapoulis, 1969; Vincent, 1997; Chorus America, 2003) which identified aesthetic appreciation of the beauty of the music as the prominent motivator to participate. Rensink-Hoff (2011) identified the highest rated statements for participation related to aesthetic benefits which included exposure to quality repertoire, musical style variety, challenging repertoire and a desire to develop one's discipline and greater understanding of the arts.

A similar study by Selph & Bugos (2014) identified self-improvement and learning as a strong motivation for adults to participate in community choirs. The Selph & Bugos study focused on a sample of working adults which preferred complex and challenging music driven by self-improvement. In contrast, the results of the current study found aesthetic motivation as the primary construct with educational motivation being of minimal importance.

Rensink-Hoff (2009) identified the sheer joy of singing and the leadership of a conductor exposing inter-relationships between profile characteristics, choral goals, musical achievement and perceived effects of choral singing among adult community choral singers in her study titled *Adult Community Choirs, Toward a Balance between Leisure Participation and Achievement*. While the sheer joy of singing may be identified as aesthetic motivation, leadership of a conductor did not align itself as a primary motivator with the current study.

A direct correlation identifying aesthetic motivation and music lacking aesthetic qualities was the most frequent factor why the study sample would not continue or retain their membership in the choir. It is important to identify that this study sample's second most frequent response as to why they would not retain their membership in the choir was "none of the above", indicating there was no reason listed why they would not continue singing in the choir. The third and fourth most frequent responses were music lacking spiritual connection and music lacking emotional connection, which directly aligned with their motivation to join.

The study sample earned a composite score mean of 57.27 on the *Advanced Measures of Music Audiation* measure. The result of this measure of music aptitude is similar to the results reported by Gordon's (1989) national survey of high school and post-secondary music students who earned a mean of 59.1. It is relative that while the raw scores are similar, there was a large difference in the demographic age group of the two independent samples with this study sample's most frequent age groups being 56-75 years of age while that of Gordon's study being 17-22 years of age.

Results of the *Singing Coach* measure of vocal ability resulted in a mean composite score of the three songs of 76.83 with a minimum score of 56 and a high score of 92. It is relevant that no participant earned a perfect score of 100 on this measure.

The study sample indicated that they do not feel stress and anxiety when learning or performing choral music ($n = 83$) but did agree that some level of stress and anxiety is valuable to their singing and that stress can be a powerful motivator or disruptive to music learning and performing.

When asked how they would address difficult or complex choral music that may be beyond their level of vocal ability, the study sample responded that they would work it out (rehearse) on their own, doing the best they could or seek assistance from a friend or the conductor. This response is related to stress and anxiety and the preparations associated with challenging repertoire rehearsal concluding that the effort was worth the musical outcome.

Within the constructs of Cusp Catastrophe Theory, this research study found there to be no identifiable point related to stress and anxiety when they would stop singing, regardless of their vocal ability. For this study, stress and anxiety was not identifiable as a factor resulting in a sudden drop of performance (Eysenck & Calvo, 1992; Hardy & Parfitt, 1991; Hardy, et al., 1994). This study contained a sample reflecting a wide range of musical aptitude and vocal ability identifying no samples ($n = 0$) that would give up or terminate their membership in the choir relating to stress or anxiety and vocal ability.

Limitations

Of the four choirs that volunteered to participate in this study, no choir achieved 100% participation from its members. The highest participation rate included one choir achieving 55%

participation. While the data collected gained insight into each choir's aptitude, singing ability and motivations, it is unknown how the data composite of the choir may have differed if all members had chosen to participate.

It may be of value for future studies to identify what reasons members identified as their motivation to participate as well as the motivations that led members not to participate in the research study. Several participants in the study related that they were interested in the research topic and/or they desired to support academic research. The possible hypothesis for those that did not participate in the study may include a host of reasons, some which may include a conflict with their schedule on the day the data was collected, lack of interest in the research topic, lack of compensation for their participation, data measures cumulative time to complete were too lengthy or that they did not want to be identified as a musician with lower aptitude or ability score (no participants were personally identified in this study).

Several participants stated that the *AMMA* musical examples were too lengthy or had too many pitches contained within each example for the respondent to be successful in analyzing their comparison. One member stated that she may have been more successful with the execution of the measure if she had taken this in her earlier years rather than mid-life. This may be a reflection of the age of the participants and possible diminished auditory memory performance. While the *AMMA* was designed for high school and post-secondary musicians, this point may have validity. Currently, there are no musical aptitude measures for adults. This may be a topic for future music research in the design a mature adult measure of musical aptitude.

While the *Singing Coach* measure of vocal ability was valuable to determine the accuracy of the vocalist to produce correct pitch, rhythm and intonation, there was little historical data

available from other studies regarding *Singing Coach* for comparison in this study. It is hoped that this research study will establish a foundation for future studies that will include *Singing Coach* as a viable and reliable study measure. It would also be valuable to identify if the three songs included in this study measuring vocal ability provided the best choice of repertoire to identify easy, moderate and difficult levels representative in a given song.

The four choirs that participated in this study were comprised of adults who were auditioned for membership in the choir. Beyond this criteria, there was no uniform standard for the audition process. The audition process was diversified among the choirs from the less complex process of evaluating the musician which included a check of vocal range to be assigned a voice part and the inclusion of the singing a simple melody to determine correctness of pitch, rhythm and lyric. Those auditions that were more complex included learning and singing a rehearsed choral selection in an SATB quartet ensemble including a measurement of sight-reading ability and vocal range evaluation. While a uniform standard of audition would be ideal for research studies, the practice is impractical.

While it was the intention to design an effective questionnaire to collect data, questions could have been more precisely written to elicit a more precise response from the participant. The questionnaire in this study was comprised of 47 items from which 33 were included for use in the final analysis to answer the three primary questions. The fourteen questions not included in analysis revealed valuable information which may prove beneficial in future studies but were identified later in the research process to lack a direct focus to identify motivational construct.

Implications

Prior research has focused on choral music motivation in the secondary level of education and with adults participating in community chorus (Saunders, 2005; Savi, 2011, Kwan, 2007). It has been less common for studies to focus on the adult, auditioned community chorus. The criteria of having chorus members audition suggests that the vocal musician must meet a minimum standard of vocal ability to be eligible to join the chorus. With this standard, this study found that vocal musicians with a higher musical aptitude and level of vocal ability were secure in their ability to successfully sing choral music at a perceived level of difficulty. The majority of members in this study were not professional or semi-professional musicians. These choir members identified as talented amateurs did have the ability to sing proficiently which allowed them to experience their primary motivational goal of having an aesthetic experience. Due to the study sample's level of vocal ability, there was no indication that they would experience a sudden drop in performance due to stress and anxiety.

While the outcome of this study identified the primary motivator as aesthetic to join a chorus, this may or may not be the same motivation for other choirs. The results of a study by Wilson (2011) identified motivation to participate as love of singing, enjoyment of the repertoire and personality of the choir director. In the current study, choir director motivation was not a measured construct. Future research including the choral director as a vocalist's motivation to join the chorus is needed.

Aesthetics is a broad motivation construct. It may be relevant for future studies to identify perceptions of the aesthetic experience which may include if aesthetic motivation is most frequently identified as part of the choral score as created and designed by the

composer/arranger. The aesthetic experience may also be identified by the performance presentation which may include successful execution of the technical elements found in quality repertoire. This perception of the aesthetics in music may vary greatly amongst a given population.

It is relevant to identify the core demographics that compose the chorus to address the level of rehearsal demands and applied teaching strategies that encourage members to grow musically. Encouraging musical growth is valuable in identifying the focus of which motivation is viewed as most relevant.

In a desire to encourage life-long learners to be part of choral ensembles, we need to prepare younger musicians to be part of active music-making that will carry over into their adult years (Darrough, 1992). While preparing music educators to successfully lead and encourage students to be musically active in primary and secondary schools is fundamental and relevant, preparing future educators to encourage adult participation in musical performance may be prudent as there is a much larger segment of society aged 18 and above that may benefit from participation in group singing.

Future Research

This research study examined the five motivational constructs of aesthetic, educational, emotional, social and spiritual and determined that aesthetic motivation was the most frequent response for motivation to join the choir. It may be valuable for future studies to concentrate within the construct of aesthetic to identify sub-constructs of aesthetic motivation. These sub-constructs may include various age groups and those who are working and/or retired. It may also be relevant to identify if young adults share the same vision of aesthetic as those who are older.

The variable of life experience may have a greater influence on how one comprehends aesthetic beauty (Wedington-Clark, 1999)

While stress and anxiety was not identified as a factor in learning or performing choral music, many respondents do believe that stress and anxiety can be valuable to their singing. It may be valuable to investigate stress and anxiety in an effort identify specific musical situations of concern. In addition to learning challenging or complex repertoire, other areas of stress and anxiety may include the audition process, a capella singing, seated/standing in a mixed format rather than in sections. The results may yield beneficial knowledge for the choral conductor to discern relating to audition, rehearsal and performance presentations.

The lack of the identification of stress and anxiety in this study may have a direct relationship to the confidence level of the musician. In many disciplines, the ability to work toward mastery leads to a greater level of ability. This elevated level of ability may have a direct relationship to self-perceived confidence which minimizes levels of stress and anxiety.

It would be relevant to compare the findings of this research study to that of non-auditioned community choirs. With a hypothesis of lower vocal ability identified in the non-auditioned choir, would the results be the same, particularly with stress and anxiety related to vocal ability and Cusp Catastrophe Theory?

This study focused on adults who were auditioned and accepted as members of the community choir, indicating they obtain a perceived level of musical aptitude and ability to be successful contributors to the choir. In this study we were able to define motivation preference to join and maintain membership in the community choir and to examine the relationship of stress and anxiety to vocal ability and possible termination. These insights are a valuable tool for the

choral director and music educator in making sound decisions that enhance the future of their chorus.

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APPENDIX A
WRITTEN SURVEY

<p>This section to be completed by the principal investigator</p> <p style="text-align: center;">SAMPLE ID NUMBER _____</p> <p>SINGING COACH RAW SCORE: EXAMPLE 1 _____ EXAMPLE 2 _____ EXAMPLE 3 _____</p> <p style="text-align: center;">ADVANCED MEASURES OF MUSIC AUDIATION RAW SCORE: _____</p>
--

MOTIVATION OF ADULT, AUDITIONED COMMUNITY CHOIR MUSICIANS
Questionnaire

Please answer all questions, reflecting your opinion on each topic.
Mark your answer with an X in the square to the left of your chosen answer.
Do not skip any questions.
Questions are located on the front and back of each page.

1. What is your highest level of education achieved? (Choose one)
 High School (1.1) Some College (1.2) Bachelor's Degree (1.3)
 Master's Degree (1.4) Doctoral degree (1.5)

2. What is your gender? (Choose one)
 Male (2.1) Female (2.2)

3. What is your age? (Choose one)
 Under age 18 (3.1) 18-25 (3.2) 26-35 (3.3) 36-45 (3.4)
 46-55 (3.5) 56-65 (3.6) 66-75 (3.7) 75 and above (3.8)

4. In my current stage of life, I consider myself to be (choose one)

- Retired (4.1)
 - Working, 40 + hours per week (4.2)
 - Working, part time, 0.1 - 39 hours per week (4.3)
 - Student (4.4)
-

5. How many years have you sung in a choir, age 18 and above? (Insert a number in the box below)

6. Sometimes I see images that allow emotions to surface while singing. (Choose one)

- Strongly Disagree (6.1) Disagree (6.2) Neither Agree or Disagree (6.3)
 - Agree (6.4) Strongly Agree (6.5)
-

7. I would rate my level of singing mastery as (Choose one)

- Dabbler (7.1)
 - Talented Amateur (7.2)
 - Semi-Professional (7.3)
 - Professional (7.4)
-

8. The style of choral music that I prefer to sing most often is (Choose one)

- Choral Masterworks (8.1)
- Folk Music (8.2)
- Sacred Music (8.3)
- Pop, Contemporary Music (8.4)
- Country Music (8.5)
- All of the above (8.6)
- None of the above (8.7)

9. In addition to singing, on what other musical instruments have you been trained? (keyboard, strings, brass, woodwind, percussion, other). Enter your answer in the box below.

-
10. With whom do you prefer to stand or sit in the choir? (Choose one)

- Next to a more-capable singer (10.1)
 A singer that is similar to my singing ability (10.2)
 Next to a less-capable singer (10.3)
 It doesn't matter who stands beside me (10.4)

-
11. I have had a choral music experience resulting in a feelingful reaction. (Choose one)

- Strongly Disagree (11.1) Disagree (11.2) Neither Agree or Disagree (11.3)
 Agree (11.4) Strongly Agree (11.5)

-
12. My conductor gave me a choral score to sing that was so simple, I felt (Choose one)

- Insulted. The music was beneath my ability (12.1)
 Indifferent. I had no positive or negative view (12.2)
 Optimistic. I'll give it a try. I may appreciate it more with time (12.3)
 Excited. The simplicity is part of a greater artistic goal (12.4)

-
13. I can have an aesthetic experience (that which deals with art, beauty and taste) being a passive observer or listener. I do not have to be directly involved in music-making to have an aesthetic experience. (Choose one)

- Strongly Disagree (13.1) Disagree (13.2) Neither Agree or Disagree (13.3)
 Agree (13.4) Strongly Agree (13.5)

14. When I am learning a new choral selection and it is beyond my singing capabilities, I (Choose one)

- Give up (14.1)
- Seek help from a friend (14.2)
- Seek help from my section leader (14.3)
- Seek help from the conductor (14.4)
- Do my best, hoping for the best (14.5)

15. Sometimes I physically show my emotions while singing choral music. (Choose one)

- Strongly Disagree (15.1) Disagree (15.2) Neither Agree or Disagree (15.3)
 - Agree (15.4) Strongly Agree (15.5)
-

16. I believe spirituality and religion are synonymous (having the same or nearly the same meaning). (Choose one)

- Strongly Disagree (16.1) Disagree (16.2) Neither Agree or Disagree (16.3)
 - Agree (16.4) Strongly Agree (16.5)
-

17. I primarily sing in the choir to (Choose one or fill in the blank with your own answer)

- Please myself (17.1)
 - Please the audience (17.2)
 - Please the conductor (17.3)
 - Please my friends or family (17.4)
 - Other _____ (fill in the blank) (17.5)
-

18. I sing better than most members in the choir. (Choose one)

- Strongly Disagree (18.1) Disagree (18.2) Neither Agree or Disagree (18.3)
 - Agree (18.4) Strongly Agree (18.5)
-

19. When I am well-rehearsed, I experience less stress and anxiety. (Choose one)
- Strongly Disagree (19.1) Disagree (19.2) Neither Agree or Disagree (19.3)
- Agree (19.4) Strongly Agree (19.5)
-

20. Music transcends all frameworks defined by religion, culture and/or genre. (Choose one)
- Strongly Disagree (20.1) Disagree (20.2) Neither Agree or Disagree (20.3)
- Agree (20.4) Strongly Agree (20.5)
-

21. I seldom socialize with choir members outside of choral rehearsals or performances. (Choose one)
- Strongly Disagree (21.1) Disagree (21.2) Neither Agree or Disagree (21.3)
- Agree (21.4) Strongly Agree (21.5)
-

22. I feel stress and anxiety when (Choose one)
- Learning choral music (22.1)
- Performing choral music (22.2)
- Learning and performing choral music (22.3)
- None of the above (22.4)
-

23. It is NOT important for me to sing complex, challenging choral selections. (Choose one)
- Strongly Disagree (23.1) Disagree (23.2) Neither Agree or Disagree (23.3)
- Agree (23.4) Strongly Agree (23.5)
-

24. I think that some level of stress is beneficial to my choral singing. (Choose one)
- Strongly Disagree (24.1) Disagree (24.2) Neither Agree or Disagree (24.3)
- Agree (24.4) Strongly Agree (24.5)
-

25. As a choral musician, I (Choose one)

- Have mastered the art (25.1)
 - Am pretty good (25.2)
 - Am in a state of becoming (25.3)
 - Have limited singing ability (25.4)
-

26. The kind of choral musical experience I would find most interesting is (Choose one)

- One where I can have an emotional connection (26.1)
 - A voice master class (26.2)
 - One that connects me to a spiritual realm (26.3)
 - An informal sing-a-long (26.4)
 - One that allows me to experience elements of great beauty and truth (26.5)
 - None of the above (26.6)
-

27. An aesthetic choral experience is personal to me, not often shared by others. (Choose one)

- Strongly Disagree (27.1) Disagree (27.2) Neither Agree or Disagree (27.3)
 - Agree (27.4) Strongly Agree (27.5)
-

28. Rehearsing and performing a choral selection is seldom a stressful event for me. (Choose one)

- Strongly Disagree (28.1) Disagree (28.2) Neither Agree or Disagree (28.3)
 - Agree (28.4) Strongly Agree (28.5)
-

29. Stress can either be a powerful motivator or be disruptive to musical learning and/or performance. (Choose one)

- Strongly Disagree (29.1) Disagree (29.2) Neither Agree or Disagree (29.3)
 - Agree (29.4) Strongly Agree (29.5)
-

30. I am most often inspired when singing choral repertoire that is considered (Please rank your response 1 through 5 with 1 representing the most frequent and 5 the least frequent).

Spiritual (30.1)

Emotional (30.2)

Social (30.3)

Educational (30.4)

Aesthetic (30.5)

31. Which of the following best describes your reason for joining a choir? (Choose one)

To sing with others (33.1)

To improve my singing ability (33.2)

To sing music that is spiritually satisfying (33.3)

The music helps me express my feelings (33.4)

To have a beautiful, exhilarating experience (33.5)

32. What would it take for you to quit singing? (Choose one)

Lack of educational opportunities to improve my singing (32.1)

Lack of social opportunities with fellow chorus members (32.2)

Repertoire that is bland and lacks emotional expression (32.3)

Spiritual disconnection from the repertoire (32.4)

Music that never allowed me to experience aesthetic beauty and truth (32.5)

None of the above (32.6)

33. I prefer to sing choral music from the musical era identified as (Choose one)
- Medieval (5th to 15th Century) (33.1)
 - Renaissance (14th to 17th Century) (33.2)
 - Baroque (17th to 18th Century) (33.3)
 - Classical (1730-1820) (33.4)
 - Romantic (1800-1850) (33.5)
 - 20th, 21st Century (1900-present) (33.6)
 - All of the above (33.7)
 - None of the above (33.8)
 - I do not have the knowledge to answer this question (33.9)
-
34. Different styles of music may promote physiological or bodily changes in a person. (Choose one)
- Strongly Disagree (34.1) Disagree (34.2) Neither Agree or Disagree (34.3)
 - Agree (34.4) Strongly Agree (34.5)
-
35. It is of little importance for me to be educated on how to improve my singing during choral rehearsal. (Choose one)
- Strongly Disagree (35.1) Disagree (35.2) Neither Agree or Disagree (35.3)
 - Agree (35.4) Strongly Agree (35.5)
-
36. I believe that stress can either reinforce or impede learning and retention. (Choose one)
- Strongly Disagree (36.1) Disagree (36.2) Neither Agree or Disagree (36.3)
 - Agree (36.4) Strongly Agree (36.5)
-
37. I persevere in learning challenging choral selections, realizing that the stress involved is worth the outcome. (Choose one)
- Strongly Disagree (37.1) Disagree (37.2) Neither Agree or Disagree (37.3)
 - Agree (37.4) Strongly Agree (37.5)
-

38. I have had an experience singing choral music resulting in full-body excitement such as goose-bumps or shivers. (Choose one)
- Strongly Disagree (40.1) Disagree (40.2) Neither Agree or Disagree (40.3)
- Agree (40.4) Strongly Agree (40.5)
-
39. It is important to study sight-singing during the choral rehearsal. (Choose one)
- Strongly Disagree (39.1) Disagree (39.2) Neither Agree or Disagree (39.3)
- Agree (39.4) Strongly Agree (39.5)
-
40. When choral music becomes difficult or complex, I feel (Choose one)
- Frustrated. I let someone else sing the part (40.1)
- Discouraged. I try to sing the part with little success (40.2)
- Optimistic. I think I can sing the part with practice (40.3)
- Confident. I can sing the part with no hesitation (40.4)
-
41. I believe the better I am prepared to sing a choral selection, the more likely I will have an aesthetic experience while rehearsing or performing. (Choose one)
- Strongly Disagree (41.1) Disagree (41.2) Neither Agree or Disagree (41.3)
- Agree (41.4) Strongly Agree (41.5)
-
42. My conductor provides musical and technical challenges to me. (Choose one)
- Strongly Disagree (42.1) Disagree (42.2) Neither Agree or Disagree (42.3)
- Agree (42.4) Strongly Agree (42.5)
-
43. Singing allows me to connect to something greater than myself. (Choose one)
- Strongly Disagree (43.1) Disagree (43.2) Neither Agree or Disagree (43.3)
- Agree (43.4) Strongly Agree (43.5)
-
44. Music seldom has an impact on my emotional state. (Choose one)
- Strongly Disagree (44.1) Disagree (44.2) Neither Agree or Disagree (44.3)
- Agree (44.4) Strongly Agree (44.5)

45. What motivates you to sing in the choir? Please rank your preference 1-7 with one being the most preferred and 7 being the least preferred.

I like learning challenging music (45.1)

I like to sing with my friends (45.2)

I like to sing music that is spiritually uplifting (45.3)

Singing provides an emotional outlet (45.4)

I sing for the aesthetic beauty and truth found in some choral music (45.5)

46. I believe singing keeps my mind active and growing. (Choose one)

Strongly Disagree (46.1) Disagree (46.2) Neither Agree or Disagree (46.3)

Agree (46.4) Strongly Agree (46.5)

47. I feel much more alive and involved in the world when I am singing in a good choir. (Choose one)

Strongly Disagree (47.1) Disagree (47.2) Neither Agree or Disagree (47.3)

Agree (47.4) Strongly Agree (47.5)

APPENDIX B

**USF IRB LETTER OF CONCENT
TO PARTICIPATE IN RESEARCH**



RESEARCH INTEGRITY AND COMPLIANCE
Institutional Review Boards, FWA No. 00001669
12901 Bruce B. Downs Blvd., MDC035 • Tampa, FL 33612-4799
(813) 974-5638 • FAX (813) 974-7091

June 1, 2015

David Redman
School of Music
Tampa, FL 33612

RE: Exempt Certification

IRB#: Pro00020050

Title: Motivation of Adult, Auditioned Community Choirs and Implication toward Lifelong Learning.

Dear Mr. Redman:

On 6/1/2015, the Institutional Review Board (IRB) determined that your research meets criteria for exemption from the federal regulations as outlined by 45CFR46.101(b):

- (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
 - (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Approved Items:

USF IRB Protocol Motivation of Community Choir Musicians

IRB Consent Form

As the principal investigator for this study, it is your responsibility to ensure that this research is conducted as outlined in your application and consistent with the ethical principles outlined in the Belmont Report and with USF IRB policies and procedures.

Please note, as per USF IRB Policy 303, "Once the Exempt determination is made, the application is closed in eIRB. Any proposed or anticipated changes to the study design that was

previously declared exempt from IRB review must be submitted to the IRB as a new study prior to initiation of the change."

If alterations are made to the study design that change the review category from Exempt (i.e., adding a focus group, access to identifying information, adding a vulnerable population, or an intervention), these changes require a new application. However, administrative changes, including changes in research personnel, do not warrant an amendment or new application.

Given the determination of exemption, this application is being closed in ARC. This does not limit your ability to conduct your research project. Again, your research may continue as planned; only a change in the study design that would affect the exempt determination requires a new submission to the IRB.

We appreciate your dedication to the ethical conduct of human subject research at the University of South Florida and your continued commitment to human research protections. If you have any questions regarding this matter, please call 813-974-5638.

Sincerely,

A handwritten signature in black ink, appearing to read 'Kristen Salomon', followed by a horizontal line.

Kristen Salomon, Ph.D., Vice
Chairperson USF Institutional Review
Board