A CULTURE OF NOTE:

AN ETHNOGRAPHIC ANALYSIS OF MUSIC MAKING AS A CULTURE

A thesis submitted to the Caspersen School of Graduate Studies

Drew University in partial fulfillment of

the requirements for the degree,

Master of Letters

Nancy Lynn Dreyfus

Drew University

Madison, New Jersey

May 2019

ABSTRACT

A Culture of Note: An Ethnographic Analysis of
Music Making as a Culture

Master of Letters Thesis by

Nancy Lynn Dreyfus

The Caspersen School of Graduate Studies
Drew University May 2019

Ethnomusicology studies view music as an outgrowth of culture. I contend that groups of people participating in an art form, such as music, create their own culture. This study supports that argument by seeking to uncover this group's motivational, intellectual, emotional, and spiritual dimensions through interviews with people who have made music their life's work and sole means of financial support. It is limited to music in Western society as that is the environment in which I grew up and to which I have the most access from a time and funding perspective. My Drew University course on Women in Asian Traditions offered a valuable and enlightening introduction to ethnography. Music studies including Opera and Society, Music in the Modern Era, and Music in Film sparked the idea of combining music and ethnography to better understand the world of those who create music.

DEDICATION

To my father Alfred William Friedman (1918-1995) who filled our house with the joyful instrumentals and vocals of Big Band music, and to my mother Louisa Oakley Green Friedman (1926-2016) who taught me by example that it is never too late to pursue higher education, and that knowledge is its own reward.

CONTENTS

CHAPTER 1. INTRODUCTION: MUSIC MAKERS AS A CULTURE 1

Culture 2

Ethnomusicology 6

Ethnography 9

Music 12

Researcher 16

CHAPTER 2. STUDY DESIGN 21

Age 21

Gender 22

Relationship Status 22

Perceived Income 24

Multiple Jobs 25

Genres 27

The Study Survey 28

CHAPTER 3. DATA ANALYSIS 30

Beginnings 30

Preparation 33

Relationship 35

Rewards 38

Environment 42
Routine 46
Approach 50
Motivation 54
Stresses 57
Superstitions 63
Rituals/Celebrations 65
Classifications 68
Music as Culture 69
Music as Belief System 70
Music as Language 71
Music as Philosophy 74
Ethics 76
Values 81
Meaning 85
Stories 88
CHAPTER 4. CONCLUSIONS 96
Symbols/language 97
Norms 97
Values 98
Final Notes 99
APPENDIX
Study Participants 102

BIBLIOGRAPHY 109

LIST OF TABLES

1	Table 1: Demographics	26
2	Table 2: Study Questions	28
3	Table 3: Music—Culture, Belief System, Language, or Philosophy?	69

ACKNOWLEDGEMENTS

Knowledge is a gift. My two thesis advisors generously shared their time, thoughts, and insights to make this paper possible. First, Dr. Karen Pechilis opened a portal to the exotic world of ethnography through her intriguing course on Women in Asian Traditions. I am grateful for her meticulous review of my academic work and her enlightening suggestions that raised the bar in my final drafts. Second, Maestro Robert Butts expanded my exposure to opera, modern music, and film scores through numerous hours of listening assignments and discussions in his classes. He invited his students to accompany him on journeys into the history and motivations of composers and musicians, revealing a depth of the creative spirit that can only be expressed in the unspoken magic of this sonic art form.

I have always been in awe of librarians as the keepers of knowledge. Drew University has one of the best in Jennifer Heise, who patiently taught me the esoteric ways of Endnote for referencing. We older students can pose a challenge when it comes to absorbing new technologies, and Ms. Heise kindly made herself available whenever needed.

Finally, I owe my enhanced level of academic writing skills to Loren Kleinman, M.A., Director of the Drew University Writing Center. Her unflagging support during my entry year in graduate school—my first college classes in forty years—helped me to understand the unique formats and requirements of collegiate composition.

CHAPTER 1: INTRODUCTION—MUSIC MAKERS AS A CULTURE

Ethnomusicology studies generally view music as an outgrowth of culture. I contend that groups of people participating in an art form, such as music, create their own culture. "A Culture of Note: An Ethnographic Analysis of Music Making as a Culture" supports that argument by seeking to uncover this group's motivational, intellectual, emotional, and spiritual dimensions through interviews with people who have made music their life's work and sole means of financial support. This study limits itself to music in Western society as that is the environment in which I grew up and to which I have the most access from a time and funding perspective. My Drew University courses in British and American histories provided me with a depth of critical studies into Western culture. A course on Women in Asian Traditions offered a complementary cultural perspective, but more importantly, a valuable and enlightening introduction to ethnography. Music studies including Opera and Society, Music in the Modern Era, and Music in Film sparked the idea of combining music and ethnography to better understand the world of those who create our life's soundtracks.

In order to establish music as a culture, this chapter first examines the definition of culture and the elements that make one. This includes reviewing an early definition from the founder of cultural anthropology and how it has evolved to today. In its simplest terms, culture is what a group of people thinks and does. Next, because this paper discusses music, it delves into a discipline that is sometimes described as a combination of musicology and anthropology—ethnomusicology. Ethnomusicology is the study of

music in its cultural context.[1] Studies in this field generally examine music as an outgrowth and influencer of existing cultures, but have neglected studying musicians as a distinct cultural group. An inaugural study conducted in 2018 by the Music Industry Research Association (MIRA), offers a quantitative assessment of the demographics of musicians using an online survey of professional in this field. This smaller study is similar demographically, but provides a qualitative assessment done with personal interviews that goes beyond demographics into musicians' thoughts and beliefs. My interest in pursuing the culture of music stemmed from a class I took in which we learned about ethnography, the scientific description of the customs of individual peoples and cultures. If people from specific countries could be studied for their unique cultures, then why not a group of people who pursue a similar vocational path in life? Some groups are voluntarily entered, such as individuals choosing to be priests or nuns. Music is similar in that its members also enter of their own volition and pursue a life that is largely shaped by a modest salary and a slavish need to practice. This section also considers music, itself, and its relationship to Western culture, including its role in martial, religious, and secular activities. The chapter ends with a discussion on my role as a researcher and how that might enhance or affect the results of this study.

Culture

This study asserts that individuals who choose music making as their life's work form a distinct culture. To understand the basis of this argument, it is first necessary to

[1] "What is ethnomusicology?," The Society for Ethnomusicology, accessed October 16, 2017, http://www.ethnomusicology.org/?page=whatisethnomusicol.

define what culture is. Culture has been described in various ways, from Roman times to today, by writers, philosophers, historians, and, more recently, anthropologists.[2]

Romans originated the word culture. It is derived from the Latin *cultura*, from the verb *colere*, "which had a wide range of meanings that corresponded to different domains in life: agricultural (to cultivate), domestic (to inhabit), religious (to honor a deity through worship), social (to protect)."[3] Through the millennia, this sweeping definition has been refined by people in many fields. Because the concept of culture is difficult to define, most definitions take the form of open-ended lists.[4]

English anthropologist Edward Burnett Tylor, regarded as the founder of cultural anthropology, defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society."[5] His 1871 book *Primitive Culture* was influenced in part by Darwin's theory of biological evolution.[6,7] From this concept, he developed the theory that humans developed in an evolutionary fashion from primitive to modern cultures.[8] This assumes that less technological cultures have no history, which is ethnocentric at the least and racist at its worst.[9] In that context, anthropology may constitute little more than an exercise in establishing dominance over "others" outside of one's own society or

---

[2] Neni Panourgia, "Culture," in *International Encyclopedia of the Social Sciences*, ed. William A. Darity, Jr. (Detroit: Thomson/Gale, 2008), 202-03.
[3] Panourgia, "Culture," 202.
[4] Erich Hatala Matthes, "The Ethics of Cultural Heritage," in *The Stanford Encyclopedia of Philosophy* ed. Edward N. Zalta (Fall 2018: Metaphysics Research Lab, Stanford University, July 12 2018), 3. https://plato.stanford.edu/archives/fall2018/entries/ethics-cultural-heritage/.
[5] Edward Burnett Tylor, *Primitive Culture*, Sixth ed. (London: John Murray, 1920), 1.
[6] Tylor, *Primitive Culture*, 1.
[7] Brian Vincent Street, *Encyclopedia Brittanica*, 1, https://www.britannica.com/biography/Edward-Burnett-Tylor.
[8] Street, *Encyclopedia Brittanica*, 1.
[9] Tony Bennett, "Cultural Studies and Cultural Concept," *Cultural Studies* 29, no. 4 (January 26, 2015 2015): 556, https://doi.org/10.1080/09502386.2014.1000605.

distinguishing self versus others.[10] Consequently, anthropologists have long rejected this nineteenth-century, cultural-evolution model. However, Tylor's holistic approach to defining culture is still widely accepted and used today.[11,12]

Culture is often divided into two areas—nonmaterial and material. The major elements of culture as nonmaterial are symbols, language, norms (expectations for behaving), and values (judgments for what is good and bad). The major elements that are considered material are artifacts.[13] American anthropologist Ruth Benedict pointed out in a 1947 paper that even material aspects of culture can be attributed to nonmaterial behavior patterns, and derive their significance from those patterns.[14] Thus, every aspect of culture, nonmaterial and material, originates in a group's thinking. Historian and author Yuval Harari takes this one step further by proposing that culture, quite simply, could be considered nothing more than a "shared fiction" among a group of people.[15] In his book, *Sapiens*, he posits "There are no gods in the universe, no nations, no money, no human rights, no laws, and no justice outside the common imagination of human beings."[16] This implies that any group with a shared vision or purpose could be considered a culture. Regardless of how it is defined, culture is essentially characterized by what people think and what they do. As such, a culture can be shared, learned, and

---

[10] Lila Abu-Lughod, "Writing Against Culture," in *Recapturing Anthropology*, ed. Richard G. Fox (Sante Fe, New Mexico: The School of American Research Press, 1991), 139.
[11] Street, *Encyclopedia Brittanica*, 1.
[12] "Characteristics of Culture," *Anthropology*: 1. http://anthropology.iresearchnet.com/characteristics-of-culture/.
[13] Edward Barkan, *Sociology: Brief Edition*, 1.1 (lardbucket.org, 2012), 1, https://2012books.lardbucket.org/books/sociology-brief-edition-v1.1/s05-02-the-elements-of-culture.html.
[14] Bennett, "Cultural Studies and Cultural Concept," 553.
[15] Andrew Anthony, "Yuval Noah Harari: 'Homo Sapiens as We Know Them Will Disappear in a Century or so.'," *The Guardian* (2017/03/19/ 2017): 2, http://www.theguardian.com/culture/2017/mar/19/yuval-harari-sapiens-readers-questions-lucy-prebble-arianna-huffington-future-of-humanity.
[16] Anthony, "Yuval Noah Harari: 'Homo Sapiens as We Know Them Will Disappear in a Century or so.'," 28; Yuval Noah Harari, *Sapiens: A Brief History of Humankind* (United Kingdom: Harper Perennial, 2018, 2018), 28..

passed on.[17]

The symbols and language of music are well known. Symbols range from clefs and notes to the lined scores on which they live. The language of word symbols describes the qualities of sound, such as pianissimo for playing music softly. Music theory encapsulates ideals and norms. The universal activity of practicing for hours represents work ethic, one of the values shared in the music culture. Music is an art that is both ephemeral, in songs and larger works that are heard and then disappear into the ether, and eternal, in musical scores that are passed down to generations of musicians. The material artifacts of music include the standardized musical instruments that are played, concert halls, sheet music, CDs, tee shirts, posters, and other souvenirs. As is found in other cultures, its ways are shared, learned, and passed on.

While Tylor's definition offered a foundation for examining a culture, it is deceptively simple. American anthropologist Clifford Geertz attempted to better describe cultural studies in his 1973 book *The Interpretation of Cultures*, when he wrote, "…man is an animal suspended in webs of significance he himself has spun. I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning."[18] That interpretation starts with data. Consequently, this study involved gathering information about musicians by interviewing its individual members. Survey questions were designed to elicit information about how musicians think and what they do. This included questions about how they entered the field (this is a voluntary culture people choose to enter), what influenced that decision, preparations for entering and remaining, their relationship to music, its benefits, their

[17] "Characteristics of Culture," 2.
[18] Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, Inc., 1973), 5.

environment, typical routines, motivations, stresses, superstitions, rituals, beliefs, ethical challenges, and what, if anything, they believe music has contributed to the meaning of their lives. To additionally capture what they found memorable and important, musicians were also asked to share a story from their lives, with the possibility those stories might provide shared insights beyond ordinary questions. Their stories are moved to the end of my interview results section because answers to individual questions that precede these tales offer a foundation for better understanding them.

My reasoning for considering those who create music as belonging to a distinct culture rests on these definitions. Musicians' answers to this study's questions captured the two areas of culture: what they thought about music as well as what they did in their work environments, daily routines, and work. All of these elements make up their distinct culture.

Ethnomusicology

Internationally recognized ethnomusicologist Robert Garfias has written: "If culture is the sum of the things we do and we know and what we pass on for adoption and modification then it naturally follows that music is a part of all this."[19] The Society for Ethnomusicology defines its discipline as "the study of music in its cultural context."[20] It has also been described as a combination of musicology and anthropology.[21,22] Ethnomusicologists view music as a social process. Their studies attempt to understand

[19] Robert Garfias, *Music: the Cultural Context* (Osaka: National Museum of Ethnology, 2004, 2004), 7, 255.
[20] "What is ethnomusicology?."
[21] Jesse D. Ruskin, "The Individual in Musical Ethnography," *Ethnomusicology* 56, no. 2 (21 May 2012 2012): 317. www.jstor.org/stable/10.5406/ethnomusicology.56.2.0299.
[22] Alan P. Merriam, *The Anthropology of Music* (Evanston: Northwestern University Press, 1964, 1964), vii.

what music is and why it exists. Toward that end, researchers examine what music means to those who produce and listen to it, and how those meanings are communicated.[23]

Studies in this field have examined music as an outgrowth and influencer of culture in relationship to expressing emotional states, establishing national identities, propelling social justice movements, empowering its participants, strengthening religious subcultures, paving the road to enlightenment—even providing a literary subculture with a folk celebration.

For example, the emotional state of the blues is said to have sprung from the work songs of African slaves, reflecting their despair and resignation.[24] Classical Turkish music embodies a "kind of imperial nostalgia that comes about for contemporary Turks who today negotiate the painful reminders of the former greatness of the Ottoman Empire."[25] Songs can evoke a range of emotionally tied memories, from a first kiss to the loss of a loved one. They have the ability to evoke deep primal feelings,[26] making them as powerful as a loaded weapon. For instance, in Cambodia and Thailand, a variation of an important cultural song has been a point of contention between the two countries for centuries.[27] If songs affirm a humiliation that a people have had to endure, they can perpetuate animosity.[28] On the other hand, if they contribute to understanding, they can

---

[23] "What is ethnomusicology?.".
[24] Daniel Rager, "History of the Blues (presented at Boston University)," *SelectedWorks at Cleveland State University* (2015): 2. http://works.bepress.com/daniel_rager/14/.
[25] Denise Gill, "Melancholy and the Musician: An Ethnographic Study of Classical Turkish Performers," (2016): 1. http://cenhum.artsci.wustl.edu/features/Denise-Gill-Classical-Turkish-Music-Melancholy.
[26] David Ludden, "Is Music a Universal Language?," *Talking Apes (Psychology Today)*, *Psychology Today*, July 15, 2015, https://www.psychologytoday.com/us/blog/talking-apes/201507/is-music-universal-language.
[27] J. M. Dyer, "Nationalist Transformations: Music, Ritual, and the Work of Memory in Cambodia and Thailand," *Yale Journal of Music & Religion* 3, no. 2 (2017): 42, https://doi.org/10.17132/2377-231X.1072.
[28] Klisala Harrison and and Svanibor Pettan, "Introduction," in *Applied Ethnomusicology: Historical and Contemporary Approaches*, ed. Klisala Harrison, Elizabeth Mackinlay, and and Svanibor Pettan (Newcastle upon Tyne: 2010), 10.

establish a bridge to resolving conflicts.[29] National anthems at the Olympics and other events provide a rallying point and sense of collective identity for citizens. In social justice movements, music with a message has been used as a tool to raise awareness and recruit protestors to support change.[30,31] In religious circles, music has been studied as having an individually empowering effect on women in choir groups,[32] has served as the glue that unites and preserves the existence of marginal spiritual communities such as the Haredi Jewish sect,[33] and has smoothed a road to enlightenment among Tibetan Buddhist Chod practitioners.[34] On perhaps a less profound note, the development of filk—a form of folk music that celebrates the characters and worlds of science fiction and fantasy—has served as an additional channel of solidarity for fans in that subculture.[35]

The list of studies that examine how music has emerged from cultures, and helped them evolve and celebrate, is long. However, one approach that appears to have been neglected—taking into account that ethnomusicology is supposed to combine both musicology and anthropology—is collectively studying individuals who dedicate their lives to creating music as a culture based on their very vocation.

Indeed, ethnomusicologist Bruno Nettl has observed:

---

[29] Harrison and Pettan, "Introduction," 11.
[30] "What is ethnomusicology?."
[31] Gelya Frank and and Bernard Austin Kigunda Muriithi, "Theorising Social Transformation in Occupational Science: The American Civil Rights Movement and South African Struggle against Apartheid as 'Occupational Reconstructions.'," *South African Journal of Occupational Therapy* 45, no. 1 (2015 2015): 14, https://doi.org/doi:10.17159/2310-3833/2015/v45no1a3.
[32] Lauren Vanderlinden, "We Are One: Singing, Sisterhood, and Solidarity in Appleton-Area Women's Choirs" (Honors Project, Lawrence University, 2017), 37, http://lux.lawrence.edu/luhp/103.
[33] Gordon A. Dale, *Music in Haredi Jewish Life: Liquid Modernity and the Negotiation of Boundaries in Greater New York* (CUNY Academic Works, 2017, 2017), 252-53. http://academicworks.cuny.edu/gc_etds/2156.
[34] Jeffrey W. Cupchik, "Buddhism as Performing Art: Visualizing Music in the Tibetan Sacred Ritual Music Liturgies," *Yale Journal of Music & Religion* 1, no. 1 (2015): 32, https://doi.org/10.17132/2377-231X.1010.
[35] Sally Childs-Helton, "Folk Music in a Digital Age: The Importance of Face-to-Face Community Values in Filk Music," (2016), 3.

> While ethnomusicologists experience a great deal of face-to-face contact with individual informants or teachers in the field and specialize in concentration on a particular person, the literature of the field provides surprisingly little information about the individual in music.[36]

That apparently extends to the individuals making music as a part of the culture of music itself.

Music is part of the human experience and it is communal in nature. Composer Hans Zimmer has said: "Music lets you rediscover your humanity, and your connection to humanity. When you listen to Mozart with other people, you feel that somehow we're all in this together."[37] If music attracts certain types of people to dedicate their lives to it, do they then belong to a distinct communal culture derived from the very practice of that art form? It is my contention that cultures not only spring from geography, languages, and belief systems—they can also be generated by viewing life through the lens of an art form such as music. This ethnographic study treats the full-time practitioners of Western music—rock, folk, gospel, classical, jazz, etc.—as a distinct culture. Interviewees include performers, composers, conductors, educators, sound engineers, and an instrument repairman. Many music makers combine two or three of these vocations to support themselves.

Ethnography

As mentioned earlier, I was first introduced to ethnography through the Women in Asian Traditions course at Drew University, and found the idea of observing and learning from foreign cultures fascinating. One of the issues we examined in class was whether it

---

[36] Bruno Nettl, *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts* (Urbana: The University of Illinois Press, 1983, 1983), 278.
[37] Vikas Shah, "The Role of Music in Human Culture," *Thought Economics* 26 (2017/08 2017): 3, thoughteconomics.com/the-role-of-music-in-human-culture/.

is better for the researcher to be a part of the culture being studied or be an outsider. Either way, one must accept that subjectivity will be carried to the table in one's outlooks and in the choice of who is interviewed. The most immersive study we read was *Meeting Faith* by Faith Adiele, an American researcher who became a Buddhist nun in Thailand for a year to try to capture their lives as religious devotees. Because she came from a Western culture, she found herself sometimes bargaining culturally with the Buddhist beliefs she was living with and studying—something that an insider would not have done. For instance, Buddhism discourages personal attachments because they are seen as a source of suffering. Adiele wrote, "I don't agree with detachment, with not needing people. I need to enjoy friends. I guess it's natural to be hurt by them at times. Just don't be unaware or overly dependent."[38] Her study was a personal journey and through it she learned to accept herself while imparting to readers through Western eyes what she had learned about the culture she had observed.[39]

Another researcher, Purnima Mankekar, chose fieldwork in her native India. Her work involved two years of interviewing women in the New Delhi area to determine the impact that state-owned television had on their sense of womanhood and politics.[40] While Adiele was an outsider looking in, Mankekar was studying her culture of origin. Although she interviewed both men and women, she focused on the feminine viewpoint.[41] The advantage of coming from within the culture was the access it gave her to women who otherwise would not have consented to talk to an interviewer. She

---

[38] Faith Adielé, *Meeting Faith: An Inward Odyssey*, First edition. ed. (New York: W. W. Norton & Co., 2004), 134.
[39] Adielé, *Meeting Faith: An Inward Odyssey*, 267.
[40] Purnima Mankekar, *Screening Culture, Viewing Politics* (Durham: Duke University Press, 1999, 1999), 11, 17, 18.
[41] Mankekar, *Screening Culture, Viewing Politics*, 22.

recruited twenty-five families through a "combination of personal contacts and luck," much as I did with the subjects in this study.[42] In the end, her exploration of Indian womanhood yielded not just research, but a form of self-realization.

Ethnographer Graham Harvey has observed that researchers do not emerge from their research unscathed. He asserts that by interacting with groups of people to gather information on a culture, relationships are formed, experiences occur, and researchers are "likely to be changed."[43] That was certainly true for this researcher. I was moved by the joy and fulfillment that infused the practitioners of music, and was envious of the depth of purpose it gave them.

Another interesting aspect of researcher bias we considered was the gender and cultural background of the researcher. For instance, the Kaluli people of New Guinea have been studied by many ethnographers, one of whom had the following observation of the collective literature he reviewed on this tribe.

> In one type [of literature] the people are portrayed as rough, pragmatic, rational, pushy, overbearing, intense, and calculating. These are the books written by white Australian and British men and male American WASPs. In the other kind of ethnography Papua New Guineans are portrayed as sentimental, warm, bubbly, engaging, hospitable, emotional, and sensitive. These are the books written by women and Jewish men.[44]

So with ethnography, based upon the culture, gender, and ethnicity of the individual doing the fieldwork, there is a subjective dance between the research and the researcher to elicit meaningful data. Based on the example above, one might expect that as a woman I would focus more on the internal rather than hierarchical aspects of music

---

[42] Mankekar, *Screening Culture, Viewing Politics*, 15.
[43] Graham Harvey, "Field Research: Participant Observation," in *The Routledge Handbook of Research Methods in the Study of Religion*, ed. Michael Stausberg and Steven Engler (Lillington: Edward Brothers Inc, 2011), 230.
[44] Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 1990, 1990), 250.

makers—and that is true.

Music

Music may be as old as human civilization. However, tangible proof of its existence is more recent. The oldest known musical notation is a Babylonian love song from 1400 BC that was carved into a clay tablet.[45] As far back at 600 BC, philosophers and mathematicians were considering the meaning of music. "Pythagoras discovered that musical intervals were based on mathematical ratios and that the same ratios could be found in astronomy."[46] This spawned the Music of the Spheres theory, the harmony of the universe that humans were too imperfect to hear. This philosophy persisted for centuries, even into Shakespeare's time.[47] Interestingly, NASA recently recorded music from the plasma waves between Saturn and one of its moons and those vibrations create an eerie celestial music, so perhaps Pythagoras might have had an insight we should seriously consider.[48] NASA's technologically captured Music of the Spheres is available to listen to on YouTube at https://youtu.be/hWHLCHv4PiI.

Throughout time, music has been closely associated with both war and religion. It's been said that military music is as old as war itself.[49] In the Euro-American military, drums provided a rhythm for marching and directions for battles. By the Civil War, every company had its own field musicians that were composed of fife and drum players. The

---

[45] Bruno Nettl, *The Study of Ethnomusicology. Thirty-one Issues and Concepts* (Champaign: The University of Illinois Press, 2005, 2005), 268.
[46] Emily A. Sulka, "Shakespeare's Philosophy of Music," *Musical Offerings* 8, no. 2 (2017): 42. http://digitalcommons.cedarville.edu/musicalofferings/vol8/iss2/1.
[47] Sulka, "Shakespeare's Philosophy of Music," 40, 42.
[48] Koren Marina, "NASA Just Released the Song of the Summer," *The Atlantic* (July 10 2018): 2. https://www.theatlantic.com/science/archive/2018/07/saturn-enceladus-nasa-music/564809/.
[49] Paul Henry Lang, *Music in Western Civilization* (New York: W.W. Norton & Company Inc, 1941, 1941), 16.

military bugle was introduced during the War of 1812.[50] Eventually, military music developed into its own genre.

> During the last quarter of the nineteenth century, the United States of America jumped to the forefront of the world of military music. Doubtless, the ordinary regimental bands were of little account, but there were some 'extraordinary' combinations which won deserved fame.[51]

In 1911, the first Army Music School was established at Fort Jay, New York.[52] Today, there are military bands that play for ceremonial purposes and to raise soldier morale.[53] To represent this music sector, I interviewed two US Army bandsmen.

Many individuals included in this study—particularly those involved with music on a religious or spiritual level—described their work in music as a calling. This term is relatively new and springs from the Protestant Reformation in the early 1500s. The term *calling* has the implication that someone has been given a task from a higher force—God or the universe—and this concept originated from a Bible translation in Martin Luther's time.[54] Rejected by Catholicism, Protestants believed

> The only way of living acceptably to God was not to surpass worldly morality in monastic asceticism, but solely through the fulfillment of the obligations imposed upon the individual by his position in the world. That was his calling.[55]

Music has been closely associated with religious practice in Western culture. Influences such as the Industrial Revolution and Charles Darwin's theory of evolution in the nineteenth century eventually broke the Catholic monopoly on music. "The restricted

---

[50] Jason Kerr Dobney, "Military Music in American and European Traditions," in *Heilbrunn Timeline of Art* (Metropolitan Museum of Art, October 2004), 1-3. https://www.metmuseum.org/toah/hd/ammu/hd_ammu.htm.
[51] Henry George Farmer, *Military music : with 4 plates in colour & 37 black-and-white illustrations* (London: Parrish, 1950), 58.
[52] Farmer, *Military music : with 4 plates in colour & 37 black-and-white illustrations*, 64.
[53] Dobney, "Military Music in American and European Traditions," 3.
[54] Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (New York: Charles Scribner's sons, 1958, 1958), 79-80.
[55] Weber, *The Protestant Ethic and the Spirit of Capitalism*, 80.

content and context for music had already been breaking down; the Protestant movement began the process of secularizing musical forms; [and] new trends in rhythm and harmony were allowed into some liturgies . . . ."[56] In the early 1800s, music in the United States moved into the school setting. "The initial role of music in public education during this time was to improve singing in the church and to encourage the public to join the singing and choral societies that were popular."[57] At the same time, the new middle class spawned by the Industrial Revolution was beginning to attend operas, concerts, and other performances. Eventually, in the 1930s and 1940s, music came into its own.[58]

> ". . . The American public hoped music could bring their children a feeling for ideal values, continuing interest, a good discipline experience as well as a constructive democratic experience. In addition, they hoped it would provide them with a recreation that would last through their lives . . ."[59]

In recent times, secular music has grown to become an integral part of society. Radio and television stations broadcast songs around the clock. It is difficult to imagine a movie without a musical score. In addition, listeners have long had the opportunity to purchase recorded music for home enjoyment ranging from 78 records to today's digital downloads. And regardless of our cultural or technological progress, the basic love song genre of that Babylonian clay tablet from more than three thousand years ago remains a standard.

Ethnomusicology has existed for more than one hundred thirty years.[60,61] The name of this field of study evolved from "Musikologie" in the 1880s to "comparative

---

[56] Marcia Herndon and and Norma McLeod, *Music as Culture* (Darby: Norwood Editions, 1980, 1980), 8, 9.
[57] Daniel Rager, "The Role of Music in Society Past, Present and Future," *Music Faculty Publications* (2008): 2, 4. http://engagedscholarship.csuohio.edu/clmusic_facpub/3.
[58] Rager, "The Role of Music in Society Past, Present and Future," 6.
[59] Rager, "The Role of Music in Society Past, Present and Future," 6.
[60] "What is ethnomusicology?."
[61] Nettl, *The Study of Ethnomusicology. Thirty-one Issues and Concepts*, 449.

music" used until 1950, followed by "ethno-musicology" in the early to mid 1950s, and finally settling on ethnomusicology (hyphen removed) from 1956 onward.[62] Most studies in this discipline tend to fall into one of two categories: Either they describe how music was generated from an ethic, religious, or national culture,[63] or they observe how that music, once created, takes on a life of its own to affect the culture from which it came.[64,65]

While extensive studies show music as a product of or protagonist within a culture, one ethnomusicologic approach that merits closer examination is assuming that music, itself, is a culture. The ethnographic fieldwork for this study drew on writing and interviewing techniques that I learned in two writing courses as well as from my background as a journalist. The results were analyzed to establish what commonalities people in the music field had that contributed to their unique culture of music.

Those characteristics fell into the earlier defined cultural categories of what people think and do. Chapter 2 features a demographic section to establish characteristics of the group we know as musicians. Survey questions elicited what they thought and did as a group. I was expecting to find that a passion for this art form motivated people to become musicians (it is a voluntary choice) and that they considered their careers a calling rather than a job. The former was true for everyone and the latter was true for many. I considered that because hours and hours of practice are so essential to remaining and exceling the field that personal relationships might suffer. In this regard, I was proven wrong. Most musicians were married or living with a long-time partner, not only

---

[62] Nettl, *The Study of Ethnomusicology. Thirty-one Issues and Concepts*, 3.
[63] Rager, "History of the Blues (presented at Boston University)," 2.
[64] Vanderlinden, "We Are One: Singing, Sisterhood, and Solidarity in Appleton-Area Women's Choirs", 37.
[65] Cupchik, "Buddhism as Performing Art: Visualizing Music in the Tibetan Sacred Ritual Music Liturgies," 32.

in my study but also in a broader Music Industry Research Association study. Finally, as this field rarely offers a lucrative income—based on the *Occupational Outlook Handbook* of the U.S. Bureau of Labor Statistics and the Music Industry Research Association—I assumed many musicians would have to cobble together income from more than one job to make ends meet.[66,67] That proved to be true. Other than these few assumptions, I had no preconceived notions of what I would find and the data I collected offered many interesting insights. All of these points and more will be expanded upon in Chapter 3.

Researcher

The preparation for this research involved several discussions with my two advisors on ethnography and music. The survey questions were crafted to elicit information on what musicians think and do—the essence of any culture. Next, the survey had to be reviewed and approved by the Drew University Institutional Review Board. Once the study received a green light, I began contacting musicians through email and telephone calls from July through September of 2018. Most were quite receptive and happy to share their perspectives. A small number chose not to participate because of busy schedules or lack of interest. I typed transcripts for all interviews and submitted them to the participants for approval. They were allowed to make any changes they wished, as the goal was to accurately represent their views. It's been my experience that what people say does not always translate well into the written word and often needs tweaks to sound accurate to the interviewees' intentions. The cut-off for conducting

---

[66] U.S. Bureau of Labor Statistics, "Occupational Outlook Handbook," 1. https://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm.
[67] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," (2018): 1. https://img1.wsimg.com/blobby/go/53aaa2d4-793a-4400-b6c9-95d6618809f9/downloads/1cgjrbs3b_761615.pdf.

interviews was the end of September to remain on schedule. Musicians who got back to me after that date were not interviewed. Once interviews—twenty-six in all—were completed and approved, I began compiling demographic information, and then survey data by answers. Surprisingly little data are compiled on living professional musicians as a group. But as luck would have it, the Music Industry Research Association (MIRA) conducted its first member-wide survey in 2018, offering a larger study to measure against for the demographics in my study. Fortunately, the demographics in their study largely matched mine, reinforcing how representative my group was to the field. The MIRA study was a quantitative, online study. Mine dovetailed nicely as a qualitative study in which all interviews were done by telephone or in person. I allowed participants to interpret questions however they wished without coaching. If interpretations differed among musicians, I pointed that out in the data section of this paper.

The strength that I brought to this study was primarily that of an experienced journalist, which is why I chose to interview people for my thesis. My reason for becoming a journalist and writer many years ago was because of my fascination with people, how they think, and what they've experienced in life. This same curiosity about others also ideally suited me for an ethnographic study in which the goal was to interview others and learn about their lives and the environments in which they function. Music is a culturally invasive influence that affects almost everyone in some way, so the culture of those who create it intrigued me to study it further.

Many ethnographic and ethnomusicologic textbooks often ask, "Who am I to do this work?"[68,69] Mantle Hood points out that early ethnomusicologists came from a

[68] Michael H. Agar, *The Professional Stranger* (San: Diego: Academic Press, 1996, 1996), 91.
[69] Mantle Hood, *The Ethnomusicologist* (Kent: Kent State University Press, 1982, 1982), 3.

"polyglot tribe." Ethnomusicologists Japp Kunst had a law degree, Erich M. von Hornbostel had a degree in psychology, and Otto Abraham was a physician. George Herzog's training included linguistics and folklore. Others were trained in "art history, physics, acoustics, archeology, and biology. . . ." What they shared was an intense interest in music.[70]

Not unlike my brethren in this polyglot tribe, music has been ever-present in my life. My earliest memories include standing atop the large shoes of my father and dancing around the room with him to his beloved Big Band music. My childhood belongs to the Beatles, Rolling Stones, Beach Boys, and Motown as well as to the hymnal of the Dutch Reformed Church where I sang in the choir. Music has been an accompaniment to the winter holidays, annoyingly ubiquitous in department stores from September to year's end. It has scored birthday parties with the traditional singing of "Happy Birthday" around candle-strewn cakes and it hushed guests with Felix Mendelssohn's "Wedding March" as I walked down the aisle many years ago clad in white and lace. It has resonated with my sorrow at funeral services and offered me solace in difficult times. I have cooked, cleaned, exercised, and meditated to it. It sets the mood during movies and has been a common, faithful companion throughout my life. These examples also show how intertwined music is in our society and how much a part of our life's milestones it has become. Perhaps music's serpentine hold on our Western culture in general, and my consciousness specifically, is indelibly etched into our primitive brains as an inheritance from our drumming, chanting ancestors. Clearly, this art form is imbedded in our larger Western culture, and this realization raised the question for me that if music is this powerful in our society, could it generate a culture in and of itself?

---

[70] Hood, *The Ethnomusicologist*, 3.

It is encouraging to read from anthropologist and ethnomusicologist author Marcia Herndon that it is her

> . . . hope that people who are not themselves musical specialists will have the courage to produce articles, monographs and books dealing with the information they find. Ethnomusicology is a field of study, which has few practitioners and vast areas of study, geographically and culturally. Therefore, it becomes necessary for input from a multitude of sources in order to sufficiently understand the true nature of the diversity of music as human behavior.[71]

The knowledge that others who have gone before me had backgrounds as varied as mine emboldens me to embark on this study, which hovers somewhere at the edges of ethnography and ethnomusicology. I am not traveling to a foreign country to observe and compare music of an exotic culture to the works of previous authors, as is often the case. Instead, I am defining a culture by the people who practice an art form and suggesting the very act of pursuing music creates a culture that can be observed and analyzed for its unique approaches and values.

Michael Agar has contended, "Ethnography is really quite an arrogant enterprise. In a short period of time, an ethnographer moves in among a group of strangers to study and describe their beliefs . . . . At best an ethnographer can only be partial."[72] Indeed, because cultures are massive and complex, a researcher can only aspire to study a discreet aspect of her chosen subject. In her book, *Research Practice for Cultural Studies*, Ann Gray observes: "As researchers, we can never capture the 'whole truth' of any aspect of the social and cultural, rather we can, from our specific vantage point, produce a version of the truth, but one which we present modestly for others to consider."[73]

---

[71] Herndon and McLeod, *Music as Culture*, iv.
[72] Agar, *The Professional Stranger*, 91.
[73] Ann Gray, *Research Practice for Cultural Studies* (London: Sage Publications, 2003, 2003), 21.

It is with that same sense of humility that I offer here, for your consideration, the results of "A Culture of Note: An Ethnographic Analysis of Music Making as a Culture."

CHAPTER 2: STUDY DESIGN

As of 2016, there were 172,400 people in the United States who worked as musicians and singers, according to the U.S. Bureau of Labor Statistics.[74] This government statistic does not distinguish if these people are full- or part-time music makers or if they earn money from non-music activities.

Among their number are the twenty-six people interviewed for this qualitative study on the culture of music. Participants had to be working full-time in the music field, although they could be holding more than one job. These people came to me by referral from my music professor, friends, family, and other interviewees. Since I live and attend school in the Northeast region of the country, the study sample was biased toward that region. Demographic descriptions are summarized in Table 1.

Age

This study found that the peak time of life for working as a full-time musician is broad—between ages 30 and 69. The largest age group was people aged 30 to 39 (35 percent), followed by aged 60 to 69 (23 percent), aged 40 to 49 and 50 to 59 (15 percent each), aged 18 to 29 (8 percent), and aged 90-99 (4 percent). No one interviewed was in the 70 to 79 or 80 to 89 age groups. I interviewed one man who was ninety-eight years old and still actively working gigs on nights and weekends. Demographic results were

[74] Statistics, "Occupational Outlook Handbook," 1.

similar in a 2018 inaugural national survey (N=1227) conducted by the Music Industry Research Association (MIRA). The MIRA survey found that the majority of working musicians were between the ages of 30 and 78 (their oldest category was 65 to 78) with a similar lower percentage of 18 to 29 year old musicians (6 percent).[75]

Gender

The music industry appears to be male dominated. In this study, gender was broken down as 69 percent male and 31 percent female. Again, this was similar to the national MIRA survey, which found that 65 percent were male and 35 percent were female.[76]

Relationship Status

Relationship status was difficult to accurately verify. Through qualitative one-on-one interviews (either by telephone or in person), I discovered that people preferred to say single or widowed versus divorced. For instance, one respondent put his status as widowed, but I later found out he was divorced but sensitive about stating that. What I was interested in determining was if someone pursuing music had a partner in life with whom they cohabitated, or if he or she lived alone. Consequently, to avoid respondent-reported inaccuracies, I divided categories into Living Alone (single/divorced/widowed) or Living with a Partner (living together/married). Based on these categories, this study found that 27 percent were living alone and 73 percent resided with a spouse or partner.[77] This differed greatly from the national MIRA survey, however, that study counted

[75] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 15.
[76] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 15.
[77] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 15.

cohabitating partners as single. This discriminated against cohabitating couples, who in this study, had relationships that averaged nine years as compared with the married respondents who had been together for an average of sixteen years. Both numbers indicated long-term relationships.

The MIRA study found that 49 percent of musicians were married and 51 percent were widowed, divorced, separated, or single (which included living with someone).[78] If the study in this paper followed the MIRA criteria, then 58 percent of respondents were legally married and 42 percent were widowed, divorced, separated, or single (including living with someone). The lower number of musicians in a stable relationship in the MIRA study could be explained by the difference in sample groups. The MIRA sample came from clients of the Recording Academy's charity MusiCares, "which provides a safety net of critical assistance for music people in times of need" or from a backup list of music industry personnel purchased from a commercial roster maintained by the American List Council direct marketing company.[79,80] It's possible that MusiCares, as a safety net for musicians needing assistance, may be skewed toward members who have marital and/or substance abuse problems, thus lowering the percentage of married respondents. Also, it is worth noting that the MIRA study was conducted quantitatively online, while I interviewed all my respondents by telephone or in person.[81]

---

[78] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 15.
[79] "MusiCares," Recording Academy, accessed October 6, 2018, https://www.grammy.com/musicares/about.
[80] , American List Council, accessed October 6, 2018, https://www.alc.com/about/.
[81] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 12.

Perceived Income

It is interesting to note that the median musician income in the MIRA study was $35,000 a year (they were allowed to have non-music income).[82] However, a previous U.S. Census American Community Survey found that musicians earned between $20,000 and $25,000 a year.[83] The disparity may be because the musicians in the MIRA study earned one third of their income from non-music related activities, according to the MIRA researchers.[84] In contrast to the MIRA study, subjects of this study earned all of their income through music-related activities. While the MIRA study focused on specific quantitative salaries, this study observed perceived income instead. The reason for that decision was that one person may perceive $35,000 a year as a comfortable salary while someone else, with a different lifestyle and region in which they reside, may perceive that same amount as barely making ends meet. This was a cultural study, so the musician's perception of income was more valuable than specific numbers and the value judgments that can go along with them. Participants were asked if their music income was just making ends meet, providing an adequate income, providing a comfortable income, or making them wealthy.

Money does not appear to be a strong motivator for pursuing music as a career, which will be discussed at more length in the analysis section. While the largest single group of respondents (42 percent) believed their career in music provided a comfortable income, most did not believe they had achieved that level of economic security. The largest combined group (54 percent) included those who were just making ends meet (27 percent) or earning an adequate income (27 percent). Only one respondent said his career

[82] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 3.
[83] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 3.
[84] "Inaugural Music Industry Research Association (MIRA) Survey of Musicians," 3.

had made him wealthy. It is worth noting that among those earning “adequate” or “comfortable” incomes, they felt that their incomes varied so much that this was a difficult question to answer. I suggested they mentally average out their income in their answers. That fluctuation in income can be a career stressor according to some respondents.

Multiple Jobs

Most of the respondents in this study (58 percent) held more than one music-related job simultaneously to support themselves. A smaller group (42 percent) was able to earn an acceptable income with only one job. Of those who only required one job, two of them were musicians in the US Army, one was a production engineer, three were performing musicians, one was a composer, one was a elementary school teacher, two worked in music ministry, and one was a vocalist who was leaving the music field because he felt it was a tough and inequitable business. Of those, eight were married (providing them an additional source of income) and only three were single. Of the fifteen respondents holding multiple jobs, nine of them were teachers in a school or college and/or giving private lessons from home. Regardless of how many hats they wore, the majority of respondents were performing musicians (62 percent), followed by teachers (46 percent), composers (35 percent), and performing vocalists (27 percent). A smaller percentage picked up income in roles as producers (studio engineers or sound designers, 19 percent), conductors (12 percent), music ministry pastors (8 percent), and instrument repair (4 percent). Of those who taught, eleven out of twelve held multiple jobs—perhaps because they have more flexible schedules or perhaps because teaching

Table 1: Demographics (N=26)			
CATEGORY	**DESCRIPTION**	**n**	**%**
AGE	18-29	2	8%
	30-39	9	35%
	40-49	4	15%
	50-59	4	15%
	60-69	6	23%
	70-79	0	0
	80-89	0	0
	90-99	1	4%
GENDER	Male	18	69%
	Female	8	31%
STATUS	Living Alone (single, divorced, or widowed) 3 male/3 female	7	27%
	Living with Partner (partner or spouse) 15 male/5 female	19	73%
PERCEIVED INCOME*	Just making ends meet	7	27%
	Providing an adequate living	7	27%
	Providing a comfortable living	11	42%
	Making you wealthy	1	4%
# OF JOBS CURRENTLY HELD†	1	11	42.3%
	2-3	11	42.3%
	4-5	4	15.4%
JOB TITLE‡	Teacher (school or private lessons)	12	46%
	Music ministry	2	8%
	Musician	16	62%
	Vocalist	7	27%
	Conductor	3	12%
	Composer	9	35%
	Producer (studio engineer, sound designer)	5	19%
	Instrument repair person	1	4%
GENRE§	Bluegrass	2	8%
	Classical/opera	16	62%
	Commercial jingles	1	4%
	Country	1	4%
	Electronic/ambient sound	1	4%
	Folk	4	15%
	Hip-hop	1	4%
	Jazz/Blues	6	23%
	Latin fusion	1	4%
	Metal	1	4%
	Musical theater	6	23%
	Popular music (from 1930s onward)	5	19%
	Religious	5	19%
	Rock (secular)	3	12%

REGION OF ORIGIN‖	Northeast (Connecticut, Maine, Massachusetts, New Hampshire, Pennsylvania, New Jersey, New York, Rhode Island, Vermont)	18	69%
	Midwest (Indiana, Illinois, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin)	0	0
	South (Alabama, Arkansas, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, West Virginia)	5	19%
	West (Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming)	2	8%
	Outside of United States	1	4%
CURRENT REGION	Northeast	20	77%
	Midwest	0	0
	South	6	23%
	West	0	0

* Many respondents said that their income varied since they primarily did job-by-job work, so I asked them to answer this as an on-average basis. Instead of going by a specific number, I opted to ask them for their perception of their income: just making ends meet, an adequate living, a comfortable living, or making you wealthy. Their sense of satisfaction, or lack thereof, offered a more subjective perception of how they thought they were doing as opposed to outside judgments.
† For this category, rather than rounding up, I used unrounded percentages so that the total would equal 100%. Rounding up, this only totaled 99%.
‡ Many respondents held multiple jobs so this does not add up to 100%.
§ Some respondents were involved in multiple genres of music, so this does not total 100%. I did not offer categories for them. They self-identified their genres.
‖ Following the recommendations of the U.S. Census Bureau, I divided the United States into four regions.[85]

does not supply enough income by itself. Half of those who taught believed they had problems making ends meet or were earning only an adequate income (mostly those who were college adjuncts, taught part time, or gave private lessons). The other half believed they were making a comfortable income (mostly those working in full-time teaching positions at colleges or public/private schools).

Genres

Many music genres were represented in this study. Some musicians were involved with more than one genre. The largest group at 62 percent was those who were involved

[85] U.S. Bureau of Labor Statistics, "Census Regions and Divisions of the United States," 2. https://www2.census.gov/geo/pdfs/maps-data/maps/reference/us_regdiv.pdf.

with classical music and opera. The next largest groups were jazz/blues and musical theater (23 percent each), popular and religious music (19 percent each), folk (15 percent), secular rock (12 percent), and bluegrass (8 percent). A minority of participants was involved in commercial jingles, country, electronic/ambient sound, hip-hop, and metal (4 percent each).

Table 2 Study Questions

When did you first know you would pursue music as a career and what influences in your life led up to that decision?
What preparation was necessary to pursue your career (education, other activities)?
How do you describe your relationship to music?
What do you professionally and personally derive from music?
Tell me a story about your life in music.
Describe your work environment.
Describe a typical day.
Describe your approach to your work.
Describe what drives your motivation as a music professional.
Describe any stresses you experience related to your profession in music.
Are there any superstitions related to music? If so, please describe them.
Does music offer any unique rituals or celebrations?
Would you describe music as a culture, belief system, language, or philosophy?
What ethical challenges have you faced in your work in music?
What do you think music contributes to society?
Has music contributed to the meaning of your life? If so, please describe how?

The Study Survey

Study questions were developed to elicit information on the motivations and outlooks of full-time musicians (Table 2). As discussed earlier, cultural anthropology has defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of

society."[86] That open-ended list is often divided into cultural elements, which include nonmaterial aspects such as symbols, language, norms (expectations for behaving), and values (judgments for what is good and bad), and material aspects such as artifacts.[87] Therefore survey questions were designed to elicit information about those various characteristics. Questions explored how music makers initially became involved with their field, their work environment, activities during a typical day, beliefs, philosophies, superstitions, ethical challenges, rituals, and celebrations. These questions reflected the criteria described by ethnographic researcher Jane Agee when she wrote:

> Qualitative inquiries involve asking the kinds of questions that focus on the why and how of human interactions. Qualitative research questions, then, need to articulate what a researcher wants to know about the intentions and perspectives of those involved in social interactions.[88]

In short, the questions focused on how musicians view the world and each other through the lens of their artistic vocation.

---

[86] Tylor, *Primitive Culture*, 1.
[87] Barkan, *Sociology: Brief Edition*, 1.
[88] Jane Agee, "Developing qualitative research questions: a reflective process," *International Journal of Qualitative Studies in Education* 22, no. 4 (July 9, 2009 2009): 2, https://doi.org/https://doi.org/10.1080/09518390902736512; Jane Agee, "Developing qualitative research questions: a reflective process," *International Journal of Qualitative Studies in Education* 22, no. 4 (July 9, 2009 2009), https://doi.org/https://doi.org/10.1080/09518390902736512..

CHAPTER 3: DATA ANALYSIS

To establish the elements of a distinct culture for music makers, this section compiles and analyzes survey responses covering participants' introduction to music, preparation, work environment, daily life, reflections, and more. The responses are organized by the interview questions listed in Table 2. The only difference in order is that the "Tell me a story" responses were arranged at the end of this chapter. That is because they are best appreciated in context of having read the answers to the full survey questions.

Beginnings

When did you first know you would pursue music and what influences led to that decision?

A third of college students switch majors before they graduate.[89] Others may doubt their career choices after graduation and entry into the job market. That makes it all the more remarkable that most participants knew they would be pursuing music as a career before they finished high school—six people in grammar school, ranging from ages 6 to 13, and ten by the end of high school. A smaller group of six people decided in college. The remaining four respondents were late bloomers who decided on a music career some time in their twenties. Influences included growing up in a musical family,

[89] U.S. Department of Education. Beginning College Students Who Change Their Majors With 3 Years of Enrollment, DataPoint, Institute of Education Sciences National Center for Education Statistics. https://nces.ed.gov/pubs2018/2018434.pdf. Accessed October 27, 2018, 1.

supportive teachers, participation in school music programs, hearing or seeing professional musicians play, church participation, and/or the realization that it was the only thing they enjoyed doing. Also, music was good for their self-esteem, and felt good or right to them as evidenced by phrases such as "found a passion," "fell in love," "a natural feeling," "so much fun," or "something I really cared about."

Most musicians pursued music because they had an aptitude and attraction to the field. It offered self-esteem, satisfaction, and a sense of identity.

> **JL:** "There was the incredibly practical reason that it seemed to be the only thing that I was good at. It just seemed that writing and performing music, directing operas and musicals, and conducting, that sort of thing, really seemed to be my bailiwick. I knew this is what I should be doing. It was a natural feeling."
>
> **SL:** "I started playing guitar when I was five years old. Playing guitar when I was young was so much fun. But I think when I knew music would be my career was just a couple of months after I graduated from high school. I completely committed my life to Jesus. I started playing full time in a contemporary Christian band and travelled all over the country. That's when I realized 'I think I'm going to be doing this for the rest of my life.'"
>
> **LR:** "I knew that I was musically inclined from a very early age, six. When I knew that this was what I wanted to do for a living was between the ages of fifteen and seventeen. I was very good at it. I'm very quick with my musical ear. It gave me a sense of self-worth because I received a lot of praise when I would do music, and I didn't feel a lot of that growing up in my family life."
>
> **MS:** "I was the first student in the history of my high school who had been in All-State Band all four years. I really enjoyed playing. It fulfilled me. I thought it was my place to be. I felt most comfortable with the people I played with. I felt that those were the people I clicked with. I was an odd kid—smart, nerdy, a tomboy, and overweight. I didn't fit in anywhere else. Everyone in music accepted me for my abilities and didn't judge me whatsoever, which for a kid is rare."
>
> **PZ:** "Most people don't believe this, but it was after my very first piano lesson. I had one lesson and I knew I was going to devote my life to it. The age is the unusual part. I was sixteen and had never studied music before that age. That was late in life for a classical musician. Most of them start when they're four."
>
> **SL:** "The first thing you have to have is a real love for an instrument, or music in and of itself. That was one of the things that just pulled me into it. I just loved it so much that I kinda' didn't have a choice. I was pulled into it with my heart. I played an awful lot."
>
> **RZ:** "I never got great grades in high school, but in college I got a 3.8 studying music. It helped to study something I really cared about."

DP: "I was always involved with music. I played my first gig when I was twelve. My mom got me involved with a church group—probably to keep me out of trouble—and I'd always had a musical project going throughout high school. The thought of getting away from that was a scary thought."

HS: "I wanted to go into music when I was five years old. My mother asked me what I wanted for my birthday and I told her I wanted to take piano lessons. She went out and bought me a piano and I began lessons. I can't tell you why. No one else in the family played an instrument, but I just felt like I wanted to go into music."

ES: "I wanted to be a performer and there was a defining moment when I was about eighteen where I gave myself a choice—which road am I going to take? If get up and take my guitar, I'm going to go into music full time. If not, I'll go in another direction. I just sat there and waited, and I got up and grabbed my guitar. I felt like I was at a fork in the road—which way am I going to go? And that is a trusting. I decided 'this is what I'm doing.'"

MM: "[One] . . . big influence was the inability to feel joy doing anything else! I wasn't going to be happy doing something that I didn't really want to do. I realized that if I didn't listen to that still small voice, use my gifts, and follow my dreams, I would not be happy."

Growing up in a musical environment was a factor for introducing some musicians to their craft.

CB: "My family is pretty musical. My dad plays violin just for fun. My uncles on dad and mom's sides play music for fun, and my brother is a professional cellist."

BF: "I knew I would pursue music from about the time I was sixteen. My brother started a recording studio and I just fell in love with it. He was an electrician who wanted to start a studio on his own. So every moment there, I was right by his side until I eventually took over the studio myself at eighteen."

TJ: "My parents were both music educators. My mom is a highly respected chorale director in Texas. She wrote a lot of choral textbooks. I used to sing on her recordings. My dad was a band director. I played French horn and sang growing up. My first musical compositions were published when I was seventeen."

MM: "I knew I could at a very early age. I was first singing at church at the age of four. My mother, father, and sister were singers. I grew up steeped in that. I enjoyed and loved it."

Encouraging and exemplary teachers were a major factor for others entering the profession. They were guides and role models.

CB: ". . . [T]he biggest influences have been my private teachers, and my band teachers growing up from fifth grade on. I wasn't pushed into music by

anyone, I found a passion for it on my own, which I think helps drive me even to this day."

CR: "I knew I would pursue music as a career when I was ten years old. My elementary school teacher and I bonded. She took a special interest in me and I realized my talent was exceptional since she didn't do that with the other kids. She took me under her wing. At that point, I was already playing piano and singing at my church."

NL: "When I was younger, I was going to go into zoology, then I met my high school band director Michael Sopko. I wanted to be him when I got older. I wanted to be a high school band director. By end of freshman year I had switched to wanting to be a music major."

Preparation

What preparation was necessary to pursue your career?

There are many famous musicians who never went to college or left higher education before completing their degree. Kanye West emphasized that in his debut album, *The College Dropout*. But many music makers find that music theory and other foundational concepts that college offer are quite valuable. In this study, there was no set path of educational preparation for music. Many respondents went to college and earned advanced degrees. Some went to technical schools, particularly those pursuing music production. A few had no institutional education. Almost all respondents had taken private music lessons and stressed the importance of a quality teacher, regardless of genre. The discipline of practice was a major factor in becoming and remaining a professional musician. In addition, since performing is a freelance activity, networking and a good business sense were cited as essential to success.

Most musicians agree that practice, along with other factors, is essential to the craft. Some mentioned practice as their most important career preparation.

CB: "I liked practicing and I learned great practicing tools very early on. I have a colleague who says as professional musicians we are actually professional 'practicers,' and I think that's very true."

KA: "Lots and lots of practicing, planning, figuring out exactly what in music I wanted to do, and networking."

CM: "There's the 10,000-hour rule. If you spend 10,000 hours doing a task, you're considered to be an expert at it. I really think that the 10,000-hour thing is part of the preparation to be a successful musician."

RZ: "It's also important to go out and practice with people. If you just study, but don't go out and actually play with people, it doesn't have the same effect. Many of the lessons I learned were out on gigs. A lot of it is based on counting off a tempo, the underlying speed at which you play everything. You need to play at the same speed in sync with each other. You can't practice that without having another human being sitting across from you."

Another preparation mentioned by many was the "pedigree" of the teachers they had along the way and the inspiration they offered.

CB: "Without the pedigree of teaching that I got, I'd say there's no way. They were amazing musicians themselves so I heard what great sounded like consistently."

JG: "Coming out of college, I had a teacher who was very important to me. She set me on a very good path in terms of ways of being musical and pianistic, and always maintaining a balance and curiosity about everything, not just music. To feed life, not just the music. She was a muse to me."

Some musicians viewed education, in general, as a prerequisite and they reflected on what support it offered. Sometimes it was reluctantly pursued as a necessary evil.

BF: "I took a home-study course for audio engineering. You have to have an understanding of electrical theory and be able to run the equipment…I also studied acoustics. When you're in the industry, you never stop learning. There's always going to be something new an artist asks you to do. And that requires learning a new piece of equipment or specific settings. If you're not learning in this industry, you're not going to last because the industry changes far too fast."

CR: "I took piano lessons from age five through twenty-one. I was always in church choir and chorus at school. I did a bachelor's degree in music education. I did work partially on a masters, but then I dropped it. . . . I was told, 'You don't need a masters for what you're doing.' I was getting more into the production and recording field as a session musician and singer—more into the recording industry."

JF: "During undergrad, they teach you music theory, performance, playing, composing—all those necessary parts of music. They don't teach you about music lifestyle and the business of music. It was in grad school that I got the basics of that stuff. It helped me understand what options there were for making money as a musician."

> **SW:** "I started music lessons when I was eight. It involved lots of practice and a good teacher—a person who I trusted. . . . I didn't want to go to college. I just wanted to find a good teacher and learn to play piano. My parents would not let me do that. I went to a couple of colleges in England. I kept transferring because I never felt content. I did not find what I wanted for myself, but I wasn't sure what that was. . . . I just wanted to play music. I liked feeling challenged, but there are aspects of education that felt like a factory production line. Students [were] . . . taught or being 'manufactured' the same way."

Finally, garnering experience in the music industry was seen as essential to enriching skills and learning the ropes of the business end of the field.

> **TJ:** "Music requires education and personal fortitude. You have to keep going. Appreciate the successes you have and do not take them for granted. You have to be a self-motivator. It's all of that. I call it diversification of skill. You can't just sing or play the piano; you have to diversify."
>
> **LR:** "When I started to play with musicians older than me, I got some wisdom in learning what not to do. I was sixteen when I did my first bar gig. As a sixteen year old, to play a gig and make one hundred dollars in the early nineties, I was thrilled and felt I could get used to that. I don't think I thought it was a career choice. It was just what I did and it gave me a feeling of belonging and pride. It was something that I was good at and I could make money. I learned how to hustle and be entrepreneurial. I did a little music college, but only went for one semester."
>
> **ES:** "A desire to pursue music, and an ability to combine the art of music and the art of business because I'm self-generating."

Relationship

How do you describe your relationship to music?

German philosopher Friedrich Nietzsche once wrote:

> God has given us music so that above all it can lead us upwards. Music unites all qualities: it can exalt us, divert us, cheer us up, or break the hardest of hearts with the softest of its melancholy tones. But its principal task is to lead our thoughts to higher things, to elevate, even to make us tremble.[90]

Everyone has a relationship with music. Music makers have a special one.

---

[90] Julian Young, *Friedrich Nietzsche: A Philosophical Biography*, 1st Edition ed. (New York: Cambridge University Press, 2010), 37.

When asked to describe their relationship to music, the answers ranged from practical to highly philosophical. No one mentioned financial gain, most likely because this is a field where only a minority of professionals attain wealth. In this study, only one had. No one regretted his or her life choice.

Music offered many musicians a sense of identity. Many seemed as if they merged with and became their music. Music could not be reduced to a vocation. It represented much more. It was a lifelong passion and an inseparable companion.

> **RB:** "It is the center of who I am."
>
> **TJ:** "Music is me and I am music. That is what comes out of me. The older I get, the more solidified it is. … The great thing is that I get to share that with people and people see me that way. That's how I get to define myself."
>
> **KA:** "It's totally my life. I wake up and I say, 'I can't wait.'"
>
> **TC:** "It's both my job and my passion."
>
> **JG:** "It's never separate from what I am and what I'm doing."
>
> **JL:** "It has, for so long now, been a part of my life. I can't imagine what it would be like without it. My mom was one of those rare people who actually was tone deaf. It's like being color blind in the ears. You hear blocks of sound but you don't hear any pitches. After I moved out, there was never a music player in her house. It's like a house that doesn't have any books. I can't imagine it not being a part of my life."
>
> **DP:** "It's a little cliché, but it's a little like breathing, it's so much a part of my life and who I am. I couldn't imagine not having it in my life. It's going on in my head twenty-four hours a day."
>
> **AP:** "As a performer, you perform an enormous amount of music, some of which you love, some of which you say 'Do I have to do this again?' It's a love hate relationship, but mostly love."

Music provided a means for understanding oneself, life, the universe and/or knowing God. It was a window into the unknown.

> **JF:** "Music is one of the conduits that I use to understand life. It is one of the catalysts that I have been blessed with to have a deeper meaning of life, a relationship with the divine, and a way of communicating with other people."
>
> **KP:** "I consider it a very deep relationship. For me, it can be akin to ruminating on God. Being a Catholic convert in my thirties, I have spent time with this. We can understand what the relationship to God and music means to us, but both entities are complex and vast."

> **PZ:** "I would call it a love affair. It's like a marriage. It's the thing that has given my life meaning. So it's a deeply spiritual bond. Music is the medium through which I have found the meaning of life."

Music could also be an obsession that sometimes made it difficult to relate to the outside world.

> **LR:** "For many years I lived and breathed music and defined myself by music. I found that to be dangerous and destructive. When you're doing well financially or enjoying fan adoration or writing a good song or making a good recording, you're on a high, but that wears off. Or maybe you have a bad month and you get low. It took me a very long time to understand that. I would pursue relationships based on if people liked my music. . . . I had to separate the 'who am I' from what I do and my passions. I can be passionate about something and not be defined by it. When I was able to do that, I was less affected by those extreme ups and downs, which gave me the grounding I needed to have healthy relationships. It always comes back to relationships. That's the thing—constant commitment to the work, my marriage, and children. Having children helps greatly in changing self-definition. Now music is what I love to do but it's not what I am."
>
> **SL:** "There have been times when I've been playing guitar and my wife would come up to me and say 'What would you like for lunch?' I would see and hear her, but I would just keep playing. She had to grab the strings. She knew as long as I had the guitar in my hand, the music would keep coming out. It's like a language. It's like these thoughts that come and I just continue to think through and create music in my mind. There's always something going on in my mind. It's just something that flows in my thought process. When I listen to something on the radio, I know what key it's in. I am always analyzing it, figuring out different components. It just grabs hold of me."
>
> **RZ:** "It's my life. I'm a bit more obsessive about it than most people. I watch almost every band documentary I can find, even if I am not familiar with the band. I don't have many hobbies or interests outside of it. I wake up thinking about writing, practicing, gigs, and my students. It's my whole life. It's everything for me."

Some music makers expressed their relationship in more analytical terms, defining where it resided in their lives, what it was, and describing its business aspects.

> **MS:** "That is complicated. I have a lot of different relationships to music. On the one level, I'm am music consumer, so I listen to music in the car, on the radio, and I buy music online. I go to concerts. I enjoy hearing live music. As a teacher, music is what I do every single day. So I think one of my greatest joys is when I can share a piece I know and a playing technique with a kid and I can see that she gets it and she gets that spark that I got as a kid when I understood it too.

> When I conduct my bands at school, I only pick the music that I like. So for me a lot of music is nostalgia because I'm playing pieces that I played in high school and college and reliving it as they're learning it too. As a player, one of the things I enjoy the most about music is discovering new things. It's really exciting to discover new pieces that I can play on my instrument. As a composer, I don't know what my relation to music is yet. Bob [her composition teacher] and I often discuss why someone composes. I don't know the answer to that yet, but it's a totally different approach than listening and playing. It's a similar feeling but a different aspect of it."
>
> **SR:** "I always picture what it would be like if there was no sound. I feel like people don't really appreciate that's a big part of their lives. Right now we're listening to music and I'm hearing you click the keys. How can it not be personal when you're bombarded at all times with sound? The goal in our job as musicians is to make people aware of organized sound. I'm a firm believer in the study of music theory and the technique of making music because they're all scientifically based. The study of harmonics, for example. Harmonics occur naturally in nature. When you are a musician, to some degree you are an educator. When you perform, you're telling a story, something your audience hasn't known or heard before, something that hasn't been interpreted in a certain way. Music is communication and it's a universal language."
>
> **ES:** "The music itself—actually getting to present the music—is part of the pay, the remuneration. All the other stuff that leads up to it—setting up the gigs, making posters and flyers—that's the job part. I'm happy that I really enjoy that aspect as well, and it makes a good partnership: the art of music and the art of business."

Two musicians described their relationship with music in more therapeutic terms as something that helped them with emotional issues.

> **HS:** "Basically I'm a worrywart sort of person. When I play music, I forget whatever else may be on my mind."
>
> **RZ:** "It got me through a fairly difficult time in my life growing up. It came at the right time and gave me a sense of identity. Being an only child it gave me something work on, something productive to do other than watching TV and playing video games."

Rewards

What do you professionally and personally derive from music?

When asked what music gave to them, all respondents replied fulfillment. What differed from person to person was the definition of what fulfillment meant to them. This

universal level of fulfillment among respondents is notable when you consider that, on average, 52.3 percent of Americans are unhappy at work, according to the Conference Board, a New York-based nonprofit research group. Music makers defy this statistic. The reason why was contained in the same study. That poll found that the most important element for keeping someone happy at work was "interest in work," and for music makers, that box was ticked off.[91] Beyond interest, their work provided them with many other benefits.

Some respondents believed music making gave them a conduit for connecting with others. If they were introverts, this was particularly important to getting them out in the world.

> **KA:** "Music gives me the ability to connect with other people and to say what I want to say artistically. It offers a sense of community and it's fun."
>
> **TJ:** "I get a lot of different really wonderful things. As a conductor and educator, I get a sense of fulfillment from being able to give to other people. I tend to be a gregarious person. I get a sense of bringing people together from different walks in life and getting them to elevate their skills in music. That's a very important thing to me."
>
> **KP:** "Professionally, building camaraderie with other individuals. It's how I've met several of my friends. I also get a sheer enjoyment out of it when I'm performing a piece that moves me."
>
> **SR:** "I get emotional satisfaction and, above all else, a sense of empowerment. I get tremendous satisfaction out of hearing an ensemble perform my music—just to hear it rehearsed. You're always working with people. Even if you're working in an electronic program, in the end, people will be listening to your music or playing it. There's a connection that can't be denied. That connection is what I get out of it."
>
> **HS:** "It's let me know that I can accomplish some of the things I feel I wanted to. It's satisfying to have people tell you that they enjoy what you're doing. Through it all, I've made a lot of very, very good friends and acquaintances. Overall, it's been very satisfying. If you go from 1925 up to the present, with the exception of three and half years in the military, we're talking approximately ninety years in music."

---

[91] Susan Adams, "Most Americans Unhappy at Work," *Forbes* (June 20, 2014 2014): 1,2. https://www.forbes.com/sites/susanadams/2014/06/20/most-americans-are-unhappy-at-work/#1413c51c341a.

Other music makers found emotional and professional satisfaction in their work. Quite simply, they loved it.

> **CL:** "The satisfaction of doing something I love. The intellectual and physical challenge of trying to improvise over chord changes, being challenged by playing songs that I'm not familiar with, and trying to play the best I can. I'm always trying to improve my playing."
>
> **BF:** "It's absolutely pleasing. It's one of the best things in the world. I could be working with a nice group or even at a nice concert and it's like a day on vacation. It can be so fulfilling and rewarding just being there and listening to it. Whether you're feeling the ambiance or listening to the tone of instruments, it's an amazing feeling. It's almost like a drug. It's like the strongest cup of coffee you've ever had."
>
> **JL:** "We've established that money isn't one of those things. I think this goes for all art and, that is, that on some level art is communication. And for whatever reason, that I don't presume to understand, I feel that I've got something worth saying. When I do, I try to put it down in some organized manner. If it's worth saying, it's worth sharing."
>
> **SL:** "Professionally, I do a lot of recording sessions. It's satisfying to be able to play something on someone's creation that enhances what they have done, helps to bring life to what they've written, and helps to convey the heart or message of the song. When it works correctly, it's very satisfying to know that you've helped a song grow up or mature because of the treatments. . . . [P]ersonally, at my age, I'm really glad that people will ask me to play on something. It's just such an honor. I'm really thankful that I'm not finished yet. What I love about it is that perspectives change. Less is more. You're listening for just the right thing. You listen to everything around you and it influences the correct musical treatment that should help the song. When you listen to bass, mid range, and top range, you may play a higher or lower register to complement the music. You learn how to step into something. As we get older, our perspective changes as to how we approach things. What's the best thing to play here? It's just such a fun language. Music is something we experience that we can't really hold, but we feel it, we hear it. It's a wonderful thing."
>
> **MM:** "I derive satisfaction, joy, peace, and inspirational stimulation from music."
>
> **CM:** "Music gave me a lot of focus in my life. It's very easy to look at how someone practices and plays an instrument to determine how they do everything else in life. If someone does the minimum in life, usually as a musician it's the same case. To really perform well, I have to prepare well, and it's taught me how to be a more put-together person in my personal life. It's helped me personally and professionally. When I took my audition for the military school of music, I scored a perfect score. When I graduated, they put me in charge of a ton of things to see how I handled myself musically. My rank is low but my responsibility is high."

AP: "It's personal expression. You're expressing your emotions when you're playing. You're creating that feeling inside and creating it with the music you're playing."

RZ: "Comfort. A sense of purpose. Consistency. It's a good feeling to wake up every day and know there is something you can work on. It's a very finite thing. If I practice, I'm working toward something. It gives me something to work toward every day that will get better. I enjoy writing songs, and how they resonate with people and help you with things that you go through. Writing music is very cathartic for me and helps me to process a lot of things in my life. It makes me feel closer spiritually to a higher power and it's also how I make money. It's a lot of things."

PZ: "With my compositions, I feel like I'm able to express that voice inside of me that is so desperate to come out and say something. Teaching offers me the opportunity to communicate my passion to another person and hopefully influence them to want to achieve something with music. Performance offers me the opportunity to share my passion with a large group of people and nothing thrills me more than knowing that somebody was moved by something that I did. It's an ultimate sense of validation and sharing. It's not a selfish form of validation. This piece of music is incredibly beautiful and I'm glad to help you feel the beauty of what I'm playing."

Some musicians felt that music was a way to contribute to society and/or accomplish a sense of purpose.

RB: "I feel that in some way I'm making the world a better place. It's pretty corny. I know that through the music I play and write, and the talks and lectures I do, that I have made a big difference in a lot of people's lives and, in turn, in mine. It's those times that I feel most rewarded. I would love to make more money. I don't think I'd want to be famous, though. I couldn't handle that."

TC: "It gives me a sense of purpose and in my teaching it gives me a sense that I'm giving back to the world. When I teach a group or individuals, I can see how music changes lives—not only listening, but learning to do it themselves."

JG: "There's a great deal of satisfaction and gratification in the giving aspect of music, whether you're teaching or performing. In one case, it's creating a shared experience. In another, it's . . . a shared experience but also helping someone learn and grow and gain access to this amazing portal. It's fun. It's focused. It uses all of a person, all at once. The intellectual plus the physical plus the emotional—and you can throw in relationships too. There's an endless amount to play, learn, discover—and the shared aspect—as a musician you get to work with other people."

NL: "It brings me a sense of joy when I am part of a group. . . . When I'm playing in the community band, it's fun. It makes me happy. It gives me a bit of an endorphin high to play in a well-played concert. From the teacher side, it gives me a sense of purpose. I teach younger students now and I want them to get that

spark that music is not just what we listen to on the radio. You can be a part of that. Seeing the students work hard and getting it gives me a sense of 'This is what I was meant to do.'"

MS: "Personally—fulfillment, joy, pleasure, satisfaction. There's something so glorious and wonderful about sharing something I love with young people who also love it as much as I do. Part of that is the relationship I have with them because of music. I'm not their math teacher; they don't have to take my class. They don't have to come in nights and weekends to play, but they want to do that with me. And that's really endearing. I can see how much they love it."

Some music makers found spirituality in their musical experiences. It added depth to their life.

JF: ". . . [I]t is the easiest source of understanding the answer to the question of who am I and what am I doing here, outside of general spirituality."

DP: ". . . [I]t's really a journey into yourself. It's a severe dedication but it's also discovering a lot about yourself."

CR: "It gives me validation, pleasure, gratification, joy, and a sense of accomplishment. It fulfills what I think God created me to do."

LR: "It gives me joy and pride. It also gives me a connection to people and the universe, my own person, my soul, and to my emotions and other people's emotions. It gives me an opportunity to provide for myself and for my family. It gives me a platform to impart wisdom, to be generous, to give gifts, to teach."

ES: "I'm at a place now that it is actually a ministry. I get to be a teacher and a song leader. It's satisfying to create and have people enjoy it and join in and reap the mental and health benefits of singing."

Environment

Describe your work environment.

On average, Americans spend 2,000 hours a year working—many of them in cubicles.[92] For the most part, music makers have escaped that environment. The most typical environments, depending on their activities, were school and college classrooms, their own home for private lessons and composing, recording studios for production, and

[92] Rebecca J. Rosen, "Our Cubicles, Ourselves: How the Modern Office Shapes American Life," *The Atlantic* (April 14 2014): 1. https://www.theatlantic.com/business/archive/2014/04/our-cubicles-ourselves-how-the-modern-office-shapes-american-life/360613/.

performance venues ranging from concert halls to bars and restaurants. Some musicians and vocalists traveled across the country on tour.

Performing musicians brainstorm and work at venues ranging from well-appointed concert halls to public places where music is a background to another activity such as dining.

> **RB:** "The obvious work environment is the classrooms, the rehearsal hall, but I also visit local restaurants or similar places to compose or write. I need that for inspiration. I need to be connected to people. I'm very much a people person. When I'm studying a score, I go to a coffee shop, in an environment where people are talking, moving, and there's sights and smells and sounds. On a subconscious level, it keeps my work on a human level, rather than sitting in an office and intellectually analyzing. That keeps me in touch with the world and life."
>
> **HS:** "Through the years, some of the environments were terrible, other places were delightful. I used to play jobs in places that had pianos that had never been tuned, which was aggravating. I played a lot of country clubs in Florida that were spotless and it was a pleasure to play there."
>
> **TJ:** "On Saturdays and Sundays, I'm at church playing funerals or weddings in the morning and four to five masses in the evening—the last one in Spanish. Monday and Tuesday mornings I'm in elementary school where I teach two choirs, Monday night I teach two ensembles at university in Philly, Tuesday night I'm in Summit leading a choral group, and Wednesday, Thursday, and Friday I'm composing music at home."
>
> **BF:** "I run a studio down in Wayne. But I do a lot of my audio work and almost all the initial recordings in other locations, whether it is in a church, concert hall, or home."
>
> **KA:** "It depends upon the gig. At home, I live alone because I think it is the best way to get my practicing done without distractions. I am an introvert. If I'm out all day at a gig I like coming home and being with myself. I have very nice neighbors who don't mind if I practice."

Teachers tended to work in multiple environments with school being their main point of contact with students.

> **TC:** "I teach and I perform. . . . I have an office with a black-box theater on site which is where I do a lot of my teaching for the theater classes."
>
> **CL:** "My teaching environment is a recording studio, classroom, and teaching studios. My work environment is also in my home and performance venues like Shanghai Jazz, outdoor festivals, and the Ryland Inn restaurant. I've also played radio shows and television."

JG: "I have two work environments. One is at home and centered around my piano, which is my beloved companion. It's quiet. It's an upper west side apartment that has a clear view to the sky and a bit to the river, so it's easy for me to be here and focus as a natural part of my life all the time. The other work environment is my college teaching environment. It has terrible facilities, very sweet students, and not a lot of support. The students are from the other side of the tracks. They come in not having a clue what music actually is. At the same time, I'm dealing with lots of fairly meaningless paperwork to do and meetings."

NL: "I teach in a classroom that I share with the art teacher for half the day at one school. At the other school, I share the same room with the art teacher. The teachers are very nice to me but they do not see the special areas teacher as a real subject. We're not a real teacher. It doesn't help that at the other building our classroom is in the basement. We get very little sunlight down there."

SR: "I work in a private music school. It is a house built in the early 1900s right off the highway. It has a solid foundation of brick and mortar. I've been with the school since 2009. The work environment is evolving. I used to teach lessons in the students' homes. Now most of what I teach is in the school. I love it. It's comfortable. When you walk into my room, it's a 12 x 12 foot space with an upright piano, string instruments hanging on the wall, a trumpet, clarinet, and flute are out. There's a B3 Hammond organ made in the 1960s that was donated to us. Every so often I'll tinker with that. I do one-to-one lessons in that room. I work there Monday through Thursday and Saturday. Students come to our academy after school for lessons. On Saturday, I work all day. . . . At home, I have a studio. These days you don't need fancy equipment that takes up the entire space of the room. Everything's on the laptop. I have a digital audio workstation, or DAW, on my laptop. I'm mixing, writing, and composing using notation software."

MS: "My work environment is collegial. I have two colleagues in the music department and we're friends as well as coworkers. I have kids who are ninth to twelfth grade in my classes. They all chose to be there. No one is required to be there so I have no discipline problems because they're excited to be in my classes. It's lovely going to work to know that you're spending time with people who want to spend time with you too. I'm also extremely fortunate that my administrators are supportive of everything the music department does and they let us make decisions about anything musical, including concert and rehearsal dates. They let us have complete control over our programs. I think it's also important to mention that I teach at the high school I attended, so when I go to work, it's like going home. It's very comfortable."

SW: "I work in a public performing arts high school full time as a collaborative pianist. I spend the majority of my day there. When I finish, I come home and teach into the evening at my home studio. I have two pianos at home. A baby grand on the ground floor where the teaching studio is and a grand piano upstairs. The ground floor where I teach is a comfortable music library with pictures on the wall, seats for students and parents, and a bathroom. I enjoy being there so when I teach, it feels soothing. And I try to make it a space that is comfortable for my students too."

Some music makers worked from home, particularly if they had recording studios and/or composed for a living. If these same musicians were performers, they also worked in venues when not at home.

> **PZ:** "My teaching and composing work has always taken place in my private studio and the aesthetics of it are very important to me. I have lots of artwork on the walls, lots of books of poetry and music. It looks like a library with a piano in it. I also need it to be very organized. People are always very impressed by my files where I have all of my music alphabetized."
>
> **JF:** "A lot of what I have to do is doable in the comfort of my own home. Sometimes I'm in someone else's home teaching or in a rehearsal space. Sometimes I'm on stage performing at clubs, restaurants, private parties, and weddings."
>
> **MM:** "I live and work out of my home, so I have a great environment. It's hard sometimes, with many interruptions, however it's a choice that keeps me close to my teenage girls."
>
> **JL:** We have a row house and it's on the corner. I'm sitting in my library/office right now. It's one of the back rooms with lots of light and cross ventilation. It's where I put my compositions onto paper. Although a lot of times I'll be out for a walk or in the park and I'll come back here to write it down. The other half of my work environment is a flight down where I practice my piano."
>
> **DP:** "One environment is a home recording studio in my basement where I give private guitar lessons. That's a pretty comfortable environment. When I go out to play a gig, it is in restaurants, bars, country clubs, and golf clubs. Every once in a while there will be a show in a small theater, like a tribute show with several singers, and I'm in the band that backs up the singers. When I'm recording, occasionally people contract me to record parts for their music. And I teach at the County College of Morris part-time as an adjunct professor."
>
> **CR:** "I work at other studios but my own studio is in my home. My work environment is comfortable, professional, homey, and inspiring. It's convenient because it's located in our basement."
>
> **LR:** "My studio is in my home. It's a warm environment—a lot of cedar, acoustically tuned, nice and quiet, filled with musical instruments, and the latest digital and analog technology as well. People who come here get a sense of hominess. My kids run in and out every once in a while. It's a welcomed interruption. I give them a hug and a kiss. It's low lying in terms of sea level. During hurricane season that's a big stress. My studio flooded twice in the last two years. Other work environments include live performance cover gigs at corporate events."
>
> **ES:** "A lot of times I'm sitting in my pajamas working on the computer because I'm promoting my music, updating a website, writing music, practicing, and/or making charts. So a lot of the time I'm alone because you have to have solitude to create. When I'm touring, I'm driving a lot and I'm often alone."

Finally, there are musicians who had jobs outside of the home such as in churches or retail stores. They spent most of their time at their place of work, but some performed on the side. The two musicians serving in the military worked primarily on base. Neither shared any information about their physical work environment. Perhaps they were not allowed to do so.

> **SL:** "My work environment right now is in my church. My primary responsibility is within the music of our church, but the main role for me is to walk along with people. We can do that with music."
>
> **AP:** "My work environment is in the basement of a music store with a thousand and one tools to fix instruments. There are hard floors and a high ceiling, with a lathe, milling machine, and a dremel for sanding. I use razor blades to cut cork. I also use superglue and contact cement. I have a bench that has all my tools on it and pads to re-pad instruments. There are the standard overhead lights. My job is to take care of the student model woodwinds and the pool of rental instruments that we have. We have to get ready for September when the big rental season starts. I learned from my friend who's one of the best."
>
> **RZ:** "I work at a little music shop that is independently owned. My girlfriend and I moved to Philly two years ago. I tried to find a full-time teaching job, but that's a hard thing to do. You have to get into a place and build up students to support yourself." When RZ finally had a full workload of students at a local music store, the owner developed terminal cancer. "I was running the store because he was dying. One day, I came into work and the shop was empty. He had taken everything and left. It was disconcerting; that was my job." RZ and another teacher managed to find the records of students and their telephone numbers, so they called another music shop to see if they could bring their students there. "We told the owner that we had thirty to forty students, and asked if we could take them to his place." The owner said yes.

Routine

Describe a typical day.

Unless a musician had a full-time teaching job or was in the military, there was no set schedule to their activities. Individuals with non-teaching schedules required discipline because no one was looking over their shoulders. Working or not working was

up to them. While there were no typical days, some respondents had routines they loosely followed. One familiar refrain was coffee drinking and taking walks to clear their heads.

Many who worked fulltime in teaching institutions and even some adjuncts tended to be early risers. Some had set schedules, others made their own schedules, but kept to them.

> **MS:** "I arrive at work around 7:30. My school runs a rotating schedule so there are four different schedule patterns. So there's not a typical day but four typical days. Every day will involve one or two of my band classes, either a music theory or music technology class. I have scheduled lesson periods where kids can come in for help or for lessons on their instruments. Typically, I will have some sort of rehearsal after school or in the evening."
>
> **TC:** "Sometimes I see private adult students in the morning before I actually go to work. About half of my time is spent administratively organizing the programming for my department and coordinating with the education department at my school. That includes hiring and working with teachers. The other half is spent teaching private voice and group theater classes. It's an after-school program. My hours are usually noon to 8:00 p.m. From noon to four I'm in the office answering emails and taking meetings. I teach from 4:00 to 8:00 p.m."
>
> **JG:** "Let's take a typical day during the school year. I am out of the house by quarter to seven in the morning and get to my office by 7:30 to 7:45. Sometimes I schedule a student meeting before class. I teach skills classes from 8 to 11, three classes back to back. By the end of the morning, I will have taught some combination of keyboard harmony and upper-level musicianship. Then I spend some time in the office. By noon I have left. I have a tango lesson from 12 to 1. A former student talked me into this, another adventure into how to be musical. I'm home by 2 p.m. At some point, there's some practicing or rehearsal or a private student or two and whatever to-do items might appear on the list."
>
> **NL: "**I wake up at 5 to 5:30, get ready, and commute an hour to get to school. Then all of the special area teachers prep in the morning. That involves making copies of materials. My day is filled with a mixture of kindergarten and first grade classes, lunch at the other school, and second and third grade classes for the afternoon. It's the same town, but two different buildings. After school, I attend committee meetings, department meetings, or I sometimes do the extra help program in math or reading for some of the students."
>
> **SW: "**I'm playing [piano] all day with students, and I teach and practice. These are the three things I do on a daily basis. I used to practice until midnight or later. Sometimes I still do. It depends on how tolerant my wife is and how much work I need to get done. Imagine listening to the same measure for an hour. I'm glad my wife can stand that. On weekends, I practice for several hours each day, working on my own pieces for performances and personal development."

RB: "I work every day. I don't have a day off. I don't remember the last day I had a day off. I'm bored when I'm not working. My work is who I am. I'm up by 6:30 to 7. I work six to ten hours a day, seven days a week."

CB: "My day starts with a workout, then a brass quintet rehearsal. I play in a division. We work ceremonies more than other army bands, so we're always supporting a mission [gig]. If not on a mission, we're rehearsing."

CM: A typical day in the life of this military musician includes, "physical training at 06:30 to 07:30, then one-and-half hours to get breakfast, showered, and in uniform. Then I go to the band hall for formation at 09:00, we take care of shop work [such as] answering emails and taking care of communicating with points of contact and missions, then lunch at 11:30. In the afternoon 12:30 to 1 there is personal practice, more shop work, and rehearsals."

Musicians who performed, or worked in studios, had less typical schedules because of the freelance nature of their work. This placed the responsibility for generating income on their own marketing efforts and work ethic.

CL: "Every day is different. A typical start is I get up, do yoga, listen to music, make breakfast, read *The New York Times*. I'll work on schoolwork or take notes from things I'm reading. If an important gig is coming up, I'll practice the music for it. If I'm in a writing/composing mode, my favorite time to write music is in the morning. After a long day, I still may put in two hours of practice, and not even realize it's two hours. It brings me that much enjoyment."

BF: "When working in the studio, I drive through one hour and twenty minutes of Jersey traffic. When I arrive, the work is nonstop. It's a relaxed pace, but I'll have one project after another and I'll have a list of projects that need to be completed during the time I'm at the studio. …On Sundays, I have two live productions at a church in the morning and sometimes a concert in the afternoon. They tend to be fourteen-hour days, but they're fantastic. My work ranges from video to audio."

JF: "I'm blessed that I can set my own rules. I wake up between ten and twelve, spend a couple hours checking email, drinking coffee, and watching television to get accustomed to the day. I head out of the house at two for lunch, then check my mail. At about four, I start teaching, writing music, working on contracts, and sending publicity emails—the nonmusical musical work. In the evening I go to rehearsal, practice, or play at a gig."

JL: "I get up and get angry by looking at the news and I drink coffee. If I have any correspondence to do, I come upstairs and do that. I will do editing or score preparation if someone is going to be performing something and they need it or I need it. I practice the piano. In the afternoon I take an hour- or two-hour-long walk. . . . I go to a coffee house for a while, practice in the evening, watch the late news, and then *Perry Mason*. It's a guilty pleasure."

SL: "It could be meeting with staff and finding out what's going on with different ministries. Some days I meet with the Worship Planning Team and learn

what our pastor is going to be talking about on Sunday. Our job is to determine the best way musically to enhance that message and offer a different perspective on what's said. That is part of what we do. You never know who's going to walk through the door and what their needs are. Your day can change in a heartbeat. It would be best to approach it with great flexibility."

MM: "I wake up, thank the Lord for another day, spend a little bit of time getting focused, do some inspirational reading, or listen while I stretch. Then I have coffee, help my wife with what needs to be done for the kids, like making breakfast and taking them to school. Then I go to the gym and get that done early in the day. I'm home by 10 a.m. to pay bills, read emails, and text two to three people to check in. Then I start working on material I'm developing for singing and speaking engagements."

DP: "I have something to eat and go for a walk to clear my head a bit. If I have nothing scheduled during the day, I'll put in some practice. I try to practice every day. If I have a piece I'm recording, I put time into that. Some days I teach college. . . . If it's the weekend, then there's more going on. A typical Saturday, I have one or two students early. This Saturday, I have two gigs. That's going to be a long day. During the summer there are a lot more gigs. Of course, there is a lot of prep time as well. If I have four gigs one week, with different acts, I might spend six hours learning and practicing material for those performances. As I get older, during these busy periods, I find myself resting up, just to get up the energy for the next gig. It takes a lot of energy to play and sing for four hours, especially when you're outside in the heat."

AP: "I'm in by 8 a.m. I bring breakfast into work, start working, go over what instruments need to be fixed that day, bill it out, and call the customer to say it's done. Then I review the rental instruments that need to be repaired, order in lunch, and there's more of same until 3:30 to 6:00. It's a free schedule because I'm not part of the retail part of the store. I can take a day off to do a gig. Having me play is a good thing. I run into other woodwind players, tell them about the store, and they have their instruments fixed here. If something goes wrong in the middle of a concert, I have the tools, knowledge, and supplies to fix it."

KP: "During the production, I'd wake up, the rehearsals took place at night, and the performance was in the evening. During the day, I did housework at home while my spouse was out. At 3 p.m., I would catch a means of commuting into the city. We'd rehearse from six to ten o'clock, then I'd head on home."

CR: "I'm going downstairs to my studio at 10 a.m. with a coffee cup in hand, working a few hours, taking a break, then going back and working until late afternoon or early evening. Most of the time I am composing and playing into my ProTools system or recording myself or others in my space."

RZ: "I teach from 2 p.m. to 4 p.m. or 4 p.m. to 8 p.m., and Saturdays I work most of the day. On Fridays, I work from 9 p.m. to midnight at the bar. When people have their weekends, I'm working, which I don't mind."

LR: "I start working around noon with a client or by myself. I work from noon to five. At dinnertime, we try to turn off our phones. . . . Then it's bedtime for the kids. My wife and I hang out after nine, or if I have a night session in the studio, I work until twelve or one in the morning. A few times a month, when I

have gigs, they may be a two-hour drive, and I'm working from six to nine at night in Georgia. Then I'm home by midnight."

HS: "Some jobs are one, two, or three hours. What you do to prepare depends on if you feel you have to have a specific type of music for that gig. If I know I'm going to play for a vocalist, if I know what songs she likes and the key she sings it in, I may spend part of the day transposing it into the key in which she likes to sing. There's no set procedure."

ES: "[When touring,] I wake up in a hotel, get up, go for walk, meditate, get ready, and go to the gig. When I'm home, I get up, make coffee, meditate, get the computer going, check emails, work on a song or finish a song, and go to the recording studio if I'm working on a CD."

Approach

Describe your approach to your work.

Leonard Bernstein, one of the greatest American composers of the twentieth century, once said, "The key to the mystery of a great artist is that, for reasons unknown, he will give away his energies and his life just to make sure that one note follows another . . . and leaves us with the feeling that something is right in the world."[93] Participants in this study work full-time in music, doing just that. When asked to describe their approach to their work, one common theme was the sense of responsibility they felt as musicians. Many saw music as a gift they'd been given by chance or by God. As the recipient of such a valuable gift, they felt responsible to the music, students, the audience, customers, and ultimately to themselves. In this section, the same person may have more than one answer because they felt responsible for more than one group.

Among the teachers, there was a genuine concern for how music would be handed down to the next generation. Music was seen as an important and precious heritage to pass on and this was carefully considered.

---

[93] Lawrence E. Anderson, "Leonard Berstein, a 20th Century Musical Genius," *Alive* (September 4 2016): 1,3. https://aliveeastbay.com/archives/leonard-bernstein-a-20th-century-musical-genius/.

RB: "I don't want to teach facts. I want to explore why did he or she write what they wrote when they wrote it? How does it relate to their other works and to the world? I try to teach concept and understanding. I want my students to remember some meaningful concepts, not memorize facts."

TC: "I like to think about it in terms of how can I best serve my students and families and community. That's what I think about when I consider what types of classes I'm going to offer. I try to do what's right for each individual group rather than teach by rote."

NL: "There are topics in my head that I know that I want to cover during the school year. I'm always researching new ways to present that information, do research on the Internet, view videos, and try out new approaches on my classes. . . . I try to add more fun elements every year."

RZ: "It took me a while to learn how to teach. It's different teaching than playing music. You need to understand how people work and how to motivate them. I try to make sure that before I start teaching that I'm in the right head space and able to focus on someone else. You remain positive and encourage people."

SW: "In my own studio, there are some students I've taught for ten years. I've seen them grow from never having read music or played a musical note to playing at a high level. Now they are so remarkable. They've got themselves into college and decided to pursue music. That fulfillment is indescribable. They were little kids, now they have become adults and we have adult conversations. The common ground is music, and I feel that I have a responsibility to helping each student develop a relationship with music. Seeing this special gift that they have now is hard to describe—that feeling is so extraordinary."

MS: "My primary goal is to teach students about playing their instruments better and about playing in an ensemble. Within that, I'm also teaching them about music history and music theory, but also nonmusical skills like being respectful, working with others, knowing your role in a big group like a team. And I'm teaching them things like dedication, passion, and the joys of having a good work ethic."

Among performers, there was a sense of responsibility to the composers and their works.

KP: "I would go to an audition. If I got the role, I'd acquire the music, do the translations needed if it was not in English, and do my own style of learning. The process took me three months to really get a role under my belt."

SW: "As a pianist when working on pieces for performance, I find the right way to practice is to deconstruct a piece of music. Of course, there is a lot involved. I will just give you a brief version. Firstly, I discover the patterns throughout the piece and see how they are constructed and related to each other. Secondly, I carefully learn note by note while listening to the color of each chord and harmony. Thirdly, I assemble the music measure by measure, phrase by

phrase until the piece starts to come together as a whole. Lastly, I will refine it until I'm satisfied."

JG: "I like being creative and musical but I always turn that into practical steps to take. As a musician, I strive to find music that other people aren't playing or don't know exists—either new music or underserved composers. There has to be musical intent in the work. That includes understanding of harmony and melody and understanding a composer's meaning in his or her markings. As a for instance, there's fingering as an expressive decision, but also understanding the practicalities of fingering. I go back and forth between having an idea and specifically figuring out how to make it work."

JL: "I have a different approach in preparing for something if I'm going to be conducting or directing versus composing or practicing. With the composing, it's a lot more free form. I just jot things down, play with chord progressions, and organize it together. With a show, I make sure I know all the stuff I expect other people to know and go into rehearsal to make sure they know it. When I'm practicing, I work on whatever needs working until it gets better or I give up."

JF: "I try and do something musical every day as a general foundation. That doesn't mean I have to put the horn to the lips and play. It can involve thinking, talking, teaching, or listening to music so my skills remain sharp."

Music is also a business and many music makers felt a sense of responsibility toward their customers, whether they were people planning a life event or corporate clients.

TJ: "The most important thing I have learned in my work is discipline and diligence. It's self-motivation. I'm not sitting around waiting for a boss to tell me what to do. I have deadlines from publishers that I have to meet. And I spend a lot of time planning, planning, planning."

HS: "Years ago, I would be nervous when I was younger, particularly if I was playing at a wedding. Did I have the music that the bride and groom wanted? It's important to fulfill what they want. If it's a bar mitzvah, I used to play them a lot; do they want Hebrew music for the occasion? It's your job to have the music they want. Many times you would research and find the music they wanted regardless of what nationality it might be. You have a responsibility for that."

CM: "My approach to my work is meticulous. I spend a lot of time worrying about things. When there is a mission like a graduation, I still have anxiety, even if I know I'm squared away. Did I forget something? On my last mission, all power went out and I wasn't prepared. I felt I should have been. Now I know I should always be prepared for the power going out. Every experience I have is making me more meticulous in my preparation. I also read scripts for events to make sure army ceremony is done by the regulations."

LR: "First I figure out what my client's needs and desires are and we take it one step at a time. It's inspiration led, but there's a method to it for me. A lot of

times I'll just have a song, acoustic, and I'll try to determine what else needs to go into the song. Whenever we can't figure out what comes next, we just do what we know. We're not sure what the piano part will be, but it needs a shaker. I like to keep the flow going. It's very relaxed, which I like."

There was also a concern for the creative process of music making itself. Each artist had his or her own approach to the craft.

CL: "I had a recording session yesterday. I worked on introductions, on improvisations, learning the melody and chord progression of the song, and worked with a metronome. If I'm playing something more complex, I'll break it into sections. I just may work with eight bars or less, then another section, and put them together. Then I'll be able to play through the whole piece, while working on timing, intonation, phrasing, understanding the chord progression, and rhythms. I want to be able to find that pocket. A pocket is a groove—the place where everybody comes together, understanding where the feel of the song should be."

RZ: "I don't like to leave things unfinished. Whenever I rehearse, I over-rehearse. I want to know that I know everything. A lot of musicians are naturals and have innate talent. I write things down a lot to commit them to memory."

SR: "I like to get things done. With composition, I always like to start with sketches, not unlike an artist when they paint a picture. I experiment with different things. I feel like I have to get into a groove with my work. If I'm not feeling it, I'm not going to force it. The quality of work suffers. You have to balance work done quickly with getting work done well. In the music industry, it's a tightrope to walk. If you have a deadline for a project, you want it to sound good. You can't rush the creative process, but you've got to move. It's a balance you have to strike. That's why I like to sketch out ideas quickly. What you like one day you might hate the next and vice versa. Never throw anything away."

PZ: If I'm composing something, I have usually a concept of the piece in my mind and then I improvise to try to find the notes that I'm hearing in my head. . . . It's a more intuitive process than an intellectual one. The intellectual process begins when writing it down. Sometimes things occur to you when you're writing it down."

SL: "My approach used to be that I'm responsible for songs on a Sunday. . . . Now, the way that I approach what happens is 'Lord how can I bless you this week?' . . . I listen to Him while looking through songs. I believe you can recognize His voice. He lives in us and there's this connection. We start listening to His prompting in our lives. So when I ask, I'm always in this place of listening. What would come alongside of this message that would bring You glory? . . . So I rest in listening. It takes the pressure off."

CB: "My approach that works for me and keeps me happy is that you never know who's going to be in the audience or who needs good music that day. So rather than getting into a lazy state of playing, every time I put the horn to my face I want it to be the best it can be. That keeps me fresh."

Motivation

Describe what drives your motivation as a music professional.

Music makers were motivated primarily by their love of music. Beyond the simple career satisfaction that may be found in other fields, the love expressed in music was unabashedly romantic. Some described it in personified terms. Many wanted to share or pass down that love and the knowledge they'd picked up over the years. Money was a grudging motivator for some, but what hooked them into this field and kept them there were the indescribable and addictive qualities of playing with sound. Whether or not you have a background in music, it's challenging to read the responses to this question without feeling inspired.

Love was a strong motivator among music makers for their lifelong involvement with music. This was not merely a vocation to them; it was a deep relationship—one to be enjoyed and shared.

> **SW:** "The love of it. It's like you're in love with somebody, you can't get enough of it. You keep going back for more. I always crave the sound. When I wake up, that's the sound I want to hear—my piano. It's intoxicating."
>
> **RB:** "It goes back to I'm doing what I love, what I'm supposed to be doing, and making the world a better place. I am contributing in my own way to understanding each other."
>
> **AP:** "I love music. I like to play more than I like to listen. When you play, you get more out of music. I want to get others into music because it's more fun to play with others. I want to give others the opportunity to experience one of the real joys of life—playing music."
>
> **MS:** "Enjoyment of music. How fulfilling it is to share something I love with people who love it as much as I do and see their passion for it beginning or continuing. Their music world is small, like they're looking through a keyhole, and I'm opening the door so they can see more."
>
> **SL:** "I love it. I still love being able to make music. I still love being able to experience the emotions of it and I think, as a professional, one of the things I love to do is to mentor younger people in it. One of the things that drives me is for others to catch what I'm experiencing. . . . To be able to pour into these kids so they're understanding and respecting music, that really drives me. I think I get

more joy from that than anything else, being able to pass on to the next generation."

Pride and fulfillment in workmanship was another great motivator. Like a master carpenter, music makers hone their craft and offer it up to others. Being the best they could be at their endeavor was extremely important.

CM: "I feel like I'm very motivated intrinsically. I want to do the best I know I can do. If what I'm doing is not up to my standards, then I feel I didn't do a good job. I don't care about others' standards. It has to be up to my standards. I guess you could call that self-motivation."

CB: "Before the Army, my dream job was to be a French horn player in the Metropolitan Opera. My military dream job would be to play in one of the DC bands. I want to play surrounded by the best of the best, and that's my motivation."

CL: "Being the best I can and loving it so much. I am respectful of the music and am grateful to be a musician. Because of that, I want to be the best I can be. That doesn't mean perfection because that's never going to happen. It's a lifelong pursuit, a work in progress."

RZ: "Pride in your work. Some people think music is just having a good time and jamming with friends, but it's much more. It takes a very long time to be adept at it. You're motivated by having pride in your work and by knowing you're good at what you do. You deserve to be the guy in that band and be on that stage because you put in the time. Music has given a lot to me, so I feel that I owe it to give that same thing back to somebody else."

MM: "I think that there's a desire to want to be the best person that I can be. I want to use the gifts that I have to the best of my ability. I want to share the gifts that I've been given with as many people as I can. In any stage in life, singing as a teenager to currently, part of that motivation is sharing the gifts God gave me and doing my absolute best."

SR: "This is pretty universal, but a hard day's work—the sense that you've accomplished something. There's nothing more satisfying than listening to your own work. I wrote that. It's pretty damned good. I'm proud of that. That'll keep me going. Another motivator is imparting my knowledge to kids. I like to talk. For a living, I'm talking and people are actually listening. Sometimes."

JG: "It's too much part of me. If I'm going to do it, it needs to be at maximum capacity. It's an important part of our humanity and so needs to continue to exist. And it needs to continue to exist with individual voices like my own who are not cookie cutter, who are able to pull it together in a way that includes the people it's being shared with—students, audiences, colleagues, whoever."

TJ: "Ambition is another motivator. I grew up listening to the CDs of the great conductors and I said I wanted to do that. When I was younger, I was

motivated by the need to be the next great thing, but that's gone by the wayside. I have sought internal fulfillment rather than external adulation."

Many respondents were motivated by the sense of personal fulfillment that music offers. That includes how others receive their work. Motivation could also involve music as a conduit to a deeper understanding of oneself and the universe.

BF: "Reactions. If I get good positive reactions, it keeps me going. If I get that positive feedback, it makes me feel much better than if I don't get anything."

KP: "My motivation was first enjoying something that I didn't understand. Why does Mozart or this particular chord progression make me feel the way I do? I didn't want people to see Kevin perform a role; I wanted them to see me create that role anew. While the notes, rhythms, words do come from somewhere else, combining that into my person inherently creates a new being. For me it is not an interpretation but it is a birth of an entity that is added to the universe. I am aware that sounds interesting/confusing, but man is confusing."

DP: "For me, it's the music itself. It's never ending what you can really know about it and that's really behind everything I do. I'm trying to get deeper into it and learn more. All of this discovery hopefully results in my being able to better express myself musically, which I hope, results in better communication with the audience."

CR: "Musical inspiration, creativity, following God's will, and fulfilling my life's purpose inspire me. Financial motivation is probably last."

Some music makers saw their craft as a way to make a difference in the world and in the lives of other people.

KA: "I want to make a difference. I want to inspire the lives of young people and people around me to have a good time and enjoy themselves or change the way they think about things."

HS: "I get a lot of satisfaction out of playing. If I'm playing at a retirement home, most people are sixty-five and up, and they're ill, so you may want to play something they'll remember. They may have memory problems. My job is to play as much of the music that they remember from when they were younger. If it stimulates their memory, it's great. You've satisfied a niche that belongs in a health category. They're able to sing along with it. They may forget their name, who their daughter is, but they enjoy the music. They'll say, 'If you remember that song, would you play it?' You can't remember every song but you try to remember and have it at the tip of your fingers as well as in your mind."

NL: "Definitely introducing more people to music. Especially in the town I work in. I work in Bound Brook, a small town with a high minority population that has never heard classical music before and doesn't get to see classical

> instruments. I want to introduce that to them at least once in their life. Sometimes I bring in my husband's cello so they can see the instrument and pluck the strings. When I taught in middle school, I played orchestral pieces, such as Beethoven and Holst. Not everyone loved it, but a couple of the kids downloaded some of the music on their iPods. I had introduced them to something they had not experienced before and might not experience again."
>
> **TC:** "I'm motivated by the enjoyment and fulfillment that I get when I'm teaching or performing. When students make a breakthrough or when they're performing in front of their families—that's when I remember music is important work. It's good for the soul; it's good for the body. We can all use a little bit of that."

Finally, there are musicians who feel the same love and fulfillment as their other peers, but view music making in practical terms. It is a way—a very fortunate and blessed way—to pay the bills.

> **JF:** "Financial, to put food on the table. Creativity. Musical ideas drive you to want to see them come to fruition. In general, I know that I have to do this to maintain my living and the general circle of life. If I'm being blessed with the ability to play music, I better play it."
>
> **LR:** "So many different things. Right now, I hate to say this, it bothers me a little bit, but lately it's been more financial. There's still a sense of joy when I play. It still gives me a sense of great joy and excitement when I'm able to share music with my clients and friends. The project I'm working on right now is super exciting for me. I'm very grateful that I get to do this for a living and enjoy a good life with my family and my wife."
>
> **TJ:** "Well, the first thing is paying the bills. I've always loved music and I realized when I was young that I had a lot of paths open to me. Part of my drive is my mother and her success. I wanted to continue that success. It's also my own personal passion."

Stresses

Describe any stresses you experience related to your profession in music.

When asked to describe stresses related to their field, music makers offered similar concerns. The instability of a freelance career for those who did not have a full-time job in music, which was most respondents, was financially stressful. That entailed finding ways of remaining marketable and handling the business end of their career for

bookings. Some expressed concern over work/life balance. There were specific challenges associated with the music business such as the ability to have original compositions performed. Another stress was self-imposed perfectionism—seeking a level of performing that was difficult to achieve. Dealing with other people—be they other musicians, business people, parents, or nonresponsive students—was also a common stress.

Whether living with others or living alone, earning a sustainable living was a challenge. Many recognized they were drawn to a love that might leave them impoverished, or at the very least, always anxious about the next paycheck.

> **KA:** "Stresses can be a gig coming up, money, or balancing my creative identity. Some of what I do as a soloist in the music world is very different from what I do on gigs. I don't want to be pigeon holed. I wouldn't want to not get called for a standard orchestra gig because of what I do as a soloist. My parents come from the perspective that everything you do, you should be making money. I earn a good percentage of my income from teaching and general freelancing. I'm not as concerned in making money on my compositions and my own solo shows. I want to be true to myself and say what I want through my music.
>
> **RB:** "The obvious stress is money, but that would be true in any field where you are working for yourself. . . . Very often in the arts, sometimes the return is not measurable immediately and may not be measureable financially. . . . How do you measure respect?"
>
> **TC:** "In a school setting, being a nonprofit especially, it's dealing with the financial aspect, which unfortunately I have to do. I have to craft a budget and stick to it. That means not being able to staff classes as I'd like. Sometimes things I'd like to update need to be put on hold. It's stressful saying no to teachers and telling them they need to make do with what we've got now."
>
> **JF:** "First, financial. It's the fact that you look at your desk and you see all the bills that pile up and you say, 'I've got to pay these somehow.' There's never the comfort of a steady salary. . . . I make fractions of a penny every time one of my songs stream on Spotify. No one wants to pay anymore. I quote for weddings and I'm asked why it's so expensive. I will work with people and compromise, but when people treat you like garbage, I walk away."
>
> **RZ:** "Money. Definitely money. . . . The pay is not that much and not very regular. It's not like a nine-to-five job. I wonder if people will continue coming in for lessons or a gig will dry up. Money drops off in the summer when students go on vacation."
>
> **LR:** "The uncertainty of where my next gig is going to come from."

> **ES:** "It's cyclical. Sometimes I'm really busy and sometimes I'm not very busy. It can be feast or famine as far as finances."
>
> **NL:** "Trying to find a full-time job as a music teacher was another stress. Most positions were part-time. It's not like other teachers where there are four or five history or math positions. There is only one music teacher in a school. Finding a full-time job took me years and that was a big stress. People tend not to leave those positions. I was part-time for five years and I'm now entering my sixth year as full-time."
>
> **CR:** "Sometimes the stress is budget—that there's not enough budget to do what you've been asked to do well."

People working in the music field always had to think about how to make themselves marketable, not only for the next job but also for a lifelong career. Much effort went into personal promotion and networking.

> **MM:** "I'm comfortable. I have [struggled] and . . . [continue to] struggle financially at times. Financial stability takes a lot of work. In this business, it's feast or famine. The struggle is in dealing with that balance again. You have to structure your day. At times, I haven't been good at that. It requires a good marketing piece or the repetition of enough hooks on the line to keep busy. I've been in musical theater, concert work, and public speaking, and the lifestyle has been one in which I'm continually retooling, reestablishing, and remaking myself to be vital again. You have to be the next flavor; you're only as good as your last success. It's easy for people to forget you because there are so many talented people out there trying to do what you want to do."

Finding a work and life balance for performing musicians could be challenging because most gigs were nights, weekends, and holidays, which could be disruptive to home life.

> **CB:** "There's self-stress and self-frustration if something isn't going well that day. Most of the stress comes from myself. Time is also a stress. Finding the balance between work and family, music and army, staying fit and healthy, but getting in good practice hours. It's a hard balance."
>
> **DP:** "The obvious one is trying to maintain somewhat of a normal family life. I'm lucky that my wife has let me get away with this for so long. If I'm making money, that means I'm away from home. When I teach a private student I'm making money but to make good money I'm out of the house. I'm not around on weekends and not around when a lot of things are going on for 'civilians.' Especially in the summer, I really work a lot. That can cause some friction, which I completely understand. My wife has a normal day job, so the weekend is when

she is free to have fun. Unfortunately, that's when I have to work. There's just the pressure of having to try to make a living. I have no guaranteed income anywhere. If nobody calls me up in September, that's not a good thing. Fortunately, I've managed to stay busy by rarely turning down assignments."

There were certain business challenges in the music field that could be stressful to deal with including having compositions heard, being judged on appearances rather than talent, adjusting one's approach as one aged, and untuned pianos at venues.

JL: "The most prominent thing that pops into my head, and it gets me down, is how difficult it is to get anything performed. If nobody else hears it, it's like the one hand clapping or the tree that falls when nobody else is around. With a book or painting, even if you can't get a show in a gallery or get it published you can hand out prints or self-publish a book. With music, you need both a venue and performers; you need a middleman. Our society in America seems to take pride in dumbing everything down and exalting anti-intellectualism, and it's been going on since the founding of the country. It's gotten a lot dumber in the last few years." JL recently had some of his music performed. One of the vocalists was denied entrance into the United States for the performance. "This vocalist had been working on the music for a year and was extraordinary. She's from London. An immigration attorney said the issues were two-fold: terrorism and taking jobs away from Americans. I fortunately was able to get someone as a replacement."

KP: "Politics and favoritism. The 2008 financial crash affected the industry a lot. It created a morphing of what they wanted on the stage. I'm 350 pounds and the day of someone fat singing on stage is done. Today you go into a audition and when they see you weigh more than average, it's a tick against you. Operas have taken on a TV personality. It should be about performing, but instead it's about 'He looked good on stage.'"

SL: "That's changed over the years. I think it used to be that the stress was if I didn't do a good enough job playing on a project that they'd find someone else to replace me. But I've learned that would be a rare thing. I played on a song for Elton John, a title cut for a movie that he did the music for and that was fun. Then this producer had another song for Elton, a bonus cut on another project. I played it. It was called "The Blues." I did a guitar solo. It was originally a harmonica solo. When it came out, it wasn't my guitar part. I wondered what happened. I think Elton got his guitar player to do it because he's been with him for years. Sometimes you have to relinquish the fear that I'm never going to be able to do that again. I'm okay with that. We have to grow in our perspective and grow from fears. I really should not let that bother me. As a believer, I believe that Jesus will provide and give us opportunities that we could never conjure on our own. He will always give me an opportunity to do what I do. That helped me overcome my fears."

CL: "Being afraid of getting [physically] hurt so I could not be able to play. Also, the stress or anxiety of playing in front of certain audiences. You

change your approach throughout your life of what you can do. I can't play as fast as I did twenty-five years ago, but that doesn't mean that I can't be musical. Like in baseball, when you can no longer throw a fastball, you learn other pitches. As a musician, you're looking at other ways to approach the music. That's maturity."

MS: "Whenever something has to be done in a certain of amount of time, it can be stressful. For example, marching band only has one week to learn the field drill and the music. Let's say we have three days of rain, now we have a very limited amount of time for the kids to accomplish what they would have accomplished in five days. There are times of year that are more stressful because of the amount of commitments I have during the day and in the evening. It's hard to find time for answering emails, grading, getting lessons ready for the next day. There's inherent stress in performance because as much as you prepare, my band has one hundred kids and any one of them can do something strange that can throw things off. It's an exciting stress, though."

HS: "Well, I played a lot of hotel shows through the years where they wanted to bring in an entertainer and it was stressful if you had to play cold. You didn't have the chance to rehearse with the singer or performer. Mt. Freedom years ago was a big resort area. Their clientele was people from the cities who came there for part of the summer. All of the resorts would bring in acts that booked through an agency in New York City. These people would walk in a half hour before the engagement and hand you the music. But most of them didn't know anything about music, per se. They could sing but they couldn't tell you what key they sang in. They may have sung the songs in the same arrangement as Sinatra, but they didn't sing like Sinatra. But the public was happy because they recognized the songs."

As in many fields, people could be challenging to work with—due to deadlines, egos, and client expectations.

BF: "Deadlines. If we have a specific deadline, certain personality types are much harder to deal with. If they're amazingly detailed and you're dealing with deadlines, it's one of the most stressful things you can think of. You can never finish the project. Everything you do could be better, so the process never ends. You keep going and going. I was working on a guitar track with a guy. We got together three times a week to work on one guitar track of a thirty-six track song for three years, eight hours each day. What he wanted was absolutely impossible. Everything was great when we were recording. Then I'd give the recording to him and he'd come back with errors that needed to be corrected and changed."

JG: "Stresses can come from colleagues who don't follow through in ways that you may anticipate—egos that get in the way of what's supposed to be not about themselves. Sometimes, stresses come from the college kids who have not yet discovered a true willingness to learn and how to manage time. My attitude toward my college teaching is that students are learning life skills that

they probably should have learned earlier so we have to make up for that and teach them how to learn. If they are not willing to do their part in that process, that can create a certain kind of stress."

SR: "Deadlines. There are stresses working with directors and producers of movies or games. They're the client. They're hiring you to do a job. They don't know your language. You don't know theirs. You have to find a middle ground. You have to communicate to them in their language and sometimes things get lost in translation. The director is in charge of moving pieces and usually the score is the last part that's developed. You start giving the director treatments of the music. He'll say, 'I don't know what I don't like about it, but change it.' It winds up getting to a point where I do something wrong that's easily fixable on purpose so the director has something to fix. My teacher taught me that. I make it too loud on purpose, then fix it. And there's the frustration of having to wear all these hats—composer, mixer, engineer, sound guy for a project, all germane to scoring on small independent movies. On the teaching end of it, frustration is mostly with the parents. Parents feel entitled. They have no respect for process. People think teaching is an event when it's a process. Kids quit because the parents won't enforce practice. Some kids don't show up for practice. Sometimes being a parents means you're not always going to be popular."

AP: "Time pressure. This needs to be done, the customer's waiting. You've got the job to do to fix the instrument and you've got to do it quickly; the customer is upstairs waiting. There's no downtime in between instruments you're fixing. You have to work efficiently and constantly to keep things going. Playing, you've got to play at the right time at the right pitch. Everyone is listening to you. They can tell if you're playing correctly. When other people are bringing their stress to their music, it's very stressful."

JF: ". . . [D]ealing with difficult people who see things differently than you. Whether it be someone who is egotistical and thinks they're God's gift to music, or people who control you as no more than an asset."

RZ: "Occasionally band mates can be pains in the asses but everybody has people they work with that they don't get along with."

Sometimes music makers created their own stress with unattainable self-imposed expectations. Some had developed coping skills and others are still working on them.

CM: "There's not necessarily a lot of stress from my shop point of view. If something goes wrong with a ceremony, I can adjust fire and make it all work. I'm very stressed out about my own playing. I want it to be representative of who I am as a player. I'm stressed out over my own performance. So when I go to a mission, I shouldn't be stressed out but I always am."

SW: "There's (sic) a lot of stresses that are self-inflicted. I'm a perfectionist. I tend to work so hard to try to achieve the unattainable. That stress comes from within. And I feel responsible for my audience. I'm the guy who delivers what the composers intended. If I fail to do that, no one is going to hear what's supposed to be heard."

> **PZ:** "Performance anxiety, that tension one experiences before a concert. If you're presenting a new composition, is anyone going to like it? Whenever I've had students in a competition, feeling nervous for them can be very stressful. I think the teacher feels even more stressed out than even the student does. I also stress about if I'm giving the right guidance to the student."

Superstitions

Are there any superstitions related to music?

To many, music has an almost mystical quality—perhaps because of its ability to communicate so deeply on a nonverbal level. Music scholar Ellen Dissanayake has observed:

> Music still remains associated with the supernatural in religious activity, and many lovers of music attest to feeling "transformed" by certain musical experience as well as bonded to the emotional associations that these evoke and represent.[94]

If the audience perceives something otherworldly going on, then do the music makers who are creating this experience also have their superstitions? To explore this, they were asked if there were any superstitions associated with the music field. There were mixed reactions. Sixty-one percent (16) of respondents did not believe in superstitions. However, the remaining thirty-nine percent (10) did and shared them.

Most superstitions were related to the theater. Here are some.

> **TC:** "As a performer, I'll never say 'good luck' to someone before they go on stage. You want to say 'break a leg.' In a theater, you're never supposed to have all the lights out so it's dark. A lot of places have one little light that stays on all the time. You never want the stage to be completely dark."
>
> **CM:** "You don't want to say 'good luck' before a performance; you want to say 'break a leg,' like in the theater. Also, it's said that if you have a bad

[94] Ellen Dissanayake, "Ritual and Ritualization: Musical Means of Conveying and Shaping Emotion in Humans and Other Animals," ed. Steven Brown and Ulrich Voglsten, *Music and Manipulation: On the Social Uses and Social Control of Music* (Oxford: Berghahn Books, 2006). 16.

rehearsal, the performance is going to be good." Asked what a good rehearsal meant, CM laughed and said "also a good performance."

SR: "One thing that a lot of people say, if you have a bad dress rehearsal, the concert goes very well. I'm so stressed that I don't really think about that. The adrenaline kicks in during a concert and I know I better get my act together to achieve great things. It's like a mom who saves a kid from underneath a car by lifting it. We're saving an audience from a bad concert by lifting them up with great music."

KP: "There are a lot of superstitions revolving around negatives. You are never permitted to say the name Macbeth on stage unless you're performing in *Macbeth*. It's always referred to as 'That Scottish Play.' I saw this firsthand. I believe it. I was doing *Jekyll & Hyde* somewhere in New Jersey. A director who was a friend of mine said Macbeth on stage to taunt us. The next day he got arrested. Also, never say, 'Good luck,' say 'break a leg.' French performers say 'Toi Toi Toi' to chase the bad spirits away."

Some superstitions were related to personal or group behaviors prior to a performance.

CB: "I know musicians that are extremely superstitious. I have a little bit when it comes to auditions. I have a set routine, so that's the closest thing to a personal superstition. If I'm in a high-stakes audition situation and I don't get to do my routine, I think that has the potential to throw me off my game. My audition routine is that I warm up for about four hours before I have to play. I don't drink coffee. I like getting a hot chocolate; it's warmth in my throat, but it's also sugar so I don't feel drowsy or amped up like caffeine jitters. An hour before I have to play, I like being in the warm-up room area and then twenty to thirty minutes before the audition, I re-warm up. Then I go in and play. I had a teacher who would buy a new suit for an important audition. For me, it's a new pair of really nice underwear."

MS: "I may have some self-imposed superstitions. When I am performing at a concert, I don't carry my scores to the stand, a student always does it for me. I conduct with one baton for rehearsals and a different one for concerts."

JF: "The only thing I can think of may be more practical than superstitious. In my battle with OCD, I try and do my very best to clean my hands with hand sanitizer when working with one of my instruments. I want to make sure I don't get sick and preserve my instrument. I want to prevent having to take it into the shop."

And there were superstitions outside of the theater environment that had to do with numbers.

RZ: "For famous musicians, there's the 27 Club—they tend to die at the age of 27. Brian Jones, Jimi Hendrix, Janis Joplin, and Jim Morrison all died that

age. So did Kurt Cobain. So there's a superstition that famous musicians tend to die at 27." Although RZ just turned 27, he's not concerned. "I'm not famous so I'm alright."

LR: "I have my own set of superstitions. I am very connected to numbers so I tend to use numbers that are significant to me, even when I'm balancing out levels in a song, I'll use a lot of sevens, threes, fours, and elevens. If an audio setting is -10.4 or 11.1, I'll choose 11.1. It's kind of silly really. In inputs, I always use input seven when I'm recording a vocal. It's just my own idiosyncrasies."

Rituals/Celebrations

Does music offer any unique rituals or celebrations?

Some music makers interpreted this in a sweeping societal sense, while others cited instances in their own lives.

Pondering the question in a more academic regard, some music makers theorized on the beginnings of music, its history in Western civilization, and musical traditions.

TJ: "Of course. Music was originally conceived as communication such as drumming call and response. A concert is a unique musical event and music is always a celebration. It may not be a celebration of a happy thing but it is always celebrating something. In the soul or nature or the way the human skull/body is built, humans are made to sing. I think music, more than anything, brings groups of people together to create something they could not create by themselves."

SR: "The history of Western music is really established on cultural and celebratory music. It was primarily religious. It was not until the Renaissance that music delved more into the secular for royal courts and special occasions. With Mozart, classical music was for the sake of music. As you delve into Romantic music, it's more programmatic and feeling oriented. In Indonesia, there's a style of music called gamelan music. There's no sheet music. It's percussion instruments and it is used for meditation, relaxation, and is very hypnotic in a lot of ways. It's passed down through the generations. The act of learning the music from an elder is what makes it a more tightknit, personal experience. I feel nowadays music is a ritualistic personal experience for everyone. People study, do yoga, and meditate to music."

RB: "All music is ritual and celebration." In a concert hall, the "way orchestra members dress, the way you sit, is all part of the ritual. The orchestra sits, the concertmaster comes out, the conductor comes out, and the orchestra stands. Probably music originated as ritual, hunter gathering, singing to the great gods, putting buffalo skins on and dancing, painting on the cave walls. . . . I can't think of a single religion on earth

that doesn't have music as a part of it. Theologians have often debated that some people come to service only because of the music."

In reflecting on music ritual and celebration in their own lives, a common example was celebrating at the end of a performance or project, or simply savoring the sense of accomplishment in a job well done.

> **CL:** "It's kind of a celebration when it all comes together, you have a good gig, and the band feels good—even a solo gig where you feel good about your playing. There's a sense of accomplishment. I've played alright tonight. I put the practice in and it paid off."
>
> **CM:** "Other than getting a beer afterwards, I don't think so. There were rituals and celebrations when we were in high school, but that was because we couldn't go out and get beer. Instead, we went to a diner. Spending more time together is one of the things that's really great about music. Even if things go badly, the only way to make it better is to spend more time together."
>
> **CR:** "Yes. At the end of a project is always a time to celebrate. Sometimes there's (sic) parties, depending upon how big the project is, such as screenings or listening parties. If I'm composing for an event, like a half-time show, attending that show is a woo-hoo moment."
>
> **LR:** "I don't know how unique it is, but whenever a song is complete or a project, I have listening parties. I like to try to do anything I can to bring community together and music is a big part of that in my life."
>
> **MS:** "I don't know if music inherently does, but I think there's a sense of accomplishment, and the joy and pride you have after a concert. Specific to people who perform in a concert is a unique celebration, a ritual of sorts. I've created a ritual where before the last band concert of the year, I let all the underclassmen go on stage first and I keep the seniors with me in the hallway. I spend time talking to them alone, thanking them for all their hard work, and encouraging them to stay in touch and keep music in their lives somehow. Tuning is a ritual of sorts. You have to tune before any live performance."
>
> **RZ:** "Most of it is ritual and akin to religious practice and relationships. When I wake up every day, I spend an hour and a half practicing, going over the same things, as if in church reading scripture. When you show your music to other people, it's a celebration of what you've been working on in private."

Some music makers considered ritual and celebration a part of their job. When milestones occurred, they were there to supply the musical score. Others felt that music itself was a celebration.

> **CB:** "My job now is all about ceremonies. We're playing music for specific military ceremonies. A marine said this very well: 'If you are in

command and you have a change of command, retirement, or a funeral, if you don't have a live band there it's a bad omen and you shouldn't do it that day.' Growing up, for my first gig, I played with a klezmer [Jewish dance band], and we would play traditional dance music for evening services and bar/bat mitzvahs as well as the Jewish holidays."

JF: "I would say regarding rituals, one of the jobs I did for a while was music liturgy in church. It was a big step for me. He who plays in church prays twice. With regards to celebration, any time you have a benchmark, there's a reason to celebrate. Every time I release an album or get a gig I didn't think I would get, like playing in New York City—it's not a cause to have a champagne shower, but you take a step back to appreciate it and thank others for how they helped you along the way."

SL: "One of the best ways we could ever express celebration is in music. I feel like I can express celebration in music more than in any other way. It doesn't have to be Christian music. You can hear celebration in so many of the artists. People appreciate a performance, they celebrate that."

HS: "When you talk about weddings, if you do a Jewish wedding and it's a traditional Jewish wedding, you have to go along with the ceremony. If the ceremony requires certain music, you have to play it, that's your job. Every religion has unique things, particularly people trying to maintain an orthodox approach. I played one wedding in Mt. Freedom years ago. The hotel booked me to play the wedding and the reception. I never met the couple until the instant before the wedding. Their attitude was I don't care what you play. The rabbi could care less because it's not his wedding. You decide what you think it should be. For the wedding dance, they asked for something idiotic. They asked for a square dance. It's a big wedding with two hundred people. They said, 'We met at a square dance years ago and that's what we want.' You never know. That's a very unusual circumstance. They danced and everyone just sat there."

ES: "Yes. I have a ministry so I can marry people. I can be the musician at the wedding and reception. I also facilitate earth-based celebrations such as the full moon, equinox, and solstice."

DP: "Performing live or in a recording studio, the act of playing music itself is a celebration. The whole thing is a celebration. Usually when a gig or recording session is over, musicians feel a sense of accomplishment and camaraderie. So I think the act of performance is a celebration."

For some, ritual had to do with their own personal behavior or how musicians behaved in groups.

KA: "The ability to be in a room by yourself and focus on something is definitely a ritual that some people either love or hate. Because of our necessity to practice for many years, musicians are naturally introverts. We are self-starters. We don't need a boss. We just do it."

SW: "I do have rituals. I have two bananas before I perform. The potassium helps. It calms you down."

PZ: "I love to play chamber music or music with an orchestra because of the camaraderie you feel with a singer or orchestra. It feels like a celebration because it's a community effort. I love ensemble playing."

TC: "The music world is very small. Everyone knows everybody. Certain comments in certain conversations will cause everyone to burst into song. It just happened to me recently. Someone will say something that's a line from a famous show like Figaro and everyone will sing the song from that line. It's something that builds camaraderie. We're all part of the same tribe that understands this stuff."

JG: "Absolutely. The structure of a concert has a ritual to it with the expectation of a certain kind of fulfillment at the end. There should not be anything status quo about performing or being in the audience at a concert. When that experience has been gone through and it does actually work, there's cause for celebration. For the performer, if it's a project that you've been developing over years and putting into your body and your mind and your ear, there's also that sense of building and often afterwards relief and a bit of a mourning period. You've been living with this thing for so long and it's reached its fruition. There are all sorts of cycles to being a musician that aren't apparent to those outside similar processes."

NL: "Absolutely. Ritual wise, when you're in the ensemble, there's a ritual of the tuning note. It starts with the oboe, then woodwinds, and brass. Everyone stands when the conductor comes out and the conductor shakes the first violin's hand. After a performance the whole ensemble goes out to eat."

AP: "There are things associated with a solo recital and performance. At the end of a classical concert, the soloist receives flowers and has to have extra music ready for an encore. Oftentimes, after the concert and during intermission, the audience will hope that you will come out and talk to them. They love your music; they want to get to know you."

Classifications

Would you describe music as a culture, belief system, language, or philosophy?

Respondents were allowed to choose one or more of these options. Eleven (42 percent) chose all four. The response breakdown is shown in Table 3. Most respondents answered that music is a language, following by a tie between culture and philosophy. A large minority (46 percent) saw music as a belief system. Perhaps most chose language because many musicians characterized themselves as introverts who communicated and made friends through their work in music. It also overcame language barriers when they

worked with non-English-speaking musicians and sometimes substituted or surpassed spoken language.

> **SR:** "It has to be a combination. Music started out, in my view, as sounds occurring naturally in nature. Every space has acoustics. Every space has a sound that reverberates in a certain key. Every hollowed-out item has a musical attachment to it in the form of pitch. I feel that's how a lot of ancient musical instruments were created. People started mimicking what they heard in nature as a way to tell a story to their brethren. The birth of humanity really was the birth of organized sound. As we evolved and advanced, we started studying these sounds a little more closely. Organized sound started turning into music. It's still evolving today."
>
> **MM:** "We live in a world of vibration. Everything is vibration. Music creates vibration. At some point we all realize that. Most musicians get that!"

Table 3: Music—Culture, Belief System, Language, or Philosophy? (N=26)			
Culture	Belief System	Language	Philosophy
65% (17)	46% (12)	85% (22)	65% (17)

Music as Culture

Alan Merriam has observed that "musicians may be set apart as a class and may form associations based on their mutual skills within the society."[95] As such, they may form their own unique viewpoints about music. When considering music as a culture, respondents discussed it as a bridge to cross-cultural understanding, a product/reflection of culture, and a culture in itself with its own humor and unspoken understandings.

> **CB:** "A lot of people call music the universal language, but I think it's a universal culture, in that it's spreading the culture of whatever music you're playing to another culture. When I deployed to Iraq with the band I'm in now, we had some nice moments performing British or American ceremony music and we also performed some Iraqi pop songs and Iraqi ceremonial songs. That was a really nice bridge. It helped build relations while we were over there between United States and Iraqi military. We weren't speaking the same language, or even the same musical language, but we were bringing those two cultures together in a really unique way."
>
> **AP:** "It can reflect culture and this reflection makes music culture too."

[95] Merriam, *The Anthropology of Music*, 60.

SW: "From different cultures inevitably there will be different music. You experience different cultures in music. You hear these nuances in the music and you can hear the culture, the people."

MS: "If what a culture is, is a group of people who experience the same things and are striving for the same goal and willingly participate in those activities, then music is a culture. When I think of music as being a culture, I'm thinking of it as a genre. There's definitely a different culture to being a jazz musician versus a classical musician versus a country musician."

TC: "There are different types of cultures within music. Someone who knows musical theater, I wouldn't assume they are familiar with Western classical music. So I'd say there are little subcultures under the umbrella of music."

MM: "Specific types of music are definitely a culture. We witness that on a daily basis in the rap world, the hip-hop scene, Broadway, opera, and jazz, to name a few."

DP: "As a culture, musicians have a certain way of relating to each other, an inside code we use to communicate with each other."

LR: "Music has so much to do with every culture. It tells their hardships and emotions. There's also a music culture in every town or community, like my little town of St. Augustine. There tends to be a vibe because it's so energetic in nature. A certain area in cities will have a certain sound."

CL: "Music is a powerful force. Look at how important music is in American culture. Back in communist countries, American music was important to them as a symbol of freedom."

TJ: "Music and arts define what a civilization did and what they achieved."

PZ: "Western music with its origin in Europe, that's definitely a cultural thing."

Music as Belief System

Isabel Laack, a scholar in the musicology of religion, has reflected, "One finds relationships between sound and music with religion everywhere once one has begun looking. Therefore, it is surprising that these phenomena have been studied only marginally to date."[96]

[96] Isabel Laack, "Sound, Music and Religion: A Preliminary Cartography of a Transdisciplinary Research Field," *Method and Theory in the Study of Religion* 27 (2015): 221, https://doi.org/10.1163/15700682-12341339.

In this study, respondents viewing music as a belief system saw it as a conduit to spirituality, a form of religious service, an indispensible adjunct to the scripture of religions, and a path of salvation.

> **JG:** "It can have the same impact as what you would go to a religious service for. There is a certain specialness or holiness to it. It can take you to that other place to which you need taking. It can feed the state of mind that needs feeding. It can give you release and empathy."
>
> **RZ:** "There's a strong spirituality to it. I was raised Catholic, and while I don't subscribe to organized religion, I believe in a higher power. The only thing that makes me feel closer to a sense of god or a higher power is music. Whether I'm particularly adept at it or not, it's my sense of purpose, my reason for being. So I feel a certain sense of obligation to respect that and do what I'm here to do. When I write songs, I don't really know how it happens, I'll just think and it begins happening. I can't really explain that. For me, that mirrors religious experience. I've never found that in anything else."
>
> **TJ:** "It has also been a part of every belief system, all of which use music in worship."
>
> **LR:** "They say that at the right hand of any spiritual leader, and this is true in history, is always their minister of music. Whether it be Christianity or Hinduism, there's a certain music that sets the tone for the teacher, pastor, or guru. The music is just as important as words. It moves you even more. Sound penetrates your body in a completely different way and it's all molecular."
>
> **PZ:** "For me, music has literally saved my life. I think that if I hadn't discovered it at age sixteen, I might have gone down a dangerous path my life. It gave me something to believe in, something that is very real. When I hear a Beethoven sonata, I hear a monument to the nobility of the human spirit. When I compose a piece, I try to describe my inner life through my music. It is definitely something that has given me meaning."

Music as Language

Merriam considers communication one of the main functions of music.

> In the song texts it [music] employs, it communicates direct information to those who understand the language in which it is couched. It conveys emotion, or something similar to emotion, to those who understand its idiom. The fact that music is shared as a human activity by all peoples may mean that it communicates a certain limited understanding simply by its existence.[97]

[97] Merriam, *The Anthropology of Music*, 223.

Most respondents chose language as a descriptor for music. While expressed in a number of different ways, what music makers said could be distilled to this: Music is a universal way of communicating without words. That perception of music as its own unspoken mode of communication may be why most of the participants chose to describe it as a language. It was seen as an extension of nature that transcended written or spoken words. Instead, it bonded people on a deep emotional and spiritual level that surpassed the more shallow reaches of written language and mental rationalizations. It offered an intrinsic truth that can be elusive in intellectual exchanges.

Some saw the language of music as originating in nature and eventually evolving to a science.

> **TJ:** "Music is a language. It might be the oldest language because birds sing and they sing scales. When my dog Thor barks, he sings in high G sharp. Some people used to call music the universal language."
>
> **RB:** "In every culture, music seems to start where words stop. You can express certain emotions in music for which there are no words. All of music is actually mathematics. Prior to the late sixteenth century, music was considered mathematics and science. It was only after that, that it was taken out of the realm of science and put into artistic expression. It's not a mistake that the first name associated with music was Pythagoras. In the end, all music is the frequency of vibrations. The faster the vibrations, the higher the pitch."

Others viewed the language of music as a means of cross-cultural communication.

> **TC:** "There's music all over the world. It literally is a language because of how we organize and read music. That's why people in Asia or anywhere in the world can learn the music that we play here. It comes down to math—counting lines and spaces. Music tells a story and on an emotional level it speaks to people."
>
> **BF:** "I've . . . recorded musicians throughout the world who couldn't communicate in English. Those are always fun. You just have to watch and listen. Not difficult at all. I've worked with Bollywood artists from India. The doctor couldn't stay at the sessions because he had to go to work and left me with his wife and friends who didn't speak English. We all understood music and that's how we were able to communicate. It got very interesting."
>
> **JF:** "It's not a language but it's multiple languages. I believe that the different types of music that you hear throughout different cultures speak in

different ways much like English, French, and Spanish—they're all different and they may have similarities. You still have the ability to communicate with them."

SL: "There are some things that I can best communicate in music—a sense of celebration, sadness, or contemplation. How can someone communicate musically with one another? It is a language. Musical language supersedes many of our languages. If I don't know Spanish, I can't speak to someone who speaks Spanish. But if I pick up a guitar, they instantly understand the music I'm playing. They can understand the mood. It's a universal language. People who do not even play a musical instrument can receive and understand something musically."

CR: "I believe that it is a communication device that speaks to the heart where verbal or written words alone cannot. I believe it transcends language barriers of the spoken native tongue."

Some respondents interpreted the various types of music as differing languages in and of themselves.

CL: "When you play jazz, you're playing the type of language that's appropriate to jazz. Someone from another culture could understand it's the language of . . . jazz and yet not speak your language."

JG: "It's many different languages. The language of eighteenth century music has things in common with twenty-first century music in the same way that Italian and Russian have things in common because they use sentences and grammatical structure, but they may not be the same."

Some music makers saw their craft as a language of its own that had its own grammar and had to be learned in order to compose or perform.

DP: It's definitely a language. We train to be able to speak the language fluently."

KP: "You have to understand the language of composition to make something sound good."

SR: "I teach all my students how to write music. If you know how to read and learn and communicate, you should learn to write as well."

MS: "Music is the only language that everyone can relate to on some level regardless of age, ethnicity, location, or skill level. So it's a language we all understand. But what's unique about it is that we all understand it in different ways. Musical notation is universal, so that aspect of it is language. Every musician reads the exact same way."

PZ: "I definitely feel that music is a language. The workings of it are similar to the workings of spoken language. There's a music grammar, there's phrasing. Instrumental music that is not sung, speaks. The metaphor for sonata form is that of rhetoric with statements, arguments, and defense. It's all done through song. Exactly what the statement is, is open to interpretation. My other favorite thing is the idea that if you could put something into words, then there

would be no need for music. Music cannot be described in words and yet it is its own language."

LR: "Music is its own language. It portrays emotion, sadness, happiness, hate, anger—all of these can be expressed without ever understanding a word because of the relationship of the notes or their dynamics. They can be loud, soft, swelling, and there are so many types of instruments, with electronic music at our fingertips as well. It's a language all its own."

NL: "I have this quote on my teacher web page. 'Music is a language that the whole world speaks.' It does act as a language. It can easily convey emotion. It can tell you when it's happy, when it's sad. "The Flight of the Bumblebee" tells you the story of a bumblebee flying around, so I think it's a language."

Music as Philosophy

Peter Kivy, who studied and wrote about the philosophy of music, noted "Philosophers since Plato, at least *some* philosophers, have from time to time seen music as an appropriate object of philosophical scrutiny."[98] Many music makers in this study agreed.

Some respondents saw music as a way to help others, promote humanism, and bring people together.

CL: "The philosophical aspect is where the music can take you or take the audience to another place. It can be spiritual. You're creating an environment. It can be a positive or negative environment, but it is something you as a musician can create. There's music therapy where you're approaching it from a place of helping others to overcome their physical or emotional pain."

JG: "I think music is probably a subset of humanism. It's a humanistic expression, and when in us, helps maintain our humanism in the world. Music is a basis of life. Even if it's not something that you make a living at, if you accept it, it creates tolerance, understanding, outlet, so it's something to live by in this capacity as well."

TJ: "Music allows the philosophy of the individual to come out into a more public forum. It's something that brings people together."

DP: "The philosophy would be that music is something that is positive that brings people together. There's a human interaction there that's central to music."

KP: "Music to me is a philosophy because it bridges my generation back to my fore-, fore-, forefathers many years ago. Why did the Greeks do it this way?

[98] Peter Kivy, "On the Recent Remarriage of Music to Philosophy," *The Journal of Aesthetics and Art Criticism* 75, no. 4 (2017): 429.

Why did the Romans do it this way? We can see how music can enhance one's belief in god. A philosophy of ages."

MM: "This world keeps us so busy 'doing' that we forget that we are human, 'beings.' Music sends out vibrations and we are affected positively, negatively or neutrally by it whether we realize it, or comprehend it, or not."

Others felt music offered a sense of spirituality or provided them with meaning in life.

TC: "It's a practice. Some people do yoga, Pilates, or meditate. Like music, they require practice, if you want to be good at it. I literally feel better when I practice my singing. My head is clear; I feel ready to tackle the day. It's a philosophy of how to live."

LR: In terms of philosophy, you tend to find more musicians, because of the nature of music, being a conduit from the divine or inspiration, whether their lyrics reflect that or not. It's a feeling people have when writing or performing music."

ES: "My studies in metaphysics have given me the language of New Thought philosophy. This philosophy is taught through my original compositions, which I perform as part of my act. New Thought philosophy is based on immutable universal laws and truth teachings. It gives tools to teach a person how to think and be in empowering ways. It includes the idea that our mental states are carried forward into manifestation and become our experience in daily living."

SW: "As philosophy, you don't play music just by moving your fingers and playing keys; you have to understand the meaning. It's like finding the meaning of life through music. I feel like I'm getting closer every time I play. I never quite get there, but I feel a little closer. That's why practice is so important. It's like a story, but in sound. You have to find the right color in sound to get the essence of the story and find the meaning of it—especially with German composers like Beethoven, Schumann, or Brahms. It may look simple on paper, but when you play it, you have to analyze it and think about why and how the music was written. It's very, very profound. It's like finding the meaning of life. Maybe that's why it gives me the drive. I need to find out the why of my existence."

PZ: "It is a philosophy because music is the thing that brought meaning to my life and that's what philosophy can do."

One group interpreted music as a philosophy in and of itself.

RB: "A composer perceives the emotional philosophical content of a musical piece. The whole idea of philosophy is part of it. There is a sense of a beginning, a journey, and a conclusion. How one approaches the journey and conclusion that one comes to at the end of a piece is philosophical."

SR: "Tibetan throat singers use harmonics to produce sound. The fundamental cores of music, how sound works in our natural world, and how we

> extract from that to create music is a process that can never be manufactured. Someone has to have an inherent understanding of how that works. It's like transforming black and white into beautiful colors. Music is not abstract, it's concrete—a measure of frequency and amplitude of different sounds."
>
> **MS:** "In terms of philosophy, I would like to think everyone pursues music for the same reasons. For example, pleasure, enjoyment satisfaction. But I think there are some people who pursue music for relaxation or for fame, so I'm not sure if I would call it philosophy, or perhaps there are different philosophies."

Ethics

What ethical challenges have you faced in your work in music?

Patrick Hess, a music artist and entertainment manager recently mused about the moral relativism of the music business in *HuffPost*.

> When things aren't happening as we hope or in the time we hope, we tend to fall upon comforting statements like "We can sleep at night" or "Even if your music has influenced or helped just one person so far, it's been worth it." As righteous as those statements sound, it still leaves room for internal irritation because we see the next guy or girl showing up on radio or a big tour and we're left to wonder what they did to get there.[99]

When asked if they had ever encountered ethical challenges, respondents interpreted this as either involving personal conduct of the musician or the conduct of others toward the musician.

One facet of personal conduct included refusing work that did not meet up with their individual ethical standards.

> **SL:** "Sometimes for me I'll have to say no to a project if I feel it goes against a conviction that I have. A couple of times I said yes to a project and once I understood more of what it was about, I wish I'd said no to it. I want to live a life that honors the Lord, so that's going to be the plumb line for me. That dictates what I would or wouldn't do."
>
> **CR:** "I've been asked to record on projects that are not based on things I believe to be true. If the subject matter or lyrics aren't something I believe in, I just pass on it."

---

[99] Patrick Hess, "Does Morality Exist in the Music Business?," *The HuffPost* (September 8 2014): 7. https://www.huffingtonpost.com/patrick-hess/does-morality-exist-in-th_b_5571188.html.

DP: "I don't know if this is an ethical challenge but I think that everyone has to make a living. Sometimes you end up doing things you may not feel right about because you have to make a living. For instance, hypothetically, let's say I have a real problem with a certain style of music, and get a bad feeling inside when I listen to or have to play it. I get a phone call. Normally I would steer clear but it's going to pay so much money that I can't turn it down."

Another facet of personal conduct saw music as a way to support social justice issues.

PZ: "Sincerity in my composing and my musical interpretation is highly important to me. I have also used music to convey my moral beliefs in society. I've written antiwar songs, songs in support of the environment, songs that express the tolerance of humanity and of conflicting religions."

KA: "My most recent project is music inspired by politics. I actually have my first performance of this music on Tuesday. I don't know what the reaction of the audience will be. I know some people say you shouldn't mix politics and music, but today so many people are doing it in response to the election. I'm playing a piece about gun violence and another about women and sexual assault. Some pieces are obvious and some may cause people to wonder what they're about."

Finally, ethics in personal conduct extended to how musicians treated each other during auditions, rehearsals, and in work situations.

TC: "In performing, everybody knows everybody. You're trying to break in a new group of musicians versus people you know. Sometimes I feel uncomfortable if someone is asked to sing a part without auditioning any other people. Sometimes there's an audition, but they clearly are going to give the part to somebody else. They want to say they saw people. It's very cliquey and that can be complicated. Being in the in-crowd versus the out. I have to hire people. Sometimes, I don't know if I've hired the best person versus someone I know. I want to fill the spot quickly. I've hired a person just because I know they'll do an adequate job when I didn't hire someone who might be more deserving. Both of which are situations that I'm working on being better about."

MS: "The audition process is the first thing I think of. There are some music teachers who give preference to older or more experienced students instead of basing seating strictly on performance ability. So the way you handle your auditions can involve ethics because of how you chose who becomes your first chair player versus your second chair player."

RB: "I consider myself an ethical person. At rehearsals, I will never single out anyone unless they are difficult and nasty themselves. If someone is having an off night, if someone is having a problem, I let it go. I refuse to embarrass anyone. . . . I will not ask [musicians] for time not in the original

contract. And I'm careful not to make the orchestra my vehicle for success. I also try not to base decisions on who I like and don't like. I try not to make it look like I'm favoring anyone. All I care about is, can you do the job?"

AP: "When someone is not playing well, what do you tell them? You're working together and they're not playing well, what do you say to them? One of my pet peeves is when people decide to teach music who I think should not be teaching. You have to work with these people even if you don't like them. Some musicians sit next to the same people for their entire career."

JG: "At times, when I've been an administrator, I've been asked to favor certain students over others because it would be a political thing to do, which I never did and ended up losing a job for. Balancing dealings with others while maintaining high ideals, keeping a sense of fairness when politics come into play can be tricky. For instance, there were instances where my rights as a professor were impinged upon by being asked to give students higher grades than they deserved. I've always refused and sometimes that's meant that I've suffered consequences. In other instances, I was fortunate enough to have a strong union to turn to."

MS: "I made a decision recently about the way I taught a piece, the piece is called *Suite of Old American Dances*. It consists of multiple movements. One movement is titled "Cake Walk." When I looked up what a cake walk was, I decided not to teach it. It's about slaves performing a little dance to get a treat from their masters. I chose to teach it musically as a precursor to ragtime as opposed to historically."

NL: "Deciding what composers I'm going to focus on and how much cultural music am I really going to work with. Will we get into world music, do I spend all the time on Western music, or do I introduce students to Eastern music? Even though I want them to know the grandfathers (Bach, Mozart, Beethoven) do I introduce them to more modern composers, to women composers, how much new stuff do I introduce to them?"

JL: "My work [he's a composer] is usually very isolated; I'm sitting here alone, so there aren't too many ethical challenges. I don't know how you can do anything unethical when you're by yourself. I once had to fire a guy who showed up for a show drunk one night a half hour before curtain. There was no ethical question there; it's what I had to do. It would have wrecked it for everyone else. I haven't stepped on anybody to get anywhere, which is why I'm where I'm at. I'm really good at building up other people, but I'm lousy at building up myself. Someone once told me, 'That says something about your character.' It doesn't get me anywhere, but at least I can sleep at night."

RZ: When RZ was asked what ethical challenges he may have faced in his work in music, he replied that he sometimes worries that his choice of a low-paying field may be selfish. If he had a higher paying job, perhaps he and his girlfriend would live more comfortably.

KP: "The shenanigans that can go on behind the scenes. Do you bring up that a significant other is doing something behind someone's back? They call it 'showmance' for a reason."

Another area of ethics that respondents brought up was how others treated musicians. Racism and stereotypes were discussed by two musicians. One looked back on practices of the past; the other was trying to fight current stereotypes.

> **HS:** "I haven't faced any ethical challenges. But going back to the big band era of the thirties and forties when the bands could not mix black and white people in the band, you could say there were ethical issues. When Benny Goodman's orchestra was playing at the Hotel Pennsylvania, one member of the band was black and he had to play behind the curtain so he couldn't be seen. A lot of the black bands wouldn't go in the south because they couldn't get rooms in certain hotels. No matter how you figure it, bigotry has existed forever and will continue to exist. I experienced bigotry when I was in the military in 1943. Back in the twenties and thirties, it was terrible. A lot of black bands couldn't perform in white areas because of the color line. Luckily, a lot of it has disappeared. I remember one time there was a popular vocalist named Billy Eckstine. A friend of mine from Morristown who was black and a great piano player became his accompanist. They performed in European and Scandinavian countries because there was no color line and they were treated with a great deal of respect they couldn't get in the US. Belle Baker went to France to become popular. People in the US didn't want her to perform in white restaurants and country clubs."
>
> **SR:** "I had a Korean student who was seven years old and his family was pretty conservative. He was an awesome flute player. His father came up to me one day and said, 'We're thinking of switching instruments. I want him to play something more manly.' I said to him, 'What I want your son to do is look up a flutist by name of James Galway. He plays classical and Irish folk music. I want him to watch a lot more contemporary jazz bands with male saxophone players doubling on clarinet and flute.' I was so infuriated by what he said. I asked him to do that and tell me again next week that flute was a woman's instrument. The father came back the next week and told me he'd looked up those things and said, 'You're right, a lot of males play flute.' The moral dilemma for me was do I tear into him or show him proof of how wrong he was? I did a little bit of both. The kid's really damned good; he plays the hell out of the flute. He's ten years old now and he's getting better than I am."

Another area of great concern to musicians was clients who violated contracts or cancelled gigs without compensation, and copyright laws.

> **MM:** Once MM was working under contract at the Rockefeller Center. Another company approached him to offer work that would have violated his contract. He turned it down. "We can talk all day if, whether or not, it was ethical for another casting director or company to ask me to break a contract. However, for me, the correct ethical decision was to honor the signed contract and let the competing company know of my interest to work with them when my contract

ended. In the twenty years since that incident, only once have I been invited to audition for that casting director and that company. If that's not the definition of being black balled, I don't know what is. However, I can't allow that to bother me even though it could clearly affect me. That is an ethical problem that, as I understand it, still exists. However, it's not my ethical problem."

CL: "Ethical challenges might include not getting paid, having to deal with unethical business people, being taken advantage of, [and] being asked to play a lot longer without being paid appropriately. In the recording industry, if you have written a piece and you have not copyrighted it, someone can take it and put their name on it. It hasn't happened to me, but I know instances. There's a difference between the business and the art. It's a completely different mindset."

MM: "Ethics are in the eye, heart, [and] mind of the beholder. There are some real ethical challenges in this business. Some people are just users. You usually don't even realize you are being used until later on in the process. Some people are all about the money. I find that most 'artists' are about the work and therefore need advice and knowledge about those who are all about the money. I can truly say I have learned from every experience. Everyone has to make their own choice if they want to be involved in someone else's project. Likewise you need to be careful in choosing the people to involve in your projects. I always try to determine what's involved and get the terms up front."

ES: "Years ago, . . . the club owners cancelled a gig out from under me and I took them to small claims court and won. I wrote and published an article on it called, 'Don't Get Mad, Get Paid.'"

CM: "In the civilian world, it's kind of irritating when people want you to perform with no compensation in exchange for exposure. Do you want that to be a precedent for other musicians?"

AP: "College students are not supposed to take professional music. Some places like to hire college students because they are paid less. The union doesn't like this but it's not strong enough to enforce that rule. In a full union for-profit orchestra, there shouldn't be any students playing. . . . I don't like nepotism, when a spouse or children are playing in the same orchestra. It's fine when a relationship is stable, but not when it's falling apart. You have to have a certain amount of group cohesion to play in an orchestra. You have to work very well with others. You have to find each other and make sure you're together when it comes to pitch."

CR: "I think occasionally you feel you may be stepping on a copyright, when you're asked to make something sound like this, and you want to make sure you're not crossing any legal boundaries. This is true with parodies, especially. I had a project for the Georgia lottery that was going to be used for halftime. I had written different lyrics to Earth, Wind, and Fire's song "Shining Star" for a lottery game that featured stars. Late in the process, their lawyers said using different words versus humor was not a parody. So I wrote a different piece of music and we used that. The ad agency caught it. They said, 'Their lawyers have a problem with it and here's why.'"

Working with supervisors and colleagues could offer additional ethical challenges for musicians.

> **JF:** "First, how a colleague stabbed me in the back. [JF was denied a teaching spot at a college where he was an adjunct.] That's a tough one for me. It was disappointing and a major shock to see that someone would not do the right thing in such a high-profile scenario. No one had the guts the defend me. Another ethical violation is the idea that we're not paid what we deserve. It's very difficult to make a comfortable living as a musician based upon the way that our society values it. We should be paid for every time our music is played on the radio or in a YouTube video, but that is not always the case. Club owners should offer fair time to play. Sometimes they double book and you get kicked out."
>
> **SW:** "Working with others. I tend to like to work alone. It's not that I don't like working with others. I enjoy playing with other musicians. It's hard sometimes because we have our ideas and opinions. Leonard Bernstein said sometimes when you work with other musicians you have to negotiate with them to reach an agreement. It requires a combination of persuasion, charms, and sometimes threats for a unified performance."

Values

What do you think music contributes to society?

Merriam believed that music was interwoven into many aspects to a society. ". . . [I]t can and does shape, strengthen, and channel social, political, economic, linguistic, religious, and other kinds of behavior."[100] When this study's participants were asked what they thought music contributed to society, their answers varied, from adding to the mood of a movie to connecting people and raising awareness of important societal issues.

Many music makers could not imagine a world without music and considered it a major driver of societal values.

> **NL:** It is what makes great movies great. It is what makes commercials so catchy. It's what keeps you entertained while you're on long car rides. It almost is society. It's such a critical part of society that I think if there was a lack of music, people wouldn't know what to do. There's a scene in *Bridesmaids*, four to five minutes with no music, and it's really boring to watch."

[100] Merriam, *The Anthropology of Music*, 15.

SL: "It can influence so many things in our society, depending on the song writing. If you put a particular song underneath a scene in a movie, it can lean you in one direction. A different song leads you in a slightly different direction. Songs on the radio can influence us. I think about the pop music out there now. In our early life, Beatles music sang 'I want to hold your hand.' Now it's like we're so far down the road, hey, I'd like to do everything, no walls, limits. People are influenced listening to artists and what they're saying. It's amazingly influential, but music invites you in. If something's very catchy, you're going to pay attention to that. Depending upon where you're at, it will pull you all over the place."

MS: "It's an absolutely indispensible part of our culture. I think music both expresses what a society is dealing with currently as well as serving as a barometer for social issues. For example, the "This Is America" video by Childish Gambino. I'm not sure the average person could talk about how black people in America feel scared, neglected, trivialized, or ignored, but in the context of it being a rap video and a song, the artist can reach many more people with a message than if he were to give a speech or write an editorial for a paper."

KA: "It gets people to open their eyes and think about certain issues whether they're obvious or not. It's also an escape from the rest of the world."

CB: "Music contributes to the bridging of cultures. It also emotionally affects or gives someone an outlet where they may not have had one before."

RB: "It makes it a better world. It's a necessary part of who were are as human beings. There's never been, as far as anybody knows, any culture, society, group that hasn't had music as part of it. It's as natural to being human as walking, talking, or eating. No society would exist without music."

CM: "If I meet someone who doesn't like music, typically that person is not the greatest person. The more bias people have against different types of music, the more bias they have in society. If they say they hate opera, but can't give me a reason why, they likely have no reason for hating a group of people either. People who are very open to music tend to be open with different cultures."

JG: "The humanism, the give and take, the sense of both emotionalism and discipline that you can get out of it. It's not just an entertainment, it's much more vital than that."

TC: "For a lot of people it's just a hobby and side interest and I think that's great. But I also think that it can change people's lives. I've definitely experienced that. It's why I kept coming back to music, because it's good for the soul. It teaches people how to function as a society. From the very beginning of civilization people were drumming and making music. Music teaches socialization. Those are real life skills. That's what I try to stress to the parents. It's teaching their children how to be good functional members of society who can work together. It also brings beauty into the world that we can use more of. It connects people. People who don't speak the same language can share music and the same experience."

PZ: "I think that music often expresses the nobler nature of human beings and humanity's aspirations. And I think its been proved scientifically that

listening to really great music such as Mozart can help the intellect. Really fine music can lift the human spirit out of its ordinary realm and maybe ignite and inspire something greater than you ever imagined. That's what it did for me."

Some respondents described music as an emotional form of escape or a way of expressing the human experience.

SR: "Solace, escape, a story. Everyone has a story. Music tells a story that words and pictures can't. We live in such a visually driven world. We need music more than ever. Music offers a sense of community. I think music offers something a little bit different for every person, depending upon what their involvement is with music. It allows them to express themselves if they're a performer. It offers new avenues of communication for listeners. It's an opportunity to learn for teachers. The best teachers are those who learn more than their students. That's what I get from it. If you're not learning something every day, then you're doing it wrong."

JL: "On a visceral level, music can give you hope and inspiration. It can make you realize that there's something bigger than yourself, which may not be God but maybe an incredibly cool chord progression. It offers a richness, as does a beautiful painting or well-written novel. It makes the world a better place."

SW: "It may sound biased, but I think everybody in our society should listen to one piece of classical music on a daily basis. Music purifies ours souls. Music can take you to another place that feels safe, comforting—it's as if you are teleported to a place of solace. That's how I feel every time I play. I feel so safe. You can experience time travel through music."

JF: "There's an artistic aspect to it. Music is the sole melodic way that we communicate in life in general. There is a beauty to it, depending upon how we arrange the twelve notes that we're been given. We have the ability to communicate with people. For some people it energizes them, for some people it relaxes them. For some people it takes them back to another time or place in their life and invokes memories of which they are fond."

MM: "Myriad things. Beauty. Emotion. An outlet. Music gives us a pathway to tune into ourselves. The vibration where we live, breathe, and have our being. Music provides us an opportunity to tune the world out, if we want. Music itself, just the chords from a piano or guitar, or any other instrument or voice, allows us to be who we are and whatever we can imagine."

AP: "For many people, music is an escape but it can be used for a great many things in society. What store have you gone to in the past year that doesn't play music? They found that they have better sales if music is playing. Music is used in television and movies. It almost always adds to the show. It's used in video games. Music is an outlet for expression. Some modern music has a political edge and brings up issues. It can be used for meditation and some athletes use it for workout routines. Clearly, it has a large number of uses."

CR: "Stress relief, entertainment, spiritual and emotional release, voices for all things political, voices for charity and social justices causes, marketing, and financial gains."

HS: "It contributes a lot. It brings people together. When I go out and play in some of the places, I always try to work in some show tunes. If I play something from *My Fair Lady* or *Send in the Clowns*, if any of the people saw the shows before they went into the nursing home, they'll talk to each other about how great the show was and how much they enjoyed it. It's like an international language. Even with touring shows in Europe, it is still the same music no matter where you go. The interpretation might vary, but the notes are the same all over the world. They don't change from country to country."

ES: "I think music contributes infinite possibilities to people who are open. It contributes to healing. Singing helps with breathing, balance, having a healthy throat center, and creates endorphins that contribute to feelings of wellbeing."

BF: "I think it does contribute to certain personalities or behaviors. I've seen some very mean people in classical and ballet and some of the nicest people I've ever worked with were in death metal, heavy metal, and ska."

Another common response was that music united people. It connected them in a way nothing else could.

DP: "It brings people together. Music is something that can get different people from different backgrounds to make a connection. Especially live music."

RZ: "Comfort and connection with people. It brings people together. When you have conversations on a date, one of the first questions is what music do you listen to? People can enjoy the same music at a concert and they don't even know each other. They can connect to the singer on stage. It's amazing for musicians too; what they're feeling is shared by this mass of people. It's comforting to listeners and the musicians."

CL: "It brings people together. Pete Seeger was huge for bringing people together and singing together for a cause. Being able to volunteer to play for something you believe in can add to the event and do something for the greater good of society. You're giving back to a cause that you believe in. You can't just take, take, take. Music is a powerful force. It can have a positive influence."

TJ: "I know music represents one of the greatest things we have as a society. It brings people together. On a physical level, it raises serotonin levels and synchronizes brain waves when people sing a piece together. Music elevates language and becomes its own language. It gives people something to strive for that does not lie in conflict like sports and the military. Music is such a positive influence: It is the society. It is the culture."

Meaning

Has music contributed to the meaning of your life?

Participants were asked if music contributed to the meaning of their lives. Universally, the answer was yes. It provided a sense of purpose, offered a way of accessing the meaning of life or God, gave life meaning, elicited joy, forged a connection among generations, offered comfort, and enriched relationships.

Music gave life meaning and purpose for many musicians. It also offered guidance and a reason for being.

> **KA:** "It gives me a purpose, direction, and something to do."
>
> **JL:** "[Without music] I'd probably be a full-blown nihilist. Things would just be pointless."
>
> **CR:** "It's given me an overwhelming sense of purpose, a successful career, and a way to improve the lives of others. It's also an expression of my faith."
>
> **SW:** "Music gives me a purpose and it comforts me. When everything else fails, music never fails me. Only I can fail music, but music will never fail me."
>
> **PZ:** "Music gave my life meaning."
>
> **MS:** "Music has given me life. Perhaps my life has meaning because of music. Everyone strives to find their thing, their passion, their reason for being, their purpose—and music is definitely mine, without a doubt."
>
> **MM:** "If I had not had music in my life I would not have been able to truly understand who I am and what my purpose is." MM says music offers guidance on "how to help my fellow man and how to be a compassionate loving individual. Without music I would never have been able to understand that. It was a part of my life from the day I was born and will be a part of my life till the day I die."
>
> **CM:** "I saw something recently that was interesting. It was a quote: The meaning of life is what you're good at. The purpose of life is to give that away to other people. Music has given me a purpose as well as a meaning in life."
>
> **RZ:** "It's religious, it's ritual. It gives me a sense of purpose and has given me all my friends. If you don't have intense social skills, you can just play music. It's also my profession. And music can be entertaining and fun. I'm fascinated by the stories behind each song and album and how they were made."
>
> **ES:** "I've realized that my main purpose on earth is to be an up-lifter and music is often the medium through which I accomplish this passion."

Some consider music a gift from the universe and/or God. It is a blessing to be cherished and appreciated.

> **SL:** "Maybe more than the meaning of my life, I think it's helped me to be expressive about my life and the things I'm discovering in my life. I will say this, my life used to be totally about music and I would say music is life. Now the Creator of music is the meaning of my life. The music He gives me, the things that He creates, it reflects who He is. Music helps me express to the Creator that I understand that the meaning of life is Him."
>
> **JF: "**Music has been one of the primary blessings that I have received from God as a catalyst to live my life and to provide in this creation. It is never easy to one hundred percent understand why I have been blessed with music but I go on faith that this is what I have to do. I've always asked myself this question: If music was taken away, would society go on? Probably. So why is it there? It's in that mystery that I'm driven to seek the answer to that question of why music matters."

Music provided an enriched quality of life and personal fulfillment. It was a source of joy and understanding.

> **BF:** "I feel that without music, things are dry and boring. I've always had music around me. Mom was a piano player, dad was in All-State Chorus, and we sang in church. When I was growing up, around the house, the piano was always being played. My brother was DJing around the house. I can see that shaping my personality and how I went through life and am going through life."
>
> **LR:** "That's huge. First, how could we be a society without music? It would be very drab and boring. Music gives us a way to express ourselves. It's such a beautiful form of expression. When you listen to a song, you feel a certain way and you can share that with someone else."
>
> **CB:** "My brother and I are both professional musicians, and I'm recently married to a professional tuba player. Getting to experience the world of professional music with my brother, and my husband Colin is very special to me. I have found my greatest joy is playing and performing with other people, and bringing an audience joy through our music making."
>
> **TJ:** "In an infinite number of ways. I think what music has overall done for me, ever since I was a kid, was bring me personal joy. The further along I get, the more it allows me to share what I want the most through music."
>
> **JG:** "On many levels, it gives meaning. This is the thing that I get to do. I get to receive it; I get to share it. I get to allow composers' voices to be heard that would not otherwise be heard and understood. It's part of our family life, part of our religious life. It's physical, and satisfies the athlete in me as well. There's something nice about your hands and your body making something tangible even if it only lasts for that evening."

NL: "Music put me on the path I am today and music also complements my life. I am a very Type A personality so I align myself more with classical music because it is very straightforward. It tells you what to do, which I like. It's allowed me to travel with a concert band to Germany and Austria and helped me fulfill my love of traveling."

LR: "My whole life has revolved around music. At one point, I would have said it is the meaning of my life. But at this point in my life, it's the main vehicle with which I can achieve many of my biggest goals. Right now, it enables me to have a comfortable living for myself and my family. There's meaning in being able to keep on learning and growing and to share that music. It's meaningful to keep on being a part of projects that are going to be heard on the world stage. . . . I would like to keep being part of those projects. Other goals would be to pass on this love of music to my children and other young musicians—to give them the tools I didn't have when I was young. That gives me joy. I'm always donating time and services to the high school I went to. I donate studio time for fundraising and I really enjoy mentorships."

HS: "I get a great deal of pleasure out of music. I can feel the reaction from the audience. I can tell sometimes by the way they look, how they're watching while you're playing. It's sort of a recognition that you get. It's nice to be recognized for what you're doing, no matter what it is. I don't look at the music anymore when I play these songs, I watch the audience. You can tell if they're trying to sing along. That's very gratifying."

KP: "It contributed to the point that when I went cold turkey from performing, I stumbled into a very deep depression. I was really messed up."

Many music makers described music as being a part of them and their identity as if they'd merged with their craft.

RB: "It is my life."

CL: "It is my life, so yes. It embodies me."

TC: "I don't know how I would describe myself without talking about music. For a lot of us what we do is a big part of who we are. It's not the only thing I talk about but it's a huge part of what defines me. It's what I do for a living and I think it helps me be a happier person in general. I remember that year that I took off and wasn't doing anything in music. It felt like there was a part of me missing. I haven't felt that way since then. I'm really lucky that I get to do it everyday in my education job and when I'm performing my singing. It's a great feeling."

SR: "I really think that music is part of who I am—not so much as how it's contributed to my life, but who I am as a person. It forms your identity. In a way, a piece of music—one is never finished writing it. It can be interpreted in many ways and it achieves an immortal status. Beethoven's *Fifth Symphony* can be played by a hundred different orchestras in a hundred different ways. In that way, it is still being written. It establishes a legacy. It's still a work in progress. Because music is so nontangible, it lasts longer as a result. Whereas a piece of art

> can decay over time if not refurbished, music can be passed down generation after generation as a form of communication. It's a way of forming your identity."

Finally, music was seen as a conduit to understanding and expressing oneself in a way that would simply not otherwise be possible.

> **DP:** "Music really helps you learn about yourself—to discover your weaknesses, your strengths, and it's just that journey into diving deep into oneself. You learn about yourself for good or bad. Also, performing music is a very personal form of expression. Because of this, I look at all of my musical associates as friends—we've communicated on a personal level through music. I believe that playing music has resulted in my being empathetic toward other people."
>
> **AP:** "I have experienced that music makes the emotions stronger. It improves the will and self-control and discipline. It can also be very calming at times as well. All of the emotions you feel in music are ones you felt before doing other things."

Stories

Tell me a story about your life in music.

One of the requests posed to participants in this study was "Tell me a story about your life in music." They were given no more direction than that. These tales have been saved for last, because as one of the participants stated earlier, "Everyone has a story," and the ability to understand these stories rests in the context to the answers that preceded them. Here, those who worship at the shrine of music shared epiphanies, lessons learned, moments of accomplishment, the joy they derived from their work, and quirky stories. From my perspective as a journalist, storytelling represents sacred information interviewees wished to pass on. So, this study is passing on to the reader a selection of experiences from the world of music.

Some respondents shared stories about their glorious discovery of music and how that moment touched them.

KA: "When I was in undergrad, I was working as a personal assistant to a trumpet player who is a jazz musician in New York. I learned a lot. He asked if I wanted to go on tour to Europe with him working as a tour director. It would involve leaving New York University for three weeks. So I got the time off approved and took my mid-terms while on tour. We traveled to France, Germany, Austria, and Turkey. It was totally what I needed. New York is such a bubble. I felt I didn't really know what it would take to be successful. I realized, 'This is what's out there for me if I work my ass off.' It was a real eye opener."

MS: "I still remember the very first day I got my saxophone and opening the case for the first time. I remember how shiny it was and the smell of the cork grease in the music room at school. Opening the case and seeing it was just magic to me."

MM: "I took advice from my dad. He said 'You're going to want to raise a family.' At that time, the world was telling you that you needed to make a living in order to support a family. The entertainment industry is extremely fickle. Unless you happen to hit the big time, you have to stay in front of people and re-invent yourself constantly. I took my father's advice and got a bachelor of arts in marketing . . . . I left college with a better understanding of the world, but I was not happy. I tried a sales position. I couldn't sit behind a desk. I had moved to Florida and worked in sales for a Fortunate 500 company. I had no desire to do it. That was my brief stint in the business world. I knew at that time I was not going to be able to fit into that culture. So, I went to New York City in 1982 to follow my dreams and take a shot at making a living with the gifts I was given. I knew if I didn't do this I would be sorry. It's important not to shy away from your giftedness just because the world tells you that you have to do something else to survive." [MM became a lead on Broadway and was the longest-running Jean Valjean in *Les Misérables*.]

SR: "I was in high school. Like your average teenager, I was involved in everything—band, jazz band, wind ensemble, and choir. In my junior year, the band director came up to me and said 'Do you want to do the pit orchestra for *The King and I*?' I replied, 'Are there saxophones in *The King and I*?' Well, there weren't. He suggested I play the oboe part, that I could just transpose it to the sax. I asked why the oboe players couldn't do it. He said they were all in the play. Oboe is inherently higher than alto sax. I had to read music that was much higher than I was used to. I had to change all the notes from sax to match the pitch of the oboes. We had to rent the music for a limited amount of time. In rehearsal, I was constantly playing the wrong notes. The band director suggested I write the notes onto the music. I didn't want to get pencil marks on the sheets, but he said they could be erased later. Here I am playing all these high notes and it really made me a better saxophonist. It was a baptism by fire—a microcosm of what happens a lot in the music industry. You're given a situation and you have to adapt real quick or you're done—especially in the professional world. I had never transposed music before. It was a big lesson."

Some stories offered examples of how music affected the respondents and how it helped them evolve as people.

> **CB:** "I had an opportunity to audition for the artist diploma at Yale. I was having major anxiety over it. It meant too much; I wanted it too badly. I developed a block and wasn't practicing very well, and my playing and self-confidence was suffering. I was in LA and decided to see a hypnotist. For me, no doors are shut. I'll try anything that will help. I went to see her and when I was in a relaxed trance state, she asked if I had any memories of what it felt like to succeed while playing. That was a major eye opener. I couldn't come up with one memory. There has been so much self critique and perfectionism in my music making. That realization that I had no memory of my music being perfect, happy, and free. My entire view of practicing and performing changed after that moment. If I started to feel anxious or knew a solo was coming up and was feeling tension in my body, I'd smile to myself and say, 'What could go wrong? It's been perfect so many times, why would this time suddenly be different?' It made me very relaxed. No one had asked me anything that personal and music related before that hypnotism session. It was kind of a punch in the stomach of sadness. I decided that needed to change. That was a major weight that I'd been carrying for a long time that I needed to let go. You spend so many hours by yourself self-critiquing, you're almost taught to be your biggest critic. I didn't win the spot at Yale, but not winning allowed me to take and win the military band job that I have now."
>
> **JF:** "A little more than five years ago, in 2015, I was wrapping up my twelve years at Lafayette College—four as an undergrad, four as a contracted assistant, and four as an adjunct professor. . . . In three month's time, a colleague stabbed me the in back and gave a job to another colleague who was less qualified. I had the choice of staying on with a half salary or leaving. I tried to stay, but within a week, my girlfriend was in a car accident and suffered a traumatic brain injury. I found it was impossible to stay at my job while taking care of her. The brain injury was so bad that she lost the ability to speak and was vision, hearing, and balance impaired. It took her three years to get back to a point where she could get back to work. I was able to say 'I'm not going to work.' I left and became her full-time caretaker. I would not have been able to do that if I had not experienced the backstabbing. It reinforced my relationship to God. Now I understand why I was stabbed in the back. Someone up there knew. Since then, I've been able to stay afloat with music. It's not financially comfortable, but it's fun. I get by. If I were the one who was hurt, I would want my loved one to take care of me. My girlfriend are I are together eight years in October."
>
> **CM:** "When I was in college at the College of New Jersey, when I first got there, I didn't know anything about anything, music-wise. When my teacher would tell me to do things, he would take pauses when speaking to me because he was careful in what he wanted to say. Being impatient, I tried to help him finish his sentences. One day, I tried to finish one of his sentences and he sat forward, got in my face, and said, 'Shut the fuck up and listen.' I finished the lesson

without talking. I didn't say anything for a month. Eventually, he said, 'You can start talking again. Do you know why I did that? Because you can't talk and listen at the same time.' It influenced how I teach and go through life. When someone is trying to say something to me, I do not interrupt. I actually try to listen to what that person is trying to say."

SL: "When I first started, I had a lot of fun because it was so fulfilling to be able to play something that had a harmonic quality to it and to know that different chords made me feel different ways. I could play something that reflected my mood to be happy or sad. Earlier in my life, it was more about proving that I could be a really good guitarist and that it would please a lot of people around me. It was good for my ego. But what changed perspective, and it's taken a lifetime to do since I've committed my life to Jesus, is that I've realized that He's where my music has come from. He's the creator of all and if we are created in His image, things come about in a way that speaks to our Creator. Because I know where my music comes from, I want it to reflect who He is and point to His goodness. Whether it's a song that's been written for Him or playing something from my heart as an active worship of Him. It's been quite a journey to start out one way and end up here. Where I am now, it is the greatest privilege musically to play and express this music."

CR: "My father was a jazz musician and played all of his life. It was not his main job, but one of his jobs all of his life. Later in life, he developed dementia. About a year before he died, we transferred a recording he had made from vinyl to a CD. When he would get agitated, if I put on the CD of his jazz music, he would calm down and start smiling. It was wonderful to see that his music was his best medicine. In his brain process he said, 'That's home to me. I can calm down and I can listen.'"

SW: "When I moved to England, I did not know English. My wife always found it fascinating that I decided to move to a foreign country, learn the language from scratch, and then got myself into college. Then I moved to the United States, then Russia, then back to the US, having never been to either of those countries before as well. I was brave when I was young. I didn't know what to be afraid of and saw everything as an adventure. If I were to do it now, I'd have to rethink it."

A few music makers shared tales of the realities of the music business and the affect it had on them.

RB: "I moved to Nashville, where I lived from 1984 to 1988. . . . I got to open for Johnny Cash and Loretta Lynn and many other country notables at that time. . . . My friend, Nick, and I went out one night to Merchant's Lunch bar and heard the greatest guitar player I'd ever heard in my life. This guy was beyond amazing. At my best I was only twenty percent of what this guy was doing. I was thirty-eight years old. I asked him, 'Why aren't you touring?' He said he'd become involved with drugs, alcohol, and became unreliable and lost it. He looked like he was sixty and he was younger than me—only thirty-two. Heavy drugs and alcohol ages

people. He had been the original guitar player for Black Sabbath. Hearing that, I had an epiphany: I didn't want to be thirty-eight years old and playing at the Merchant Lunch until two in the morning."

BF: "I 've always felt that I have a knack for singing and working with vocalists and singers. . . . Being able to read the music and perform the music, I was able to take that to different production companies that would come to work with me in the studio and add ambient harmonics to their productions. I think that is where I was most at home with regards to music. . . . In the audio industry, it's all in the details. That's what makes a piece beautiful and fantastic. When you learn what some of these processes do, you start off and love pop when you're younger. When you understand how it's built, you're turned off to a lot of the music. You realize that it was the engineer who fixed it and got it to sound like that. If you do this, you can tell if it's someone's natural voice or a processor. I work a lot with opera singers. They tell me they don't like certain processors or compressors. They want it to sound natural. I can appreciate that."

JL: "Years ago a theatre company I was involved with in northern California decided to put on a dinner/concert/dance to celebrate New Years Eve. Along with a concert version of *Die Fledermaus*, dancing was also planned and I got enlisted to put together a big band for that part of the evening. However, just as I was about to sit down to my dinner the company's stage manager came over and informed me the director of the company wanted me to come up, sit next to her on the stage, and conduct the orchestra and singers discreetly from under the café curtain since, though she wanted to be the one conducting she didn't know the score. She also didn't really know how to conduct, to be brutally honest about it. The upshot of that was I got no dinner. The sixteen-piece big band sounded great as the dancing segment of the evening started and we played straight through till almost midnight (I kept checking my watch so the magic hour wouldn't go by unobserved). Ending a final song, I took the microphone and said we were about to count down to whatever year it was. Somewhere around "six" in the countdown, a woman on the dance floor yelled out (whether because of alcohol or a bizarre sense of entitlement I cannot say), 'Hurry up!' Everyone stopped counting, I looked at her then looked at my watch, then said 'Lady, it's *time*! There's nothing I can do about it.' Needless to say, the singing of *Auld Lang Syne* occurred a little after midnight thanks to her."

KP: "The most poignant story I can tell you is about when I left and decided not to pursue a music career. I was contracted to do a concert in New York and the lead of that opera couldn't sing. Toward the end of the opera, he didn't have a high A. The politics, the favoritism that exists within the music industry was difficult. The reviewers said they were scared for his voice. He got this role and it's really not a matter of how good you are but of who you know. You see it rife throughout the field. As you go up through the industry, you see it more and more. I've seen multiple operas where the performer was not good; their technique was poor. One singer had a steroid injection in his dressing room to get through the aria. Unfortunately, these are not the exceptions."

Finally, many music makers shared stories of the sense of fulfillment, accomplishment, fun, and inspiration music had given to them.

> **TC:** "One of the things I do at the school is direct theater programs mostly for young students. I teach seven to thirteen year olds in this theater company. During the summer, there are short intensive programs. I just finished with a month of doing this nine to four every day for two weeks each session. The kids come in not knowing the material at all. The following Thursday they're putting on a complete show with costumes. I had a very good group this year of seven to eleven year olds. All of them were new to theater and very excited to be there. We did a forty-minute version of the *Aristocats*. I wasn't familiar with it before I directed it. They did a great job. The first week is just teaching them the material. When you have a good group, it's so rewarding to see them memorize the show in one week, and then perform and act for their parents at the end of two weeks. It makes them so happy and their families. It shows how much music can fill you with joy. Some of the best moments I have are right after curtain call, thinking about how much work they're done and how much they traveled from point A to point B. It reminds me why I do what I do."
>
> **CL:** "To make a living, I worked at an Italian food store amongst the salamis playing Christmas songs. I've played at Ikea. You do what you have to do to get by. I've played at some great clubs like Shanghai Jazz. I've played there ever since it opened in the early nineties. I feel very fortunate to be teaching at County College of Morris because I get to play music, talk about music, and be involved with music all the time. Even when we're sitting and working in our cubicles, we're talking music. How can you not love just being totally immersed in it? County College has helped me grow as a musician and a person. It's not just an income."
>
> **RZ:** "They always tell you at the end of a set, good job, but you wonder. About six months ago, I played at this place with an open mike in Philadelphia. They select one person from the thirty or so who do open mike and ask you to come back to play at a monthly showcase." RZ won the competition with original folk rock compositions he sang and played on guitar. "It was really an overwhelming sense of accomplishment. I was proud and grateful to be picked. I ended up winning the monthly one as well. When I got to the yearly competition, we were divided into four different groupings and I won my grouping." That's as far as RZ went, but the experience offered him some needed validation.
>
> **JG:** "In addition to my college teaching I have a private piano studio of several adults who are all interesting, wonderful, dedicated people. I hadn't done this for a very long time, but a couple of them had asked if I would have them all come together for a master class or workshop. This year my mom passed away, and I had been going through her music collection, which was amazing. She continues to inspire me in death as in life. She never wanted to teach the same piece twice and customized repertoire choices to each student. I was going through her music to determine what to keep and what to donate. Shortly after that, I held a piano party for whichever of my students could make it. They range

from early intermediate to professional. I knew this would happen, but the evidence of this was wonderful and very fulfilling for me: As they played, they all had great tone, they were musical, their techniques were fluid, and I felt I had provided something of who and what I am as a musician that will continue through the rest of their lives. It was a beautiful experience. Two of them who said they didn't enjoy performing said they enjoyed that evening very much. They bonded, too, so now they have another layer of colleagues and friends with whom they can share their music."

AP: "When I'm playing in the orchestra, a lot of times I sit near the same people. It's a lot of fun because we sit in the back and can talk quietly to each other and make each other laugh. When you're practicing and playing, it can get stressful, so this relieves the stress. One of the times we were having fun, we were playing Beethoven's *Sixth Symphony* and there's a part where the cuckoo is played. The clarinet player managed to make the cuckoo more angry every time and we had all we could do to not laugh. It's a beautiful pastoral piece and he was making the cuckoo angry. Every now and then he'll do that and we'll all start laughing again."

DP: "Getting good stories is one of the things we enjoy about playing music because so many wacky things happen. Here's one: This happened around 1990. I was playing with this jazz organ player and I was acquainted with him through a saxophone player. He lived in Newark in a completely different circle than I was in. We played in Harlem and Philly a lot. One of the gigs he got was at a prison outside of Philadelphia. The process of getting there took a long time. We pulled up in our van and they had to search the van. It took us a while to get into where we played. It looked like a prison for young offenders—teenagers. We played our set of blues and jazz and they were very appreciative. People started to come up to us and asked if we could get them lesson material so they could learn to play guitar. I've never done a gig like that before or since. Just the appreciation we got from the inmates—it must be extremely dull to be locked up. They were happy to have four people come in and offer some kind of interaction. That made me feel good."

HS: "You have to gauge your audience as best you can. Not every audience is the same. Different age brackets. Now, most of the people I play for are people who are over fifty and you get a feeling. You can sense the reaction of the people as to whether they appreciate what you are doing. Although you may think sometimes they're not listening in a restaurant, sometimes they come up and say, 'The song you played from *My Fair Lady* was beautiful. My wife and I got married to that.' It's the satisfaction you get from pleasing your audience."

LR: "I can tell you something I'm engrossed in now—a current project that I'm working on. I'm a full-time producer. To me this story is as equally metaphysical as it is a great opportunity financially. I'm working with Chester Bennington. He was the singer of Lincoln Park. He passed away a little over a year ago. . . . I was tasked with the honor of taking his mostly unreleased music, recorded in the mid to late nineties, and rewrite/produce the music based on his vocals. This is a singer who has sold over thirty million records. I found myself asking, 'How did I get this privilege?' Weird things began happening as I got into

the project. When I first got into the wave file for his vocal, there was a little blip in the beginning. I decided to listen to this blip. It was Chester clearing his throat before he started to sing. As I listened to him, the lights in my studio dimmed for a second. It gave me a feeling of his presence with me. I'm always spiritualizing things in my life and in music. Why was it me chosen for this? Later that night, I went onto Instagram and started looking up his fan base. Instagram gives these suggestions of other pages to follow. I saw various titles and one said March 20, 1976. The page contained all pictures of Chester Bennington. I looked him up and found that date was his birthday. He and I were born on the same day. The stars aligned. It's probably one of the biggest projects I've done in my life. People around the world are going to hear about the project."

PZ: One night I woke up in the middle of the night after having had a vivid dream, I was at a concert and I was playing piano, surrounded by an orchestra and led by a conductor. I was playing music I had never heard before. As I was playing I thought, this is my piece, I am performing a piano concerto that I wrote. I remember the passage and it was evoking so much feeling. The conductor had white hair and I could see the whole stage was washed in yellow light with the piano in the center. A couple of years later, at one of my performances with Maestro Robert Butts and the Baroque Orchestra playing a Beethoven concerto, the maestro asked if I had ever composed a concerto. I remembered the dream and composed that concerto from my dream. A year later, I was surrounded by an orchestra bathed in yellow light from the stage, playing the concerto, conducted by Maestro Butts, a conductor with white hair. I like to think it was prophetic, or perhaps I was working to make it come true. Maestro Butts announced my concerto by saying, 'I am calling this Concerto Number One because I know there will be more.' About two years later, there was Concerto Number Two."

MS: "This relates to a student I had who graduated about eight years ago. Michelle was one of the best flute players I've ever had in fifteen years of teaching. Going into her senior year, she couldn't fit band into her schedule. She was upset about it and I was upset about it. She went into every permutation of her classes and knew she couldn't fit it in. She knew she was going to med school and was taking extra science classes. Two weeks later, she came back to me to say she couldn't stand not having band in her schedule. She dropped the extra science classes she was taking and redid her schedule to work band back in. Today, she's in her medical residency in Upstate New York."

CHAPTER 4: CONCLUSIONS

Ethnomusicology studies generally view music as an outgrowth of culture. In this study, I contended that groups of people participating in an art form, such as music, created their own culture. As established in Chapter 1, culture is essentially characterized by what people think and what they do. As such, a culture can be shared, learned, and passed on.[101]

This process of sharing and learning begins early. Musicians typically know they will be pursuing music as a career from grammar school into their twenties. Influences that draw them into the field include musical families, supportive teachers, school music programs, hearing professional musicians play, and church participation. Once they experience their first heady encounter with self-generated sound, they are hooked for life. One study participant was 98 years old and still actively performing nights and weekends in New Jersey. Almost half of musicians in this study chose to pass on their musical knowledge by teaching in schools or giving private lessons.

As discussed earlier, elements of culture are often described as nonmaterial including symbols/language, norms (expectations for behaving), and values (judgments for what is good and bad), and material, in terms of the music played and the physical manifestations of music including instruments, sheet music, and souvenirs.[102]

[101] "Characteristics of Culture," 2.
[102] Barkan, *Sociology: Brief Edition*, 1.

Symbols/language

The symbols of music are many from the notations on musical scores to the terminology that describes the volume and mood of a musical passage. Several respondents described the language of music in terms of mutual understanding. This confederation of artists enjoyed their own special brand of camaraderie as recalled by someone who played bassoon in a classical orchestra.

> **AP:** ". . . [W]e sit in the back and can talk quietly to each other and make each other laugh. . . . One of the times we were having fun, we were playing Beethoven's *Sixth Symphony* and there's a part where the cuckoo is played. The clarinet player managed to make the cuckoo more angry every time and we had all we could do to not laugh."

There's a way music makers communicate with each other that is unique to their own communities as expressed by a producer and musician in Florida.

> **LR: "**There's . . . a music culture in every town or community, like my little town of St. Augustine. There tends to be a vibe because it's so energetic in nature. A certain area in cities will have a certain sound."

They also discussed how music communicates directly with audiences on a deep emotional and spiritual level, revealing to listeners an intrinsic truth that is often challenging to attain through the spoken word.

Norms

Common norms or expectations in the music field include low salary, hours of practice, and stresses related to an unpredictable freelance vocational lifestyle.

Few people enter the music field for money, primarily because most will have earnings that could be described as "only making ends meet" or "providing an adequate income." Despite the lack of substantial financial rewards, no one in this study regretted

his or her life choice. To the contrary, they felt they had reaped a number of benefits from this almost mystical form of communication including a sense of identity, a lifelong passion, and a means for understanding themselves/the universe/God. Some found music therapeutic for calming their worries and getting them through hard times. All musicians derived a sense of fulfillment from music.

A common thread among musicians is the hours of practice necessary to master and maintain their craft. One respondent mentioned that 10,000 hours of practice is what makes a performer an expert at what they do. Unsurprisingly, a source of stress is self-imposed perfectionism—relentlessly seeking a level of performing that is difficult to achieve.

Other sources of stress were predictable. The instability of a freelance career for those who did not have a full-time job in music, which was most respondents, was financially challenging. Some expressed concern over work/life balance in a field where most work is at night, on weekends, and holidays.

Values

Values shared by many musicians included self-motivation, a responsibility to music, a passion for their craft and desire to pass it on, and a sense of ethics.

Music makers tended to be self-motivated. How much they worked and how much they earned was largely dependent upon their ability to network and promote themselves. Unless a musician had a full-time teaching job or was in the military, there was no set schedule to their activities. There were no bosses looking over their shoulders, so discipline was important to their ability to continue to work.

When asked to describe their approach to their work, one common theme was the sense of responsibility they felt as musicians. Many saw music as a gift they'd been given by chance or by God. Either way, as the recipient and guardian of such a sacred trust, they felt responsible to the music, students, the audience, clients, and ultimately to themselves as artists.

Music makers were motivated primarily by their love of music. In contrast to the career satisfaction that may exist in other fields of a job well done, the passion expressed in music making was unabashedly romantic. Some described it in personified terms. Many wanted to share or pass down that love and the knowledge they'd picked up over the years. Money was a grudging motivator for some, but what hooked them into this field and kept them there were the indescribable and addictive qualities of playing with sound.

Ethics were interpreted as either a music maker's personal conduct or the conduct of others toward the musician. Facets of personal conduct included refusing work that did not meet up with their personal ethical standards, using music to support social justice issues, and fairness issues related to auditions, rehearsals, and work. Conduct of others toward musicians included topics related to racism and stereotypes, violation of contracts and copyrights, and the challenges of working with supervisors, colleagues, and students.

Final Notes

Most respondents viewed music as a language. While expressed in a number of different ways, what they said could be distilled down to seeing music as a universal, nonverbal way of communicating. The identification of music as a language may have

struck a chord with musicians because many considered themselves introverts. It was not uncommon for them to communicate with others and make friends through their work in music as if music played the traditional role of a social wingman. Music helped them overcome language barriers when they worked with non–English-speaking musicians and sometimes substituted for or surpassed spoken language.

Music was also described as a bridge to cross-cultural understanding, a product/reflection of culture, and a culture in itself with its own humor and unspoken understandings. It was seen as a conduit to spirituality, a form of religious service, an indispensible adjunct to the scripture of religions, and a path to salvation. Some music makers perceived music as a form of spiritual practice, not unlike yoga or meditation.

Participants thought music contributed to society in many ways, from enhancing entertainment to connecting humanity and raising awareness of important societal issues. There was an acknowledgement that music is ever-present in society, and life would be boring without it. All study respondents agreed that music added to their quality of life. It provided a sense of purpose, offered a way of accessing the meaning of life or God, gave life meaning, elicited joy, forged a connection across generations, offered comfort, and enriched relationships. Consequently, it was often described in terms bordering on romantic.

> **SW:** ". . . It's like you're in love with somebody, you can't get enough of it. You keep going back for more. I always crave the sound. When I wake up, that's the sound I want to hear—my piano. It's intoxicating."

Musicians expressed that they belonged to a cohesive culture of artists shamelessly in love with sound, and their feelings were requited with a livelihood that gave them purpose, a portal into the unknowable, companionship, therapy, and

camaraderie. It was unsurprising, therefore, that they characterized themselves as being in a loving relationship with this vocational panacea and pursued it lifelong with no regrets.

Some anthropologists offer open-ended lists to define a culture, such as the one mentioned at the beginning of this chapter and supported by collective qualitative interview responses. Other academics, such as historian Yuval Harari, prefer a more philosophical definition—that culture originates in the mind and therefore is little more than a shared mental fiction. If any culture, including that of musicians, amounts to a shared experience of the mind—and all other aspects of it manifest from original thoughts as suggested by anthropologist Ruth Benedict—then perhaps it is the ephemeral measures of the concept of culture that most strongly bring it into being. Many musicians share an unspoken understanding that is difficult to communicate to outsiders. One studio guitarist described it as the moment when musicians' sounds come together in a transcendent creation—known as "being in the pocket." An international conductor and composer interviewed in this study recalled an orchestra's financial supporter and board member asking him to explain a remark he'd overheard at a concert after-party.

> **RB:** "One of the musicians said 'Wow, that concert felt so great' and the other responded 'That moment in the Bach—wow—I thought my heart would stop.' My friend asked me how could a musician say something like 'that moment,' and all the other musicians knew exactly what moment and why it felt so 'wow?' Well, that happens to me a lot. Maybe that's part of the 'culture' of being a musician—that collective recognition of the moment that is 'wow.'"

APPENDIX

Study Participants

All study participants stated that they were comfortable with having their names used in this study, so the following is a brief description of each of them and the abbreviations that were used for their comments in Chapter 3. They were asked to supply their own job titles.

KA: Kate Amrine, 26, Musician. She is a trumpet player who lives in New York City. She grew up in Bethesda, Maryland. She makes her living playing classical and musical theater gigs, "plus anything else I get hired to do." That recently included playing in a mariachi band that went on tour to Phoenix, San Diego, and Los Angeles. She also has composed and played songs about gun violence and sexual assault.

CB: Caitlin Brody, 30, Army Bandsmen. She is a French horn player who lives in Fort Bliss, El Paso, Texas. She grew up in Albuquerque, New Mexico. She makes a living as a musician in the US Army, playing chamber music in a brass quintet. When she was deployed to Iraq, she found the exchange of music bridged cultures there.

RB: Robert Butts, 68, Educator/Conductor/Composer. In addition to being an adjunct college professor, he has conducted internationally and has composed several operas that have been performed in the United States and Europe. He grew up in Rockaway, New Jersey and now lives in Madison, New Jersey. The founding conductor

of the Baroque Orchestra of New Jersey, he surprisingly began his career as a country music guitar player in Nashville.

TC: Timmie Cole, 33, Musician/Educator. She works as the Director of Theater and Voice at the Wharton Institute for the Performing Arts, a high school. She grew up in Spring Mills, Pennsylvania and now works and lives in Jersey City, New Jersey. A soprano trained in classical voice, she sees music education as a way of serving students, families, and the community.

CL: Todd Collins, 59, Musician/College Professor. He plays guitar, banjo, and mandolin—mostly acoustic—in the genres of blue grass and jazz. He grew up in Bloomsbury, New Jersey and currently lives in Basking Ridge, New Jersey. When he isn't teaching music classes in community college, he can be found playing guitar in nearby jazz clubs. Earlier in his career he performed "at an Italian food store amongst the salamis playing Christmas songs… and at Ikea" to make ends meet.

BF: Brian Foran, 36, Production Engineer. His brother, an electrician, built his own recording studio. Foran walked into the studio at 16 and took over the business at 18 when his brother left the music business. He grew up in Vernon, New Jersey and currently lives in Matamoras, Pennsylvania. He's worked with musicians from around the world "as a sort of doctor that takes [music] from the mind of the musicians and… builds it for everyone else to hear."

JF: Jack Furlong, 35, Jazz Musician. He plays baritone saxophone in the jazz genre. He grew up in Hopewell, New Jersey and currently lives in Pennington, New Jersey. He used to teach in college but left that environment for personal and professional

reasons to work full-time as a performing musician. He feels blessed to be able to make a living in music.

JG: Jeanne Golan, 59, Concert Pianist/College Professor. She has performed as a concert pianist across the United States and in Europe. In addition to teaching music at the college level, she also gives private lessons. She grew up in Natick, Massachusetts and currently lives in New York City. Recently, she took up tango lessons, another adventure into how to be musical. Her genres include classical and contemporary music.

TJ: Thomas Juneau, 41, Conductor/Composer/Organist/Vocalist/Educator. He has many part-time jobs to make a full-time music career, including college adjunct, church organist, elementary school choir director, and leading a community choral group. He grew up in Houston, Texas, and currently lives in North Brunswick, New Jersey. His first musical compositions were published when he was 17. His genre is classical music.

JL: Jim Lahti, 63, Composer. He has written for a wide range of instrumental and vocal combinations including musicals, musical revues, a movie score, art songs, concerti, other orchestral works, a requiem mass, an opera, and chamber music. He grew up in Petaluma, California and currently lives in Riverdale, Bronx, New York. He has performed piano in solo and chamber music recitals on both coasts, and occasionally does church and nightclub work as well.

SL: Sonny Lallerstedt, 64, Worship Pastor. He plays the guitar and toured cross country with Christian music bands early in his career. He works for a church where he plays guitar, bass guitar, drums, mandolin, and banjo during worship services. He has worked as a studio musician for several well-known vocalists and bands. He grew

up in Decatur, Georgia and currently lives in Smyrna, Georgia. He says the Creator of music is the meaning of his life. His genre is contemporary Christian music.

NL: Nadia Leunig, 33, Elementary School Music Teacher. She is a vocalist and plays trumpet, flute, clarinet, trombone, tuba and piano. She teaches minority children in kindergarten through third grade who have never heard classical music before. On occasion, she delights in finding some of her students downloading classical pieces to their iPods. She grew up in Wharton, New Jersey and currently lives in Hamilton, New Jersey. Her genres are traditional folk and classical music.

MM: Mark McVey, 60, Vocalist/Actor/Speaker. He has been a lead in Broadway plays and on national tours, has performed at Carnegie Hall, and has served as a vocalist with numerous symphonies worldwide. His credits include singing on PBS specials and a double-platinum record for his participation in a Trans-Siberian Orchestra CD. He grew up in Huntington, West Virginia and currently lives in Ridgewood, New Jersey. His genres include Broadway show tunes and inspirational music.

CM: Colin Murray, 33, Specialist E4, Army Musician/Bandsman. He plays tuba in the 392D Army Brass Quintet and the 392D Army Band. He also schedules missions (gigs) for the quintet. He grew up in Rockaway, New Jersey and currently lives in Petersburg near Fort Lee in Virginia. His genres include "a wide range, from ceremonial to Baroque, jazz, modern, and show tunes."

DP: Dan Palladino, 57, Guitarist/Vocalist/Teacher/Composer/Producer. He has performed in a number of unusual venues over the years including a jazz and blues concert given to an appreciative audience at a local prison. He says music is playing in

his head twenty-four hours a day. He grew up in Colonia, New Jersey and currently lives in East Brunswick, New Jersey. His genres include pop, rock, jazz, and funk.

AP: Andrew Pecota, 46, Woodwind Repairman/Freelance Musician. He performs bassoon in symphonies, but his main living comes from repairing woodwind instruments. He says that one has to play an instrument to properly repair it. Originally a pre-med major in college, he switched to music. He grew up in Parsippany, New Jersey and currently lives in Bloomfield, New Jersey. His genre is classical.

KP: Kevin Peters, 35, Tenor Vocalist. After many years as a successful opera vocalist in the New York City area, Peters left the music business. It is a tough profession and he offers a perspective on why someone despite a love of music might leave the field, and offers some candid feedback on behind-the-scenes issues. He grew up in Holland Township, New Jersey and currently lives in Secaucus, New Jersey. His genre is classical.

CR: Cheryl Rogers, 57, Producer/Composer/Artist (vocalist, keyboards). She works with advertising agencies to compose commercial music including jingles and theme songs for radio and television shows. In addition, her genres include pop and Christian music. She works in off-site studios but also produces and records music in her home studio. She grew up in Atlanta, Georgia and currently lives in Roswell, Georgia.

RZ: Christopher Rozik, 27, Music Instructor/Vocalist/Musician. He has won awards for his original folk music, and plays acoustic guitar on evenings and weekends in a folk rock band. During the day, he gives guitar lessons at a local music store. He was raised in Roxbury, New Jersey and currently lives in Philadelphia, Pennsylvania. Sometimes he worries if his choice of a low-paying vocation is selfish.

LR: Lucio Rubio, 42, Artist/Producer/Singer/Songwriter. He toured with bands early in his career and "developed some demons" with the sex, drugs, and rock-and-roll aspect of the music business. Having risen above those problems, he now has a stable family life and lucrative career as a music producer. He grew up in Hartford, Connecticut and St. Augustine, Florida, and currently lives in St. Augustine, Florida. His genres include rock, country, pop, folk, bluegrass, metal, and hip-hop.

SR: Sean Ryan, 34, Educator/Composer/Conductor/Sound Designer/Producer. He divides his time between teaching in a private music academy, conducting three community orchestras, composing music, and working in his home production studio. He teaches and works with musicians age 6 to 80. He was raised in Paramus, New Jersey and currently lives in South Brunswick, New Jersey. His genres are many, including classical, instrumental, jazz, Latin fusion, electronic music, and ambient sound.

MS: Margret Schaefer, 44, High School Band Director/Composer. A teacher and saxophonist, she believes the benefits of learning an instrument include not only the satisfaction of playing, but also "nonmusical skills like being respectful, working with others, knowing your role in a big group like a team, and . . . things like dedication, passion, and the joys of having a good work ethic." She grew up in Long Valley, New Jersey and currently lives in Califon, New Jersey. Her genres are classical and jazz.

HS: Henry Shapiro, 98, Pianist. His first paid gig was at the age of 13 in 1933. He wanted to be a professional musician, but that was interrupted by his service in World War II. His professional career came to fruition in 1950 and he's been playing ever since—a total of sixty-eight years. He's still active. He grew up in Dover, New Jersey

and currently lives in Wharton, New Jersey. His genres are popular music from the 1930s to 1950s, Broadway tunes, and *The Great American Songbook*.

ES: Elaine Silver, 63, Music Ministry. She plays guitar and composes metaphysical folk music, which she performs on tours across the United States. Through her ministry, she can marry people and also perform at their weddings and receptions. She plays at "Earth-based celebrations such as the full moon, equinox, and solstice." She grew up in Whippany and Montville, New Jersey and currently lives in Sarasota, Florida.

SW: Stephen Wu, 39, Pianist/Educator. He works in a public performing arts high school as a collaborating pianist and also offers private piano lessons from home. He grew up in Taiwan. Although he did not know English or Russian, he lived and studied in England, Russia and the United States, learning the languages after he arrived. He currently lives in Glen Ridge, New Jersey. His genre is classical music.

PZ: Paul Zeigler, 64, Pianist/Composer/Teacher. He has composed and performed concertos with the Baroque Orchestra of New Jersey, and "used music to convey my moral beliefs in society. I've written antiwar songs, songs in support of the environment, songs that express the tolerance of humanity and of conflicting religions." He grew up in York, Pennsylvania and currently lives in New York City. His genre is classical.

BIBLIOGRAPHY

American List Council, accessed October 6, 2018, https://www.alc.com/about/.

Abu-Lughod, Lila. "Writing against Culture." Chap. Chapter 8 In *Recapturing Anthropology*, edited by Richard G. Fox, 137-62. Sante Fe, New Mexico: The School of American Research Press, 1991.

Adams, Susan. "Most Americans Unhappy at Work." *Forbes*. (June 20, 2014 2014). Accessed October 30, 2018. https://www.forbes.com/sites/susanadams/2014/06/20/most-americans-are-unhappy-at-work/ - 1413c51c341a.

Adielé, Faith. *Meeting Faith: An Inward Odyssey.* First edition. ed. New York: W. W. Norton & Co., 2004.

Agar, Michael H. *The Professional Stranger.* San: Diego: Academic Press, 1996, 1996.

Agee, Jane. "Developing Qualitative Research Questions: A Reflective Process." *International Journal of Qualitative Studies in Education* 22, no. 4. (July 9, 2009 2009): 431-47. Accessed September 26, 2018. https://doi.org/https://doi.org/10.1080/09518390902736512.

———. "Developing Qualitative Research Questions: A Reflective Process." *International Journal of Qualitative Studies in Education* 22, no. 4. (July 9, 2009 2009): 431-47. Accessed September 26, 2018. https://doi.org/https://doi.org/10.1080/09518390902736512.

Anderson, Lawrence E. "Leonard Berstein, a 20th Century Musical Genius." *Alive*. (September 4 2016). Accessed October 30, 2018. https://aliveeastbay.com/archives/leonard-bernstein-a-20th-century-musical-genius/.

Anthony, Andrew. "Yuval Noah Harari: 'Homo Sapiens as We Know Them Will Disappear in a Century or So.'." [In en]. *The Guardian* (2017/03/19/ 2017). http://www.theguardian.com/culture/2017/mar/19/yuval-harari-sapiens-readers-questions-lucy-prebble-arianna-huffington-future-of-humanity.

Barkan, Edward. *Sociology: Brief Edition*. lardbucket.org, 2012. https://2012books.lardbucket.org/books/sociology-brief-edition-v1.1/s05-02-the-elements-of-culture.html.

Bennett, Tony. "Cultural Studies and Cultural Concept." *Cultural Studies* 29, no. 4. (January 26, 2015 2015): 546-68. Accessed December 1, 2018. https://doi.org/10.1080/09502386.2014.1000605.

"Characteristics of Culture." *Anthropology*. Accessed November 24, 2018. http://anthropology.iresearchnet.com/characteristics-of-culture/.

Childs-Helton, Sally. "Folk Music in a Digital Age: The Importance of Face-to-Face Community Values in Filk Music." 2016.

Cupchik, Jeffrey W. "Buddhism as Performing Art: Visualizing Music in the Tibetan Sacred Ritual Music Liturgies." *Yale Journal of Music & Religion* 1, no. 1. (2015). https://doi.org/10.17132/2377-231X.1010.

Dale, Gordon A. *Music in Haredi Jewish Life: Liquid Modernity and the Negotiation of Boundaries in Greater New York.* CUNY Academic Works, 2017, 2017. http://academicworks.cuny.edu/gc_etds/2156.

Dissanayake, Ellen. "Ritual And ritualization: Musical Means of Conveying and Shaping Emotion in Humans and Other Animals." In *Music and Manipulation: On the Social Uses and Social Control of Music,* edited by Steven Brown and Ulrich Voglsten Oxford: Berghahn Books, 2006.

Dobney, Jason Kerr. "Military Music in American and European Traditions." In *Heilbrunn Timeline of Art*, Metropolitan Museum of Art, October 2004. https://www.metmuseum.org/toah/hd/ammu/hd_ammu.htm.

Dyer, J. M. "Nationalist Transformations: Music, Ritual, and the Work of Memory in Cambodia and Thailand." *Yale Journal of Music & Religion* 3, no. 2. (2017): 26-42. https://doi.org/10.17132/2377-231X.1072.

Farmer, Henry George. *Military Music : With 4 Plates in Colour & 37 Black-and-White Illustrations.* London: Parrish, 1950.

Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression.* Philadelphia: University of Pennsylvania Press, 1990, 1990.

Frank, Gelya, and and Bernard Austin Kigunda Muriithi. "Theorising Social Transformation in Occupational Science: The American Civil Rights Movement and South African Struggle against Apartheid as 'Occupational Reconstructions.'." [In en]. *South African Journal of Occupational Therapy* 45, no. 1 (2015 2015). https://doi.org/doi:10.17159/2310-3833/2015/v45no1a3.

Garfias, Robert. *Music: The Cultural Context.* Osaka: National Museum of Ethnology, 2004, 2004.

Geertz, Clifford. *The Interpretation of Cultures.* New York: Basic Books, Inc., 1973.

Gill, Denise. "Melancholy and the Musician: An Ethnographic Study of Classical Turkish Performers." (2016). Accessed 2016/02/10/. http://cenhum.artsci.wustl.edu/features/Denise-Gill-Classical-Turkish-Music-Melancholy.

Gray, Ann. *Research Practice for Cultural Studies.* London: Sage Publications, 2003, 2003.

Harari, Yuval Noah. *Sapiens: A Brief History of Humankind.* United Kingdom: Harper Perennial, 2018, 2018.

Harrison, Klisala, and and Svanibor Pettan. "Introduction." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, edited by Klisala Harrison, Elizabeth Mackinlay and and Svanibor Pettan, 1-20. Newcastle upon Tyne, 2010.

Harvey, Graham. "Field Research: Participant Observation." In *The Routledge Handbook of Research Methods in the Study of Religion*, edited by Michael Stausberg and Steven Engler, 217-44. Lillington: Edward Brothers Inc, 2011.

Herndon, Marcia, and and Norma McLeod. *Music as Culture.* Darby: Norwood Editions, 1980, 1980.

Hess, Patrick. "Does Morality Exist in the Music Business?" *The HuffPost*. (September 8 2014). Accessed October 30, 2018. https://www.huffingtonpost.com/patrick-hess/does-morality-exist-in-th_b_5571188.html.

Hood, Mantle. *The Ethnomusicologist.* Kent: Kent State University Press, 1982, 1982.

"Inaugural Music Industry Research Association (Mira) Survey of Musicians." (2018). Accessed 2018/06/22/. https://img1.wsimg.com/blobby/go/53aaa2d4-793a-4400-b6c9-95d6618809f9/downloads/1cgjrbs3b_761615.pdf.

Kivy, Peter. "On the Recent Remarriage of Music to Philosophy." *The Journal of Aesthetics and Art Criticism* 75, no. 4 (2017): 429-38.

Laack, Isabel. "Sound, Music and Religion: A Preliminary Cartography of a Transdisciplinary Research Field." *Method and Theory in the Study of Religion* 27 (2015): 220-46. https://doi.org/10.1163/15700682-12341339.

Lang, Paul Henry. *Music in Western Civilization.* New York: W.W. Norton & Company Inc, 1941, 1941.

Ludden, David, "Is Music a Universal Language?," *Talking Apes (Psychology Today)*. *Psychology Today*, July 15, 2015, https://www.psychologytoday.com/us/blog/talking-apes/201507/is-music-universal-language.

Mankekar, Purnima. *Screening Culture, Viewing Politics.* Durham: Duke University Press, 1999, 1999.

Marina, Koren. "Nasa Just Released the Song of the Summer." *The Atlantic*. (July 10 2018). Accessed 2018/08/31. https://www.theatlantic.com/science/archive/2018/07/saturn-enceladus-nasa-music/564809/.

Matthes, Erich Hatala. "The Ethics of Cultural Heritage." In *The Stanford Encyclopedia of Philosophy* edited by Edward N. Zalta. Fall 2018Metaphysics Research Lab, Stanford University, July 12 2018. https://plato.stanford.edu/archives/fall2018/entries/ethics-cultural-heritage/.

Merriam, Alan P. *The Anthropology of Music.* Evanston: Northwestern University Press, 1964, 1964.

"Musicares." Recording Academy, accessed October 6, 2018, https://www.grammy.com/musicares/about.

Nettl, Bruno. *The Study of Ethnomusicology. Thirty-One Issues and Concepts.* Champaign: The University of Illinois Press, 2005, 2005.

———. *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts.* Urbana: The University of Illinois Press, 1983, 1983.

Panourgia, Neni. "Culture." In *International Encyclopedia of the Social Sciences*, edited by William A. Darity, Jr., 202-03. Detroit: Thomson/Gale, 2008.

Rager, Daniel. "History of the Blues (Presented at Boston University)." *SelectedWorks at Cleveland State University*. (2015). Accessed 2015. http://works.bepress.com/daniel_rager/14/.

———. "The Role of Music in Society Past, Present and Future." *Music Faculty Publications*. (2008). http://engagedscholarship.csuohio.edu/clmusic_facpub/3.

Rosen, Rebecca J. "Our Cubicles, Ourselves: How the Modern Office Shapes American Life." *The Atlantic*. (April 14 2014). Accessed October 30, 2018.

https://www.theatlantic.com/business/archive/2014/04/our-cubicles-ourselves-how-the-modern-office-shapes-american-life/360613/.

Ruskin, Jesse D. "The Individual in Musical Ethnography." *Ethnomusicology* 56, no. 2. (21 May 2012 2012): 299-327. www.jstor.org/stable/10.5406/ethnomusicology.56.2.0299.

Shah, Vikas. "The Role of Music in Human Culture." *Thought Economics* 26 (2017/08 2017): 3. thoughteconomics.com/the-role-of-music-in-human-culture/.

Statistics, U.S. Bureau of Labor. "Census Regions and Divisions of the United States." Accessed October 6, 2018. https://www2.census.gov/geo/pdfs/maps-data/maps/reference/us_regdiv.pdf.

———. "Occupational Outlook Handbook." https://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm.

Street, Brian Vincent. *Encyclopedia Brittanica*. https://www.britannica.com/biography/Edward-Burnett-Tylor.

Sulka, Emily A. "Shakespeare's Philosophy of Music." *Musical Offerings* 8, no. 2. (2017). Accessed 2017. http://digitalcommons.cedarville.edu/musicalofferings/vol8/iss2/1.

Tylor, Edward Burnett. *Primitive Culture.* Sixth ed. London: John Murray, 1920.

Vanderlinden, Lauren. "We Are One: Singing, Sisterhood, and Solidarity in Appleton-Area Women's Choirs."Honors Project, Lawrence University, 2017. http://lux.lawrence.edu/luhp/103.

Weber, Max. *The Protestant Ethic and the Spirit of Capitalism.* New York: Charles Scribner's sons, 1958, 1958.

"What Is Ethnomusicology?" The Society for Ethnomusicology, accessed October 16, 2017, http://www.ethnomusicology.org/?page=whatisethnomusicol.

Young, Julian. *Friedrich Nietzsche: A Philosophical Biography.* 1st Edition ed. New York: Cambridge University Press, 2010.

VITA

Full name: Nancy Lynn Dreyfus

Place and date of birth: Denville, NJ, February 15, 1955

Parents' Name: Louise and Alfred Friedman

Educational Institutions:

School	Place	Degree	Date
Boonton High School	Boonton, NJ	High School Diploma	6/73
University of South Carolina	Columbia, SC	B.A., Journalism	12/76
Drew University	Madison, NJ	M. Litt.	5/19