

Exploring psychological wellbeing in community orchestra players

by

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Abstract

The idea that musical involvement contributes to a person's overall wellbeing has been widely suggested by various authors. However, the extent to which this is a reality does not seem to have been sufficiently studied. This research aimed to explore wellbeing among members of a community orchestra using the PERMA (positive emotions, engagement, relationships, meaning and accomplishment) model as a framework and a lens through which to understand wellbeing experiences.

The research project was a qualitative study, using a case-study design. Research participants consisted of ten community orchestra musicians in Gauteng, South Africa. Each member was interviewed by means of semi-structured, in-depth interviews, probing their reported experiences that related to wellbeing. The questions were inspired by, and based on, the elements: positive emotions, engagement, relationships, meaning and accomplishment.

The results reveal reasons underlying members' commitment to a community orchestra and particular objectives they establish for themselves. Participants are physically influenced by their involvement, as their wellbeing is enhanced throughout the process. Important relationships are experienced by the orchestra participants and these strengthen to become more meaningful. There are different leadership roles and responsibilities that are essential to the organisation of the community orchestra, which creates a sense of belonging for those who choose to be involved.

Members of a community orchestra are motivated by opportunities that foster autonomy and closeness to others. These experiences support participants' natural tendencies towards psychological and interpersonal integration, revealing the relevance of self-determination theory in this study. The orchestra plays an important role in virtuousness and the progress participants make throughout their involvement has great value to them personally. The experience of playing music in a group is meaningful beyond the individual, therefore contributing to an experience of wellbeing.

In conclusion, the research reveals that participants experience psychological wellbeing in a community orchestra. This study is the first of its kind in South Africa to investigate this

phenomenon. The research contributes to our understanding of the value from being involved in a community music group and illustrates overwhelmingly that each of the participants experiences an ever-increasing sense of wellbeing through this involvement.

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List of acronyms

SWB	Subjective wellbeing
SDT	Self-determination theory
PERMA	Positive emotions (P), Engagement (E), Relationships (R), Meaning (M), Accomplishment (A)

Chapter 1

Introduction

1.1 Background and rationale

Positive psychology is defined in the work of Seligman (2010) as concerning happiness, flourishing, and what makes life worth living as it seeks to gain a detailed and in-depth understanding of positive emotions and positive outcomes. Seligman wanted to define a more complete picture of human experience. Previously, happiness was regarded simply as an absence of suffering. However, since the advent of positive psychology, research has developed and expanded to incorporate a variety of concepts such as flow, self-esteem, and wellbeing (Seligman, 2008). The impact of music-making on wellbeing has received increased academic interest during the past decade. This study focuses on the experiences of participants in a community orchestra and how their involvement in a music group may enhance wellbeing.

The idea that musical involvement contributes to a person's overall wellbeing has been widely suggested by various authors (Ascensco, Williamon & Perkins, 2017; Kenny, Driscoll & Ackermann, 2013). However, the extent to which this is a reality does not seem to have been sufficiently studied. The concept of wellbeing as it relates to involvement in an orchestra has so far only applied to members of a professional orchestra (Ascensco, Williamon & Perkins, 2017). Very little literature exists that examines the wellbeing of participants involved in community orchestras. Since the beginning of the 1970s, emphasis was placed on understanding wellbeing in terms of various approaches, namely hedonia and eudaimonia. The philosopher Aristotle, who is the originator of the concept of eudaimonia, argued that "true happiness is found in the expression of virtue, that is, in doing what is worth doing" (Fromm, 1981:29).

According to research findings from Ryan and Deci (2001), the first notion of wellbeing is a hedonic approach, which categorises it in terms of happiness or avoidance of any form of pain. Their second, more complex, approach to wellbeing is classified as eudaimonism (Ryan & Deci, 2001). This concludes that wellbeing is more intricate than merely being happy. Rather, it demonstrates that a realisation of human potential would be the ultimate

goal for the human race (Ibid). Ryan and Deci (2001) note, however, that eudaimonic wellbeing cannot encompass happiness that is purely subjective. This is because eudaimonic wellbeing involves integrating other people's life activities with a particular person's deeply entrenched and personal values. Waterman, Schwartz, Zamboanga, Ravert, Williams, Agocha and Donnelian (2010) write that the 'true self' of an individual would comprise both a potential unique to the individual together with an overall universally recognised potential. When these are developed and nurtured through involvement in personally expressive activities, a sense of eudaimonic wellbeing evolves. This also indicates that a perceived development of the true self is considered influential in attaining eudaimonic wellbeing (Waterman et al., 2010).

There is a need for further research into the inter-connectivity between both perspectives of wellbeing. This has been the basis and motivation for additional investigation, which Lewandowski (2013) also used to examine the concepts of hedonia and eudaimonia. Lewandowski (2013:5) describes in her work, that an appreciation of a person's wellbeing must have a significant impact on the daily productive functioning of that individual. The nationwide study found noticeably strong mental health functions in people with both high eudaimonic and high hedonic wellbeing (Keyes & Annas, 2009). Lewandowski (2013) has verified the need for further investigation into the connection of hedonia and eudaimonia with insight into lived experiences. To realise and utilise one's ultimate potential, it stands to reason that there is a need for community activities, such as a community orchestra, to enhance a person's overall wellbeing.

Research relating to positive psychology has suggested that wellbeing should include a comprehensive summary of indicators across various domains (Keyes, 2007; Forgeard, Jayawickreme, Kern & Seligman, 2011). Seligman (2011) proposed a multidimensional construct that may be useful for incorporating the abstract concept of wellbeing and providing specific domains that are measurable, established, and sustained. These encompass the constituents of the PERMA model which are positive emotions, engagement, relationships, meaning, and accomplishment (Seligman, 2011). Positive emotion refers to the pleasant effective conditions that are important for humans to flourish (Fredrickson, 2006). Wellbeing can be understood with positive emotions which do not only involve feelings but also include an assessment of the situation (Seligman, 2011). Vallerand (2012)

says that while engaging in an enjoyable activity that is repeated regularly, one begins to develop positive emotions and a desire which leads to sustained psychological wellbeing. Engagement embraces an experience of flow (Seligman, 2011). Rich (2013) believes that a good life is one that is characterised by full immersion in what one does. An experience of flow is an important aspect of wellbeing because it occurs under conditions where existing skills are challenged at a level that is appropriate for the present capacity of a person (Nakamura & Csikszentmihalyi, 2002). Meaningful relationships involve the notion that one is cared for, embraced, and valued by others (Berscheid & Reis, 1998). An experience of positive feelings by interacting with friends and family boosts resilience. It also increases confidence and reinforces self-esteem (Roffey, 2012). Furthermore, a lack of attachment is linked to problems associated with health and wellbeing (Baumeister & Leary, 1995). Meaning, as encompassed by the PERMA model, refers to having purpose in life and feeling that life is valuable and desirable (Steger, 2012). It is the significance and value of life as derived from the perspective of the individual (Seligman, 2011). Accomplishment forms the final component of the PERMA model and refers to external and internal achievements and successes (Forgeard et al., 2011). Accomplishment must be meaningful to the individual rather than important to others. The process of achievement must be as important as the final outcome (Ryan, Huta & Deci, 2008). Participating in a community orchestra ought to be understood within the framework of the PERMA model.

In my experience, ensemble playing can stimulate both a positive and a negative impact on wellbeing, subject to the type of ensemble situation. The musical effect on experiencing wellbeing is considered to be eudaimonic, as the satisfaction of musical involvement increases over time. There is a need to understand wellbeing holistically within the context of the PERMA model as a basic framework for this study.

1.2 Aim of research

The aim of this study was to explore wellbeing among members of a community orchestra using the PERMA model as a framework and a lens through which to understand wellbeing experiences. The case study sought to provide insight into the potential benefits of community music-making opportunities by focusing on self-reported subjective wellbeing.

Furthermore, the study aimed to supplement other wellbeing research that encompasses the PERMA framework by contributing data, and help to develop an appreciation of the psychological wellbeing in the context of community orchestra players in South Africa.

1.3 Research questions

The primary research question is:

How can playing in a community orchestra contribute to wellbeing?

The primary research question is subdivided into the following secondary questions:

- How do the participants of a community orchestra experience positive emotion while playing together?
- How do the participants engage with other members in a community orchestra?
- How do members of a community orchestra view the importance of forming relationships in a community orchestra environment?
- How may being involved in a community orchestra help participants establish a sense of meaning or purpose in their lives?
- Does the involvement in a community orchestra allow members to feel a sense of accomplishment, and if so, how?

1.4 Methodology

This section debuts an initial overview of the methodology. A comprehensive account of the methodological procedure is contained in chapter 3.

The research was a qualitative study based on a case study design.

Ten community musicians participated in the study: five from a community orchestra in Johannesburg, three from another community orchestra in Johannesburg and two from a community orchestra in Pretoria. The following criterion was used to select the participants:

1. They are above the age of 18.
2. They are actively involved in a community orchestra in Gauteng, South Africa.

3. They were willing to provide information relating to their experience of playing in a community orchestra.

The participants were either referred by the conductor of the orchestra or were selected at random during rehearsals at which the researcher was in attendance.

There were two phases in the collection of data:

Phase 1: A letter of introduction was emailed to the conductors of each orchestra a few weeks prior to the start of data collection. A letter of consent to be completed by the participant in person was prepared as well as the semi-structured interview schedule.

Phase 2: Each member participated in a comprehensive, semi-structured interview during orchestra rehearsals. Only the participants and the researcher were incorporated in the interview setting. Each interview was audio-recorded after signed consent had been given by the participant.

The recordings of each interview were transcribed. Thereafter, analysis of the data occurred in three steps, reading and rereading the data, initial noting and the development of emerging themes. Sixteen subthemes were categorised into four main themes. The themes are presented in chapter 4 and supported by relevant raw data that was provided by the participants.

The research conformed to the ethical standards of the University of Pretoria. Before the interview process, letters of consent were signed. The research is published with the use of pseudonyms to ensure the confidentiality and anonymity of those involved. Each participant was sent their transcript before the data analysis began.

1.5 Chapter Outline

Chapter 1 serves as the introduction and provides the background, aims and research questions.

Chapter 2 includes an overview of the existing literature which incorporates the various approaches to wellbeing, self-determination theory (SDT), virtuosity in organisations, work and wellbeing, leisure activities and wellbeing, the concept of wellbeing and the PERMA framework, and a detailed description of the elements: positive emotions, engagement,

relationships, meaning, engagement, and accomplishment. In addition, research topics relating to recent studies are discussed and reviewed.

Chapter 3 provides methodological procedures for this research and includes information about the research paradigm, design, participants, data collection, data analysis, ethical procedures, and a briefing on the validity and reliability of the study.

Chapter 4 is a presentation of the results of the analysis. Sixteen subthemes were identified from the data and were arranged into four main themes. These were presented with quotations from the raw data provided by the participants in the interviews.

Chapter 5 constitutes a comprehensive discussion of the emergent themes in relation to current literature. The emergent themes were reconsidered thoroughly with a subsequent discussion of the subthemes in relation to the PERMA framework.

Chapter 6 is the final chapter of this study and contains a summary of the research, limitations, with recommendations for further research.

The study concludes with a list of sources and appendices.

1.6 Conclusion

Chapter one comprises a brief overview of the study, incorporating the introduction and background, the aim of the study, a brief methodology, and the associated research questions. An outline of each chapter was also presented.

Chapter 2

Literature Review

2.1 Introduction

The concept that musical involvement contributes to a person's overall wellbeing has been widely suggested by various authors (Ascensco, Williamon & Perkins, 2017; Kenny, Driscoll & Ackermann, 2013). However, the extent to which this is a reality does not seem to have been sufficiently studied. The studies of musicians' wellbeing have only applied to members of a professional orchestra (Ascensco, Williamon & Perkins, 2017). As part of this study, a review was undertaken of existing literature, which has been used to explore the concept of psychological wellbeing in community orchestra players and how wellbeing may be understood through the lens of the PERMA framework. The literature review has included an understanding of wellbeing from the perspectives of hedonia and eudaimonia, with particular focus on the concept of eudaimonia. The review contained research on self-determination theory, wellbeing perspectives and various work orientations, and how these affect overall wellbeing. Literature about leisure activities and wellbeing have been included. Thereafter, a review of the literature regarding music and wellbeing incorporating the PERMA framework was considered. Very little literature exists that examines the wellbeing of participants involved in community orchestras. No literature of which I am aware has studied the wellbeing of members in community orchestras in the South African context.

2.2 Wellbeing: Hedonia and Eudaimonia

When considering wellbeing, the concepts of hedonia and eudaimonia need to be contrasted. Hedonia refers to maximising pleasure and minimising pain as the path to happiness. The roots of this approach can be found in the writings of the Greek philosopher Aristippus of Cyrene who contended that experiencing pleasure, irrespective of its source, is the only good (Deci, Niemiec & Ryan, 2009). The hedonic approach encompasses the concept of wellness based on pleasure attainment and pain avoidance (Kahneman, Diener & Schwarz, 1999). Therefore, typically, wellbeing is defined in a subjective sense as the incorporation of satisfying emotions and the lack of hostile feelings implying that life is worthy of ambition. Eudaimonia is a multifaceted concept that is traditionally viewed in

contrast to the hedonic approach. It is considered an aspirational approach that focuses on the importance of living in a manner that strives to human excellence. Aristotle defined eudaimonia as “active behaviour that exhibits excellence and virtue in accordance with reason and contemplation” (Niemi & Ryan in David, Boniwell & Conley Ayers, 2013:202). He considered qualities like objectivity, kindness, courage, honesty, and performance of an activity at a high level, such as an individual’s profession, as the essence of eudaimonia. Eudaimonia encompasses a process where living is based on contemplation and realisation of potential. Those who support the eudaimonic view suggest that full functioning is an objective condition (Ryan, Huta & Deci, 2008). It involves living with one’s true nature and is experienced subjectively as personal expressiveness and vitality.

In modern psychology and psychiatry, the distinction between eudaimonia and hedonia for wellbeing is apparent. Since the early 1970s, eudaimonia has been significant in various research programmes which included several theories and related concepts. For example, during the 1970s, Csikszentmihalyi (1990) introduced the concept of flow. Flow encompasses an optimal state experienced when one skilfully engages in a challenging activity (Csikszentmihalyi, 1990). When the flow state occurs, a musician’s skill matches the demands of the performance and playing. They are so engaged in the activity that nothing else seems to matter. During flow, performers do not think of themselves as happy as they are fully immersed in the activity, however, the experience is deemed wonderful after it has occurred, resulting in feelings of elation and accomplishment.

A few years later, Ryff (1989) introduced her theory surrounding eudaimonia. She attested that wellbeing is better defined by objectively realising an individual’s potential and flourishing through the unavoidable challenges of life rather than subjectively feeling good (Ryff, 1989). According to Ryff (1989), eudaimonia incorporates direction in life, independence, mutual respect, appropriate relationships and self-appreciation. Ryan and Deci (1985, 2000) associated wellbeing and eudaimonia with self-determination theory which focuses on autonomy as a central cause of wellbeing. Autonomy embraces being true to oneself, having different aspects of oneself well integrated, and endorsing chosen activities rather than being restricted by internal and external pressures (Deci & Ryan, 1985).

In 2002, Seligman discussed eudaimonia as a life of meaning or a life where one considers broader implications of actions and how they serve the greater good. He differentiated between the pursuit of meaning and the pursuit of pleasure, as well as the pursuit of engagement. Waterman, Schwartz, Goldbacher, Green, Miller and Philip (2003) proposed a description of eudaimonia that they termed personal expressiveness which is characterised by six feelings about a person's most representative activities. These make one feel alive, they express who one really is, and one is intensely involved in them, they are what one was meant to do, they make one feel fulfilled, and one has a special fit with them (Waterman et al., 2003; Waterman, Schwartz & Conti, 2008). Eudaimonia and hedonia are deeds to develop the best in oneself and to strive for security, according to Huta and Ryan (2010). Eudaimonia identifies with an increasingly elevating experience, an appreciation of what is significant and feeling connected with oneself together with a sense of competence (Huta & Ryan, 2010). Hedonia correlates more to short-term positive inferences and carefreeness and to lower negative affect. Both pursuits manifest themselves in vitality and contentment (Huta in David et al., 2013:206).

A group of researchers proposed that eudaimonia includes three additional characteristics: acting with awareness, acting in line with objectively valid and enduring psychological needs rather than momentary impulses, and pursuing goals that are self-defined rather than a direction to achieve a stated objective (Deci, Niemiec & Ryan, 2009).

The concept of eudaimonia will now be discussed in more detail.

2.2.1 Eudaimonia

A general view of eudaimonia can be constructed by extracting common themes. Huta in David et al. (2013:207) points out that various themes relating to eudaimonia are a result of a way of behaving (such as excellence, autonomy, development, full functioning, scope of concern, engagement, autotelism, contemplation, and acceptance) or as a form of wellbeing (including meaning, elevation, awe, connection, aliveness, fulfilment, and competence).

Regarding behaviour, *excellence* refers to one striving for something better or higher. The goodness of one's actions is to be judged subjectively or objectively and therefore is a matter of debate. *Authenticity* or *Autonomy* is acting in accordance with one's true identity and integrating the different aspects of oneself. *Development* is a purpose that promotes

personal evolution and realisation of one's potential. *Full functioning* is the full range of use of what one is, including unpleasant emotions. The *broad scope of concern* is striving to serve a greater good. It can be the welfare of entities beyond oneself or some long term goal for the self or others. *Engagement* is actively applying oneself and being fully immersed. *Autotelism* focuses on the quality of the means to an end or being able to see the process as an end itself. *Contemplation* refers to thoughts about the meaning of one's actions and being guided by abstract principles. *Acceptance* means that while striving for excellence, one is simultaneously embracing and working with reality, oneself, and others. (Huta in David et al., 2013:207)

Secondly, the following themes refer to eudaimonia as a form of wellbeing (Huta in David et al., 2013:207). *Meaning* is the belief that a person's activities and experiences have relevance and value. *Elevation* is a sense of being uplifted, satisfied, and functioning at a higher level. *Awe* refers to a feeling of wonder and being deeply moved; an experience of life's events on a deeper level. *Connection* is the feeling of awareness and contentment with oneself, and one's actions in a broader or long-term context. *Aliveness* is the feeling of being alive and present. *Fulfilment* is being complete and not wishing for anything more. *Competence* refers to mastery in life's important domains. While some researchers believe competence to be more a subjective feeling, others define it as a quality that could be judged objectively (Ryan & Deci, 2000; Ryff, 1989).

A concrete definition of eudaimonia remains diffuse as research on the construct is still in its infancy (Huta in David et al., 2013:209). One of the most basic questions regarding eudaimonism still needs to be considered: Is eudaimonia a way of behaving, or is it a form of wellbeing, or both? Huta in David et al. (2013:209) includes in the definition that eudaimonia is a way of behaving, therefore the core features of eudaimonia has striving for excellence and authenticity as its primary features. It is a broad concept and further research into this phenomenon can help people lead more fulfilling, inspiring, and meaningful lives.

2.3 The self-determination theory

Self-determination theory (SDT) is defined as the direction of a person's motivation, emotion, and attitude in social contexts that concurs with spontaneous hedonic processes,

like interest and enjoyment (Deci & Ryan, 2000). This includes eudaimonic perspectives on wellbeing and integrity (Ibid). Humans proactively seek out opportunities to feel autonomous, effective, and close to others as these experiences support their natural tendencies towards psychological and interpersonal integration (Angyal, 1965). The SDT advocates the existence of three fundamental psychological requirements, namely that of autonomy, competence and relatedness. Research illustrates that autonomy relates to persistence, cognitive flexibility, conceptual learning, creativity, self-actualisation, vitality, and other wellbeing manifestations (David et al., 2013:204). Autonomy does not correlate to interest in extrinsic matters such as wealth, worldly possessions, the image and the status of a person. The desire for autonomy requires behaviour that emanates from a sense of independence, volition, and self-endorsement (de Charms, 1968). The need for competence refers to mastery in interacting with the social and physical surroundings (White, 1959). The need for relatedness alludes to the deep, meaningful, and mutually supportive connections with important people (Baumeister & Leary, 1995). Satisfaction of these needs is required by individuals for optimal psychological and social functioning.

Research into SDT began with investigations into the factors that support or diminish intrinsic motivation, which is doing an activity for its own objectives. It is accompanied by feelings of interest, enjoyment, satisfaction, and fun (Ryan & Deci, 2000). People who are intrinsically motivated engage their physical and social surroundings with an experience of volition to expand their capacities and develop new ways of interfacing with the world (David et al., 2013). Intrinsic motivation is supported by meaningful choice and competence and is a source of positive development, experiences of interest and enjoyment (Deci, Koestner & Ryan, 1999; Patall, Cooper & Robinson, 2008; Vallerand & Reid, 1984). It is integrated with satisfying fundamental psychological needs.

Aristotle's conception of eudaimonia is centred around the aspect that actions are chosen, reflectively considered, and concur with profound internal value systems and beliefs (David et al., 2013:219). If this is the case, then extrinsic motivation which regulates relative autonomy would be different from full functioning and wellness. Autonomy is necessary for organismic wellness and functioning in multiple contexts, including sporting activities, interrelationships, work, and religious beliefs. Self-regulation is connected to increased behavioural attitude, enhanced task ability, and manifests itself in better physical, social,

and psychological wellness. Therefore, ‘a good life’ where behaviour has been regulated is an important precursor for relative autonomy (David et al., 2013:220).

Research has examined the aspirations around which individuals organise and direct their behaviour over time. People are likely to experience wellness when they attain valued goals, regardless of their content. Aristotle attests through his idea of eudaimonia that living well involves striving for objectives that are of inherent worth, therefore pursuing the values that are more likely to contribute to wellbeing than others (David et al., 2013:220). Kasser and Ryan (1996) identify different types of aspirations distinguished within the SDT. One was labelled as aspirations that are extrinsic and incorporated values for fortune, recognition, and image appeal. These are unlikely to be associated with satisfaction. The second was labelled as aspirations that are intrinsic and encompassed values such as physical health, personal growth, interpersonal relationships and community involvement (David et al., 2013:220). These goals are likely to facilitate satisfaction. Kasser and Ryan (1996) found that higher instances of wellbeing were reported amongst those who prioritised intrinsic aspirations. These results are similar across diverse countries and contexts (Kasser & Ryan, 1996).

Research from SDT reveals that the pursuit of intrinsic aspirations is associated with enhanced psychological, physical and social health.

2.4 Wellbeing and virtuousness: Happiness in organisations

There are two primary approaches to defining happiness: hedonic happiness which is essentially life satisfaction and eudaimonia which is life fulfilment (Diener, Suh, Lucas & Smith, 1999; Sheldon & Elliott, 1999; Seligman, 2002; Warr, 2007). There are a variety of ways to define virtuousness, such as goodness for its own sake, the most suitable of the human condition, the best functional attributes for the human species, and personal and social betterment (Chapman & Galston, 1992). Virtuousness was described by Plato and Aristotle as the “desires and actions that produce personal and social good” (Cameron & Caza in David et al., 2013:676). It is the optimal human condition, the most appropriate behavioural demonstration, the finest of humankind, and the most appropriate aspirational ideal of humanity (Cameron, 2011). Virtuousness and happiness are strongly associated with one another in as much as they share an emphasis on eudaimonism (Dutton &

Sonenshein, 2007). This is assuming that a proclivity is present in all humans for the sake of goodness (Ibid).

Virtuousness in organisations relates to the individual's behaviour in a specific organisation or group setting. It acknowledges the role of groups in fostering and maintaining eudaimonic action. This, along with hopefulness, appreciation, understanding, empathy, resilience, and other virtues are receiving considerable recognition in psychological literature (Emmons, 1999; Harker & Keltner, 2001; Seligman, 2002). Virtuousness is a goal to be striven for in itself, it is not a conduit towards another objective. This makes it an integral part of social improvement which extends beyond the benefit of self-interest.

Individual happiness increases with virtuousness, which leads to more virtuous behaviour, which in turn fosters further increased happiness (Christakis & Fowler, 2009). According to Adler and Kwon (2002), social capital in organisations is the interaction amongst individuals where there is a flow of information, power and resources. When employees observe virtuousness among fellow employees such as loyalty, sharing, and caring, the results are increased through commitment, loyalty, dependence, and collaboration (Koys, 2001; Walz & Niehoff, 2000). The effectiveness of such an organisation should be enhanced because implementing virtuousness fosters greater degrees of social capital in the form of collaboration, growth-producing interpersonal relationships, and respectful engagement, therefore elevating overall organisational performance. Cognitive, emotional, behavioural, physiological, and social evidence advocates that individuals function optimally through the influence of virtuousness (Cameron & Caza in David et al., 2013).

2.5 Wellbeing and the influence of work

Wellbeing is often used synonymously with wellness, health, and happiness. There has been convergence of three core wellbeing dimensions: physiological, physical, and social (Diener & Seligman, 2004). Subjective wellbeing (SWB) "includes people's emotional responses, domain satisfactions and global judgements of life satisfaction" and includes positive emotion, engagement, satisfaction, and meaning (Caza & Wrzesniewski in David et al., 2013:694). Myers and Diener (1995:11) indicate that high SWB is a "preponderance of positive thoughts and feelings about one's life" and includes a sense of overall satisfaction that consists of being satisfied with major life components including family, work, health,

finances, and self. It has been suggested that SWB has two facets, namely cognitive and affective SWB (Lucas, Diener & Suh, 1996). The affective component relates to the manifestation of positive affect with the omission of negative affect (Ibid). The cognitive component arises from an information-based assessment of life. This is where people evaluate the degree to which their life equates to their expectations and resembles their ideals (Lucas, Diener & Suh, 1996).

Work is an important consideration because adults spend about a third of their whole life working and experience physical and psychological ties to their work routines (Ciulla, 2000). A person's work impacts the way they think and feel about themselves for various reasons (Meissner, 1971). The first is the time spent working over the course of life. Most adults spend the bulk of their time engaged in some form of work. The time commitment blurs boundaries between home and work, allowing an individual's thoughts and feelings about work to manifest themselves in other areas of life. The second is where people live and how this affects where they work. The job often dictates ways in which people spend their days and nights as well as their leisure time. Thirdly, people need to invest a significant amount of time in certain work before they can begin their jobs. This fuels investments in education and training to successfully transition people from school to work. The fourth is that people experience strong psychological ties to their work. They sense themselves as intimately connected to their work and this becomes important in defining a person. Fifth, work helps satisfy psychological needs for purpose and achievement. Finding a purpose in work is one of the ways in which work is seen as meaningful. The sixth is the social bonds of our lives that are intimately connected to work. Our sense of who we are is formed by the social landscape at work. Finally, work influences wellbeing because it is a domain infused with affect. People experience a range of emotions of varying strengths at work. The interface between work and life domains suggest that any understanding of wellbeing must take into account the relevance of work in people's lives. All work shapes people's physical, emotional, and cognitive experiences, influencing every aspect of life (Caza & Wrzesniewski in David et al., 2013:697).

Research into the influence of work concerning subjective wellbeing in employees could provide insight into the activities in which people take part, to add to their cognitive and

emotional experiences. Community orchestras provide a platform for amateur musicians to play in a music group, in addition to their full-time work obligations.

2.5.1 Wellbeing shaped by work

In wealthy western societies, research suggests that while income is positively correlated with wellbeing, the relationship is moderate (Diener & Diener, 1995). Certain research indicates that income is not correlated with emotional wellbeing at all and that income may have a negative relationship with life domains that influence wellbeing (Kahneman & Deaton, 2010). Context influences how people assess their wellbeing. Those living in a modern, wealthy society where the good life is a cultural ideal will have very different standards and aspirations for wellbeing, compared to individuals living in poorer societies. Attributes of work influence wellbeing in both positive and negative ways (Bowling & Beehr, 2006). These can be understood through two approaches of subjective wellbeing. Hedonic tradition focuses on experiences of happiness, while eudaimonic tradition focuses on fulfilment and personal growth (Keyes, Shmotkin & Ryff, 2002). Characteristics of a person's work impact their evaluations of their jobs and perceptions of their lives. When people perceive their work to have high levels of independence, variety of skills, identity of tasks, and significance, they experience increased wellbeing (Hackman & Lawler, 1971). The more that people are satisfied with their work, the more their life satisfaction increases and this affects wellbeing (Rice, Near & Hunt, 1980). Apart from job satisfaction, the perceived meaningfulness of work will influence general wellbeing as meaningfulness has been linked with engagement, empowerment, and personal fulfilment (Kahn, 2007). Work impacts how people perceive themselves in relation to their life's aspirations, therefore affecting wellbeing. The temporal structure of work influences wellbeing through physiological and psychological means. Work can influence wellbeing positively if its structure is compatible with people's non-work aspirations. Non-work activities are important for people to recover from the stress and fatigue caused by work to maintain physical, mental, and social health (Rook & Zijstra, 2006).

The setting, the organisation, and one's co-workers are also important when considering work and wellbeing. Employees draw a sense of community from the bonds they experience with others they work with. Organisations have identity orientations that can be

understood as individualistic, relational, or collectivistic in their identity and approach to a variety of constituents (Brickson, 2005, 2007). Relationships at work represent important social ties that inform general wellbeing. To the extent that wellbeing influences the nature of interactions and relationships, it is clear that work is a major consideration in life that contributes to wellbeing.

2.5.2 Patterns of work

Attitudes towards work are largely determined by differences in individual personalities (Alderfer, 1972). Research on work orientation suggests that work is experienced in one of three ways: work as a job, work as a career, or work as a calling (Bellah, Madsen, Sullivan, Swidler & Tipton, 1985). Jobs are often work orientations for people to financially support themselves. People who have careers work towards advancing in their occupation, within or between organisations. Those with a calling work for the fulfilment that work brings them rather than for financial means or career advancement. According to them, work becomes inseparable from the rest of their lives and they feel that this work contributes to making their physical environment a better place (Bunderson & Thompson, 2009).

Researchers have claimed that callings refer to personal fulfilment that is significant to individual identity. These callings embrace a social contribution to the wider world and they are expressive of one's purpose and comprise one's desire, uniqueness, determination, embracing consciousness, ability to persevere, sense of meaning, and individual self-esteem (Dobrow, 2006). Calling orientations have emerged with strong positive correlations of wellbeing. The correlations with wellbeing are lower for job and career orientations.

Several positive outcomes have been identified for people who follow their callings such as work, life, and health satisfaction (Dobrow, 2006). People with callings have more passion for, and enjoyment of, their work and perform at higher levels than those without callings (Novak, 1996). They can buffer against markers of negative functioning and those who follow their callings ought to suffer lower levels of stress, depression, and work-related conflicts (Bunderson & Thompson, 2009). However, it is important to note that callings often involve profound experiences of sacrifice and vigilance and can lead to burnout or depletion when they become an all-consuming life activity (Caza & Cardador, 2009). Work orientations do offer a helpful window to understanding how people experience their work in ways that are likely to directly affect wellbeing.

Playing in a community orchestra is a commitment above the normal work routine of each amateur musician. While there are no financial rewards for involvement in a community orchestra, musicians are attracted to the platform where they can benefit from playing with other musicians in a group. This study seeks to establish how community orchestras have a positive effect on musicians, and therefore particularly how the community orchestral participation enhances the wellbeing of the participants.

2.6 Wellbeing and Leisure

Participating in leisure activities contributes to SWB however researchers agree that the relationship between SWB and leisure activities is complex (Diener & Suh, 1997; Veenhoven, 2000). It is necessary to engage with literature regarding leisure and wellbeing for this study as community orchestra musicians partake in this activity above their full-time job commitments, therefore during their allocated leisure time.

People decide on leisure activities depending on their specific needs and the contexts within which they can make this decision (Tinsley, Bretett & Kass, 1977). For example, people from more mature age groups may be attracted to different leisure activities than they were during their youth. It has also been suggested that being involved in certain activities during leisure time is valuable in coping with stress levels (Lee & Kim, 2005). Lloyd and Auld (2002) illustrated two leisure variables, namely person-centred and place-centred. Person-centred leisure activities include social events and place-centred activities include resources and the environment (Lloyd & Auld, 2002). Adolescents participate in three types of leisure activities: leisure activities with the objective of achievement, social leisure activities, and recreational leisure activities (Passmore & French, 2001). Tiggeman (2001) stated that more time is spent by teenagers engaging in social leisure activities, such as talking to and spending time with friends than they do on individual activities, for example reading books and watching television. This draws attention to the fact that peer groups are important in the leisure experience and can influence or strengthen during this time.

A study examining how leisure satisfaction is affected by leisure type and how this has an effect on adolescents' psychological wellbeing was conducted by Shin and You (2013). Leisure participation was categorised into three types, namely active, passive, and social activities. The outcome of the research revealed that leisure participation is important to

improve the psychological wellbeing of Korean adolescents (Shin & You, 2013). Active leisure received the greatest participation, as it had an effect on their overall life satisfaction and management of stress (Ibid). Leisure activities allowed these adolescents the chance to engage in self-expression. Self-expression is often not encouraged in the academic environment and therefore making leisure time is beneficial for a student's wellbeing (Shin & You, 2013).

Further insight into leisure and wellbeing will be considered by referring to participation in music groups during leisure time.

2.6.1 Music participation for leisure purposes

Research into why adult amateur musicians spend their leisure time making music has become of increasing interest. According to researchers, adults are attracted to music-making as a group activity, rather than for life-long learning (Mantie, 2012; Goodrich, 2013). Adult amateur musicians are drawn to a community band to interact with other people during their available time (Coffman, 2006). Coffman (2009) maintained that making music in a group was for social purposes. Therefore, in addition to the challenges that group music comprises, feeling a sense of belonging to the community is important for individuals (Kruse, 2009). Relevant studies concerning the participation in music groups will be discussed to provide insight into how and why such an involvement has such a significant impact on members.

2.6.2 Music participation in instrumental groups

A study by Goodrich (2019) explored the leisure time of adult musicians who choose to partake in a community band. The participants of this study revealed that the social aspect of being involved with a community band was of utmost importance to each member (Goodrich, 2019). Social interactions took place within the rehearsal settings and outside the allocated practice space (Ibid). The repertoire chosen for performance was also an enticing factor for the commitment of each member (Cavitt, 2005). Interestingly, the study by Goodrich (2019) revealed that there are more male community band participants than female band participants. This concurs with the findings by previous researchers who explored community band participants (Cavitt, 2005; Mantie, 2012).

Based on various studies concerning music rehearsals and leisure time, it is apparent that an activity is considered either work or leisure depending on the experience of the individual involved (Neulinger, 1981; Juniu, Tedrick & Boyd, 1996). According to Juniu, Tedrick and Boyd (1996), participants who consider their involvement in a music group to be a leisure activity were motivated by intrinsic factors, such as personal enjoyment and fulfilment. The social interaction between participants of a student string quartet were analysed by Davidson and Good (2002), showing that coordinating a music group depends on many factors, such as personal issues and the associated technicalities of group playing. This implies that organisational factors are important and can affect the experience of playing in a music group.

Drumming in a group environment has been investigated by various researchers to have positive effects on participants (Camilleri, 2002; Winkelman, 2003; Burnard & Dragovic, 2014). A study by Ascenso, Perkins, Atkins, Fancourt and Williamon (2018) found group drumming with mental health service users, experienced emotional wellbeing that was predominantly hedonic. Members of the drumming group were able to connect through developing positive relationships (Ascenso et al., 2018). The space created for this activity was safe and familiar, allowing participants to extend their relationships outside of the drumming circle activity (Ibid).

2.6.3 Music participation in vocal groups

The social bonding experience of singers was explored by Kreutz (2014) who found that there is an increase in positive feelings for singers with an increase in the release of oxytocin after singing with a group in comparison to chatting about recent positive life experiences with the same group. In another study by Keeler, Roth, Neuser, Spitsbergen, Waters and Vianney (2015) the neurochemistry relating to the social flow of singing was considered. Through measurements of oxytocin, there was a significant increase in social bonding during a singing performance (Keeler et al., 2015).

Parker (2014:18) posits that 'the team' is a central aspect to the social identity of adolescents in high school choirs. Members in a choir should feel a sense of belonging to attain the benefits that the group activity has to offer (Newman, Lohman & Newman, 2007). Parker's (2014:28) research concurs with other researchers (North & Hargreaves, 1999;

Tarrant, North & Hargreaves, 2000) who attest that music is used as a “badge of identity” and through the group, a participant is able to develop their individuality.

A study exploring the promotion of wellbeing in singing activities by Grape, Sandgreen, Hansson, Ericson and Theorell (2003) revealed that both professional and amateur singers experienced greater energy and feel revived after a singing lesson. During the interviews conducted for this study, it appeared that the professional singers were more achievement-oriented and the amateur musicians used singing as a means for self-expression and as a release of emotions. Grape et al. (2003) concluded that singing lessons helped promote greater wellbeing for amateur musicians whereas greater arousal was experienced by the professional singers.

The literature on participation in both singing groups and instrumental groups during leisure time contributes to the data necessary to help understand the wellbeing of participants in a community orchestra, as orchestra participants rehearse during their personal time.

2.7 The PERMA framework

Research concerning positive psychology has suggested that wellbeing is more than the exclusion of negative function. The absence of negative affect such as depression or anxiety is different to the presence of a positive effect which includes social acceptance and happiness (Seligman & Csikszentmihalyi, 2000). Mental health from a positive psychology perspective combines both hedonic and eudaimonic aspects of wellbeing (Keyes, Ryff & Shmotkin, 2002). In recent years, while debate and further research continues, the concept of wellbeing has evolved to embrace both wellbeing perspectives (Samman, 2007).

Theorists have increasingly recognised that multidimensional wellbeing models should include a profile of indicators across multiple domains to adequately assess the intricacy of functioning optimally from a psychological perspective (Keyes, 2007; Forgeard, Jayawickreme, Kern & Seligman, 2011). Seligman (2011) proposed a multidimensional construct that may be useful for adapting the abstract idea of wellbeing and providing real settings that are measurable, sustainable, and developed. These encompass the constituents of the PERMA model which are positive emotions, engagement, relationships, meaning, and accomplishment as shown in the diagram below (Seligman, 2011).



Figure 2.1: PERMA framework (Seligman, 2011)

No model of wellbeing is completely appropriate, but varying conceptualisations may be useful when taking the abstract construct of wellbeing and providing definitive domains (Butler & Kern, 2016). A comprehensive understanding of each of the constituents that form Seligman’s five-dimensional construct should be further investigated. This investigation into the literature associated with the PERMA framework will be discussed with a focus on the role of music in psychological wellbeing.

2.7.1 Positive emotions

The first constituent of the PERMA model, positive emotions, refers to the pleasant affective conditions that appear to be critical ingredients for humans to flourish (Fredrickson, 2006). The most essential elements that contribute to wellbeing are emotions of a positive nature such as hope, contentment, compassion, joy, gratitude, understanding, and love (Seligman, 2011; Webster, 2014). Within the context of the school environment, Noble and McGrath (2008) discussed the positive feelings experienced by students. Examples of these positive emotions experienced by school students are feelings of affinity for their school, safety from abuse by other students, pride and satisfaction from the learning experience, and celebrating the success and enjoyment of extra-curricular activities (Noble & McGrath, 2008). It is necessary to experience positive emotions in a school setting on a regular basis

for wellbeing (McFerran, 2010). This may be provided through the implementation of music-related activities (Ibid).

Wellbeing can be understood with positive emotions which, on their own, do not involve feelings but may include an appraisal of the event (Seligman, 2011). The study by Van Goethem and Sloboda (2011) intended to understand the effect on participants as it was found that music is an important catalyst to create happiness and relaxation when listened to attentively. Juslin (2013) explains the underlying facilitators in music-evoked emotions. He points out that “emotions represent an extension of the perceptual process that enables us to infer not only the identity and location of an object but also its potential consequences” (Juslin, 2013:240). These mechanisms include “brain stem reflexes, rhythmic entrainment, evaluative conditioning, emotional contagion, visual imagery, episodic memory, musical expectancy, and aesthetic judgement” (Juslin, 2013:241).

Table 2.1: The core mechanisms involved in music-evoked emotions (Juslin, 2013:241-243)

Mechanisms in music-evoked emotions	Explanation
1. Brain stem reflexes	Occurs when there are “one or more fundamental acoustic characteristics of the music that are taken by the brain stem to signal a potentially important and urgent event that needs attention”.
2. Rhythmic entrainment	Music-induced emotions that are a result of “a powerful, external rhythm in the music that influences some internal bodily rhythm of the listener (e.g. heart rate), such that the latter rhythm adjusts towards and eventually locks into a common periodicity”.
3. Evaluative conditioning	The process whereby emotions that are music-induced are the result of “a stimulus that has often been paired with other positive or negative stimuli”.
4. Emotional contagion	Emotions that are induced by music are applicable when “a listener perceives the emotional expression of the music and then ‘mimics’ this expression internally”.

5. Visual imagery	The process that occurs when music-induced emotions result in a listener “conjuring up inner images (e.g. of a beautiful landscape) while listening to the music”.
6. Episodic memory	The music-induced emotions that occur when a listener “evokes a personal memory of a specific event in the listener’s life”.
7. Musical expectancy	The process where music-induced emotions occurs as “a specific feature of the music violates, delays, or confirms the listener’s expectations about the continuation of the music”.
8. Aesthetic judgement	Following the adoption of an “aesthetic attitude”, this judgement process will become effective, where the analysis of the music becomes perceptual and cognitive and “the listener’s aesthetic criteria have been brought to bear on the music”.

The perception of sound survives for humans due to its ability to arouse certain emotion induction mechanisms and therefore those emotions form part of the perpetuating process that permits one to surmise the location and identity of an object together with its potential consequences (Juslin, 2013:243). Music-making has been argued to facilitate unique emotional experiences that would otherwise be inaccessible (Krueger, 2014:1). Subsequent work is aimed at clarifying mechanisms that are inherent in music-evoked emotions to better appreciate one’s emotive reactions to specific sounds (Juslin, 2013). Another study investigated by Croom (2015) suggests that involvement in music can result in positive emotions.

Vallerand (2012) says that while engaging in an enjoyable task that is repeated regularly, one develops emotions of a positive nature and an urge to contribute to on-going psychological wellbeing. A recent study by Lee, Krause and Davidson (2017) considered how one can use music-making to enhance wellbeing in an Australian school context. Statements about the involvement in music activities were made by the students upon questioning and then categorised into the distinct elements of the PERMA wellbeing model.

The results concerning the element of positive emotions indicated that school musicians experience positive emotions internally as well as towards the schools' music activities. The study included students with disabilities and these students acknowledged that they felt content and enhanced as participants in the school music programme (Lee et al., 2017). This demonstrated that positive emotions are experienced regularly over the long term and outcomes from the music programmes produced increased feelings of self-confidence, self-esteem, and empowerment (Ibid).

A study by Ascenso et al. (2017) was aimed at appreciating the wellbeing experience of professional musicians with respect to positive psychology. The PERMA model became the benchmark to follow enhancements and difficulties concerning the wellbeing of six professional musicians engaged in different disciplines (solo, orchestral, choral, chamber, conducting, and composing). The research findings are in contrast to previous literature where professional musicians were stereotyped to be suffering from a lack of wellbeing. The challenges of being a professional musician are acknowledged, however, some musicians seem to be more resilient than what previous literature may have indicated (Ascenso et al., 2017). The study showed that positive emotions were significantly correlated to musical moments which included an experience of flow (Ibid). Perceived emotional instability was, however, reported by all participants and remains part of further investigation as to whether this may be a part of the negative wellbeing stereotype that was in question for professional musicians (Ascenso et al., 2017).

The PERMA model was used in a case study by Lamont, Murray, Hale and Wright-Bevans (2017) who explored the relationship between music and wellbeing. They focused on elderly members involved in a community choir and the psychological benefits that community singing could provide for these people. The time frame for data collection was four years and results pertaining to positive emotions revealed that participants experienced elevated levels of enjoyment and pleasure during their community choir rehearsals (Lamont et al., 2017). The participants were inspired to work hard and pursue their particular goals and achieve specific results, leading them to experiencing positive emotions which were fundamental to the enjoyment of the activity (Ibid).

The presence of positive emotions in participants who partake in music activities is evident in the existing literature that examines wellbeing concerning the PERMA framework. To be able to continue analysing the impact of music on wellbeing, particularly the wellbeing of community orchestra musicians, an understanding of the remaining PERMA model constituents needs to be reviewed.

2.7.2 Engagement

Engagement is the complete immersion in an activity and embraces an experience of flow (Seligman, 2011). Rich (2013) believes that a satisfying life is one that is characterised by complete immersion in one's activities. An experience of flow is an important aspect of wellbeing because it occurs under conditions where existing skills are challenged at a level that is appropriate for the present capacity of a person (Nakamura & Csikszentmihalyi, 2002). A person engages in activities that are appropriate to their capabilities and yield the feeling that progress is being made (Ibid). In another study by Pates, Karageorghis, Fryer and Maynard (2003), the effects of self-selected background music on flow and shooting practice for netball players showed that the players' emotions were better controlled during shooting practice. There was an increase in flow during the intervention depending on the type of music that was being played. Seligman (2011) states that engagement is centred around flow, such as complete immersion in music while performing and losing self-consciousness during the absorbing musical activity. Croom's (2015) review of the literature about music participation and wellbeing reveal that the experience of flow often occurs under conditions that are considered challenging or under events that allow the extension of existing skills.

The study by Lee et al. (2017) considered wellbeing through providing music in Australian schools. For the element of engagement, results were based on the way schools motivated learners, their families, and the music educators to actively participate in music programmes (Lee et al., 2017). It was essential that both parents and students showed an interest in the music programmes. It was important that passionate facilitators of the programmes were responsible to guide the students and that the programmes included activities to suit all participants (Ibid). No student or music programme facilitator was forced into participating in activities that were not of personal interest. The examples

illustrate that all those involved in music programmes can experience flow through activities that are engaging when provided with sufficient resources and a supportive environment (Lee et al., 2017). The participants in the study experienced wellbeing through engaging in music activities, and as a result, enhanced learning outcomes were reported (Custordero, 2002).

Ascenso et al. (2017) focused on the wellbeing experiences of professional musicians. Their findings relating to engagement indicated that professional musicians experienced increased engagement when there was variety in their work. This includes variety with regards to the freedom to select the music available for self-expression (Ascenso et al., 2017). It was clear that the musicians who are allowed to experiment with different musical ideas and varied roles within their line of work are satisfied through enhanced engagement.

Huta and Ryan (2010) advocated that immediate pleasure, such as the satisfaction of attending choir rehearsals, and long-term meaning, which refers to the strong relationships that are formed from an activity over time, overlap to produce lasting wellbeing. This idea became apparent and is further justified in the study by Lamont et al. (2017). It was found that constant engagement results in more profound relationships which support the notion that singing in a group produces deeper connections over a longer period (Dingle, Brander, Ballantyne & Baker, 2013). The study of choral singing in later life by Lamont et al. (2017) uses the PERMA framework as a guide to understand wellbeing experienced by elderly participants.

An experience of engagement may lead to increased psychological wellbeing. To consider wellbeing in relation to the full PERMA model for the purpose of this study, it is necessary to understand the next constituent, relationships.

2.6.3 Relationships

Meaningful relationships involve the notion that one is cared for, embraced, and valued by others (Berscheid & Reis, 1998). Positive feelings are experienced when interacting with friends and family which boosts resilience. Relationships also increase confidence and reinforce self-esteem (Roffey, 2012). Furthermore, a lack of attachment is linked to problems associated with health and wellbeing (Baumeister & Leary, 1995). Cooper (1977:313) advocated that “we value, and are right to value, friendship so highly because it

is only in and through intimate friendship that we can come to know ourselves and to regard our lives constantly as worth living". In a study to investigate whether repeated participation in group music over the long term by children could enhance an individual's compassion, Rabinowitch, Cross and Burnard (2013) found that children participating in group music displayed increased levels of emotional understanding at the conclusion of their participation. Therefore music may provide additional benefits by promoting empathy within the group interactions (Rabinowitch et al., 2013). Koelsch (2013) examined the existing literature on the social impact of music and suggested that individuals have better contact with each other when participating in music groups. They can engage in social reasoning, coordinate their actions, and participate in co-empathy through the music activities. These qualities help facilitate social cohesion which is a basic human need and was a necessary function of music during the evolution of humankind (Koelsch, 2013). One study investigated rituals involving music of participants in Germany, New Zealand, Kenya, and the Philippines. Boer and Abubakar (2014) describe how their analysis proves that family and peer music rituals strongly correlate to the family hierarchy and peer interrelations across stages of development. In his review of the literature associated with music participation and wellbeing, Croom (2015:52) suggests that "since positive relationships can contribute to psychological wellbeing, music participation and practice can contribute to wellbeing because music participation can result in positive relationships".

The study concerning the wellbeing through music programmes in schools by Lee et al. (2017) demonstrated that forming relationships was the most valuable experience the students could acquire. The participants experienced increased friendships with their peers as well as more positive interactions with the teachers. These findings endorse the notion that good interactions can help learners feel supported, connected, and recognised by their school, which contributes to a positive school culture (Noble & McGrath, 2008). An unexpected finding from this study was the emergence of a broader scope of relationships between the schools and within their greater communities. Due to the type of assignments that were included in the music programmes, learners and educators were able to form profound relationships within the community and extended family members when looking for help or inspirational advice as part of the music activities (Lee et al., 2017). Overall,

results from the study indicate that collaborative influences of musical programmes in school community environments are valuable (Ibid).

During the study involving professional musicians, Ascenso et al. (2017) found that family, social, and work-related networks were significant in maintaining positive purpose. The participants agreed that support within the environment where musicians worked was important. Two main ideas were established when understanding the importance of relationships. The first is the relationship between the musicians and the music while engaged in performance (Ascenso et al., 2017). The second is the social bonding that occurs at times when the musicians are not involved in performance (Ibid). This social interaction is enjoyable because the participants are able to relate to similar topics with the people they work with. The participants are like-minded in their pursuit to be involved in music and this can be used as an introduction to other conversations about more personal matters.

Lowe (2000) described art to have an ability to be unifying, nurturing collective identity, and giving meaning to diverse community art projects. It is because of this that community initiatives have grown significantly over the past years. The study by Lamont et al. (2017) about singing in a community choir later in life attests that one way of encouraging involvement is through musical participation and support. Many who had been concerned about joining a community choir were surprised by the fact that the rehearsals were supportive and encouraging. Those who harboured reservations about their vocal ability realised that the stronger singers supported the weaker singers (Lamont et al., 2017). Another dimension of the community choir setting was bringing together contrasting people.

This section revised the literature of music participation and relationships. Music involvement affects or enhances relationships positively between participants. A better understanding of the subsequent constituent of the PERMA framework, meaning, is necessary for this study.

2.7.4 Meaning

Meaning, as encompassed by the PERMA model, refers to having purpose in life and feeling that life is worthwhile (Steger, 2012). It is the significance and value of life as derived from the perspective of the individual (Seligman, 2011). A study about the impact that music has

on identity by Frith (1996) reveals that music is a process and not just a product, and that music is similar to identity because it intertwines the social and the individual. A study of wellbeing through music in an individual's later years by Hays (2005:28) investigates the purpose and relevance of music in participants above the age of sixty, and found that each individual's involvement was personal and individualistic, and acquired meaning that related to perceptions of self, individual-expression, and emotional wellbeing. Sirgy and Wu (2011) explain in "The Pleasant Life, the Engaged Life, and the Meaningful Life" that a life with meaning becomes something larger and more worthwhile than one's desires. Croom (2015) refers to several recent studies (Crescioni & Baumeister, 2013; Wang, Lightsey, Pietruszka, Uruk & Wells, 2007; Steger, Oishi & Kashdan, 2009) that suggests that a sense of purpose or meaning in life is a necessary attribute of psychological wellbeing. Furthermore, he says that music involvement can enhance meaning, resulting in psychological wellbeing (Croom, 2015).

The study by Lee et al. (2017) relating to wellbeing through facilitating music education programmes in Australian schools showed that when the leaders of the school incorporated music into the school's academic programme, it resulted in a positive school culture which was meaningful to both teachers and students. The school leaders agreed that the music programmes helped the students gain real-world experience and that musical participation afforded students a means to connect with their community. Another success as a result of the implementation of music programmes in these schools was the creation of job opportunities for teachers and people who train and specialise in music therapy programmes. Seligman, Ernst, Gillham, Reivich and Linkins (2009) discussed the importance of trained group leaders who implement various music activities. This study had an effect on the students' wellbeing and furthermore, was meaningful to educators with a passion for teaching music as it proved that there would be scope for job creation among music educators (Lee et al., 2017).

An important finding from the study involving professional musicians by Ascenso et al. (2017) is the solid sense of self that is constructed through the role of meaning. This supports the likelihood that for a musician to be psychologically well, they would need to be sustained through the eudaimonic route. The shared nature of musical moments was also important in the construction of meaning. This was the case within the musical domain as

well as outside. On one hand, they are important to the individual where the 'being' and 'doing' of music may be combined (Ascenso et al., 2017:77). Alternatively, some professional musicians deliberately detach themselves from their own evaluation to defend their wellbeing. This study also proved that musicians reporting high wellbeing appear to have a wider range of skills than those that are exceptionally skilled at just one discipline (Ascenso et al., 2017). Regular performance and an acknowledged performance record permit verification of self-imposed competence (Ibid).

Singing in a community choir contributes to the construction of meaning (Lamont et al., 2017). Some members commented on their ambitions and hopes for the choir (Ibid). While there were visions for potential overseas tours and more concerts, there was a desire not to compromise the objective of being a community choir. The belief that certain aspects, applicable to the nature of rehearsals and that the music should remain unchanged, serves as testament to the choirs' core values (Lamont et al., 2017). Engaging with an audience seemed to be important in facilitating meaningful connections within the choir and helped create deep social and community connections. Members' desire to perform with other musicians and also to include audience members in performances demonstrated meaning beyond the greater group context to incorporate others within the community and include them in the choir experience (Lamont et al., 2017). Another prominent theme from the study concerned leadership and organising the choir as well as keeping its members informed and updated. Many of the participants commented on the importance of a committee or a choir manager and were extremely complementary about the effort that the leadership team put into organising the choir. The members also mentioned that the choir would not be functional without the work of the leadership team. During the study, financial implications were also commented on by members of the choir and organisers. Members were responsible for providing their own financial resources and keeping costs at a minimum was essential for the continued success of the choir (Lamont et al., 2017).

A review of the literature about music and meaning clarifies how music can have a positive influence on meaning or purpose. The final constituent of the PERMA framework, accomplishment, must be considered in relation to the pertinent literature.

2.7.5 Accomplishment

Accomplishment forms the last component of the PERMA model and alludes to external and internal achievements or successes (Forgeard et al., 2011). Accomplishment must be meaningful to the individual rather than important to others. The process of achievement must be as important as the final outcome (Ryan et al., 2008). Studies suggest that engaging with music can result in a feeling of accomplishment. For example, Hylton (1981) investigated the meaning of choir singing in a high school environment and he found that music programmes can create a feeling of satisfaction in non-competitive situations. He also mentions that musical accomplishment may result in related self-esteem and therefore feelings of accomplishment which contribute to an individual's sense of wellbeing. James (2005:429) also contends that "if all else is equal, a life with some achievements in it is more meaningful than one without any achievements". Seligman (2010:234) attributes importance to feeling a sense of accomplishment as he mentions that people are motivated to achieve, even when it does not result in experiencing positive emotions, engagement, relationships, or meaning. Croom (2012:9) has pointed out in a previous study that "a well-executed and emotionally inspiring musical performance requires not only musical knowledge and technique, but also a performer's confidence and social grace" where these collectively manifest to create a sense of accomplishment.

During the study by Lee, et al. (2017) regarding wellbeing through providing music in Australian schools, it was noted that the least number of statements made by participants concerned the element of accomplishment. This may have been a reflection of the methodology used to analyse the data or it may show that accomplishment does not lead to wellbeing benefits (Lee et al., 2017). While the lowest number of statements was for accomplishment, which may suggest lower relevance to wellbeing, studies show that education programmes may support this component of the PERMA model. Hallam's (2010, 2015) review concerning music education and the impact it has on cognitive development of children emphasised the importance of experiencing pleasure as well as succeeding in the growth and maintenance of musical engagement. The school leaders noted that the students experienced self-fulfilment as a result of each individual's success, and this assisted the students in other academic endeavours.

The study of wellbeing concerning professional musicians within positive psychology provided an unusual finding with regard to accomplishment. As a profession that is linked to external assessments and competitions, accomplishment proved to be overwhelmingly related to intrinsic goals such as sharing, holistic performance, and being true to oneself (Ascenso et al., 2017). This links with the element of meaning and permits insight concerning musicians' wellbeing in educational and clinical settings (Ibid).

Lamont et al. (2017) reveal that singing in a community choir during the later years can lead to the members feeling accomplished in the work that they do with the choir. Observations, discussions, and interviews illustrated that the choir made considerable improvement with regard to their confidence and musicality (Lamont et al., 2017). The individual accomplishment that was commented on by the members was mostly recognised by those who had participated in the choir the longest (Ibid). It was noted by these members that the choir had not changed its purpose during its natural and inevitable evolution.

Previous literature has shown that accomplishment is often the driving force behind the involvement in an activity or the motivation to be involved. Although not as an entity on its own, achievement contributes to experiencing wellbeing when valued as part of a holistic process and combined with the other facets of the PERMA model.

A review of the literature on the PERMA framework provides a backdrop for the need to understand how members of a community orchestra realise psychological wellbeing as a result of their participation.

2.8 The value in community music-making

A question worth considering at this point in the literature review is what is the value of community music-making? Veblen (2008) explored community music and found that several factors should be considered: 1) community music groups are classified by the kind of music that is included in a performance programme; 2) the intentions of the organisers or participants that help initiate or maintain the organisation; 3) the personalities of the participants involved; 4) the relationships among teaching and learning objectives, understanding, and strategies; 5) the interplay between casual and formal social, learning, and cultural contexts (Veblen, 2008). Veblen (2008) discusses perspectives on community

music from different countries and cultures. In the United Kingdom, community music helps emphasise social intervention, open access and individual needs. Community music workers in the United Kingdom believe that music-making can benefit everyone and help promote equal access to music-making for all (Veblen, 2008). Scandinavian countries consider music to be a conduit for individual-expression, research, and an appropriate outlet of emotions. Therefore, these societies have traditionally supported community music initiatives and training (Veblen, 2008). Veblen (2008) comments on the skills that community music workers can acquire through their work and he says that they are constantly learning, they create deep personal connections, and enjoy professional satisfaction. Community workers are responsible for empowering people to become more creative and artistic, and therefore form an essential part of community music initiatives (Veblen, 2008).

The benefits of community music initiatives are becoming noticeable through increased studies on such programmes. Community music programme's primary objective is to allow creativity in an informal setting (Veblen, Messenger, Silverman & Elliott, 2013). Through these interventions, positive psychological outcomes are an essential ancillary benefit (Hallam & MacDonald, 2008). Community music has started to emerge as a distinct topic of interest and as an influential guide to both music education and to make music more accessible to members of the public (Veblen, 2008). Beyer (2018), states that the results of medical and technological advances are that people are living longer. She says that while people's life span has increased, there are often problems relating to the wellbeing of these patients. This is where the importance of community programmes has increased value and is very important as a means for social interaction and developing a sense of wellbeing. Beyer (2018) emphasises that there is an increased need for wellbeing studies, specifically using community music programmes, to determine the effects that these initiatives have on members of the community, particularly the elderly.

An extensive Australian study by Schippers and Bartleet (2013) explores nine fields of community music, namely, organisation, infrastructure, visibility, relationship to locality, social interaction, networking, creative music-making, proactive pedagogy, and the association to the school. The researcher compared the six divergent practices linked to music-making within the community. The nine fields of music-making arose from this study, resulting in the formation of a classification of the concept of community music. Schippers

and Bartleet (2013) emphasised that community music can be used to involve and enable participants that are marginalised or handicapped. They mention that while community music groups are developed and organised by artistic capability, these groups must continue to be inclusive (Schippers & Bartleet, 2013). Community music groups prioritise progression rather than performance and need to respond to the desires of the participants beyond the interests of the facilitator, although both these parties are interdependent. It became clear from the study that “social engagement through community music involvement creates a sense of belonging and belonging creates a sense of wellbeing; wellbeing is conducive to good mental and physical health for groups and individuals” (Schippers & Bartleet, 2013:468).

2.9 Conclusion

A review of the existing literature shows that there is value in studies that explore wellbeing in community music programmes. Music can stimulate both positive and negative impacts on the wellbeing of an individual. This varies, depending on the type of ensemble situation. The musical effect on experiencing wellbeing is considered to be eudaimonic, as the satisfaction of musical involvement increases over time. Literature relating to self-determination theory (SDT) shows that attaining intrinsic aspirations are associated with social, psychological, and physical health. Virtuosity in organisations has been reviewed in this chapter and refers to formal groups that foster and attain eudaimonic action. Similarly, the impact of work on wellbeing is an important consideration because of the time adults spend working and the time they can dedicate towards activities that contribute to their experience of wellbeing.

Research using the PERMA framework shows that experiencing positive emotions is important as it is essential for people to feel happy and satisfied with their involvement in an activity. Engagement, the ability to immerse oneself with a purpose and ultimately reach an optimal state of fulfilment through an experience of flow, is an equally important component of wellbeing, as are relationships. Studies using the PERMA framework suggest healthy relationships signify respect for others who are involved in the same activity, and these relationships may be experienced during the activity or as part of social involvement outside the focused environment. It is important that the participants feel their work and

effort is meaningful to the group. This results in a feeling of accomplishment when progress is realised and therefore the overall experience is worthwhile.

The value of community music initiatives is becoming increasingly understood through research in many different countries around the world. The literature on wellbeing provides insight into the aspects that need to be considered to support the idea of an exploration of psychological wellbeing in community orchestra players. Despite the growing amount of literature on wellbeing, there is still a paucity in research exploring wellbeing among members of community orchestras. The PERMA model as a basic framework provides a suitable lens through which to explore the wellbeing experience of community orchestra musicians.

Chapter 3

Methodology

3.1 Introduction

The paradigm and method used for the study is presented in this chapter. I will provide a brief explanation for the methodology selected and a justification for the use of a qualitative case study. The methods of sampling, data collection, and data analysis are considered extensively. Factors regarding ethical considerations are explained, followed by a discussion about the validity and reliability of the study. The concluding statement will summarise the chapter.

3.2 Research approach

The approach to research for this study will be qualitative. Qualitative research is an acceptable tool for understanding the reasons associated with a group or individual ascribing to a particular human or social problem and is therefore applicable in this context (Creswell, 2013). According to Willig (2008), qualitative researchers should be centred around meaning. They show interest in how people understand their world and how they identify with events (Willig, 2008). Maree (2007) asserts that qualitative research is a natural concept and should seek to understand phenomena in conjunction with the development of an understanding of self-reported experiences.

This study is aimed at understanding how the participants experience wellbeing through their involvement in a community orchestra, a topic that lends itself to a qualitative method of inquiry.

3.3 Research design

The aim of this study is to explore interrelationships between psychological wellbeing and the experience of community orchestra members. The PERMA model will serve as a framework and a lens through which to understand the aspects of wellbeing experienced by the participants. The study searches for insights into the potential benefits of community music-making opportunities by concentrating specifically on issues of wellbeing.

The research design for this project is a case study. Case studies should be considered when the questions focus on the 'how' and the 'why' aspects of such an investigation (Baxter & Jack, 2008). For this study, multiple cases are used to form part of an instrumental case-study design and fall within an interpretative approach (Maree, 2007; Willig, 2008). Case studies are explorations of "multiple in-depth perspectives of the complexity and uniqueness of a particular project, programme or real-life system in a 'real life' context" (Thomas, 2011:10). An instrumental case study allows the identification of a specific case phenomenon (wellbeing), by means of multiple cases. "In instrumental case studies, the case constitutes exemplars of a more general phenomenon. They are selected to provide the researcher an opportunity to study the phenomenon of interest" (Willig, 2008:77).

The nature of the study involves elements of phenomenology given the personal real-life experiences of participants. Phenomenology is a method concerning the lived experience that focuses on the human phenomenon, emphasising each individual's understanding and appreciation of a lived experience. The phenomenological method offers the researcher a means to prioritise the process of individual reflection as its primary method of inquiry (Creswell, 2013).

One of the best attributes of the case-study design is its ability to adapt to different types of research questions and a variety of research situations (Rose, Spinks & Canhoto, 2015). Various sources of evidence allow findings to be triangulated, which is a positive characteristic of the case study design (Yin, 2009). Case studies are beneficial when studying detailed phenomena, particularly in situations where the number of variables exceeds observations (Rose, Spinks & Canhoto, 2015).

The qualitative case-study approach is a suitable design for this investigation because the participants were questioned on their unique experience of their community orchestra involvement and whether this contributes to their wellbeing. An insight into the emotions of the participants and the individual experiences of their involvement were expressed in the words of that participant during the interview process, with as much thought, consideration, and reflection as they were able and willing to provide.

3.4 Participants

A sample of ten active community orchestra musicians took part in the study; five from a community orchestra in Johannesburg, three from another community orchestra in Johannesburg and two from a community orchestra in Pretoria. The members were deliberately selected by the following criteria:

First, it was required that the participants were above the age of eighteen. This would ensure that the participants understood the questions presented to them and provide an in-depth reflection on their experience. An individual above the age of eighteen has a certain level of independence and therefore can relate and reflect on personal experiences. This criterion also made the ethical clearance process easier for the researcher and therefore would allow more time to conduct the interview process.

Second, the participants should be actively involved in a community orchestra in Gauteng, South Africa. They should be currently involved with the orchestra and they must not receive any financial compensation for their efforts. The study has been limited to community orchestras in Pretoria, Gauteng as this is within close proximity of the researcher.

Third, the participants should be happy to engage with the researcher during the semi-structured interviews. The participants had to feel free to decide on their involvement in the study after being informed of the questions they were to answer.

The selection of participants was fairly homogenous apart from two variables. The first variable is that the participants were of vastly different ages. The range extended from the age of thirty to the age of seventy. While the difference in age is considerable, it proved useful in the data as each participant considered the questions from unique perspectives. The second was that there were only three males in comparison to seven females who took part in the study. While this may be related to the openness of females when discussing opinions on subjective matters, I think it was mainly due to the availability of the participants at the time of the interviews.

3.4.1 Contextual background of each participant

It is important to understand the background of each participant to gain personal insight into the multiple cases presented in this study. A description of each case is helpful for the reader to develop a rapport with each member of the community orchestra before a cross-case analysis is presented in the data analysis. Pseudonyms were used to protect the participants' identities.

Alan: Alan is a male in his mid-thirties. He holds a full-time work position as a lawyer based in Johannesburg, where he currently resides. He has been a member of the community orchestra in Johannesburg since 2010 and he plays the trombone. Alan has recently welcomed his first son and admits that this has distracted him from all extra-curricular activities over the past six months. Now that his son is older, Alan is hoping to put more effort into orchestra rehearsals.

Betty: Betty is a female in her early thirties. After studying music at university, she started working as a full-time music teacher. Although her first instrument is piano, she recently started making her cello playing a priority. She is currently involved in two community orchestras. Betty is also a member of this orchestra's committee.

Claudia: Claudia is a female in her early forties. She works as a full-time geology lecturer and she plays the clarinet for her community orchestra. Claudia has been involved with her current community orchestra for six years, taking a year-long break previously to work abroad for research purposes. Before she moved abroad she was the principal clarinettist and upon return to South Africa, she took the part of second clarinet player.

Donald: Donald is a male in his mid-sixties. He plays the viola in the community orchestra and he works at a university in Johannesburg as an English lecturer. He is the longest serving member of the community orchestra playing the violin for many years before swopping to the viola about five years ago.

Emma: Emma is a female in her late fifties. She plays the violin for a community orchestra in Johannesburg however her first instrument is the piano. The orchestra is one of the many extracurricular activities she is currently involved with. Emma is a lawyer by profession, however, she has recently dedicated the majority of her time to community service projects,

educating young musicians, and learning the violin. She takes time off from her involvement in the orchestra when she arranges long holidays with her husband, who has recently retired.

Fred: Fred is a male in his late thirties. He is a full-time music teacher having completed tertiary music studies and he has an ambition to become an active soloist. He plays the trombone in the community orchestra. Fred provided information about the on-going mental health challenges he has faced and how the orchestra has been a support system through difficult periods in his life. Fred is a member of the orchestra committee and fulfils the role of stage manager for rehearsals and performances.

Greta: Greta is a female in her late forties. She is a music teacher by profession, however, due to the shortage of primary school teachers at her school, she has fulfilled the role of a reception teacher. Greta plays first violin for her community orchestra. She is a single mother of two children and she requires the help of her parents to care for her children while she attends orchestra rehearsals.

Helen: Helen is a female in her late twenties. She plays the trumpet for her respective community orchestra. Helen is a full-time masters student studying music and she works part-time at a school teaching trumpet.

Isabelle: Isabelle is a female in her mid-twenties. She plays second violin for a community orchestra in Pretoria and she is involved with the orchestra committee. She works as a graphic designer and assists with the media and marketing for the orchestra.

Jane: Jane is a female in her late fifties. She plays second violin for a community orchestra in Pretoria and she is also part of the orchestra committee. Jane is a high school Afrikaans teacher and works at an all-boys school. Her husband helps her with the committee work although he is not a member of the orchestra himself.

3.5 Construction of the interview schedule

The research data was obtained from each participant through an in-depth semi-structured interview. An interview schedule was drawn up comprising eleven predetermined, open-ended questions to capture data applicable to the research topic as part of the interview process (see Appendix A, page 131). The questions were inspired by, and emanate from

elements of the PERMA framework. The interview process was designed to encourage the performers to reflect on specific instances of positive emotions, engagement, relationships, meaning, and accomplishment, while refraining from assumptions of each of these constituents. The main intention of the current study's interviews was to encourage participants to discuss their experience of wellbeing from being involved in a community orchestra. The study by Ascenso et al. (2017) was valuable to assist with the design of the current study as they used the PERMA model as a framework for exploring professional musicians through the perspective of positive psychology.

The interview questions were structured to permit answers from the participants to emerge, rather than posing the questions directly to the participants. The schedule was useful to avoid the discussion deviating and becoming informal and purposeless. However, the semi-structured questions helped establish a connection with the participants and allowed each individual to feel at ease during the process while prompting an exploration of significant topics as they arose.

3.6 Procedures and data collection strategy

The following procedure was used during the data collection:

Phase 1: Contacting the orchestra management, participants and letter of consent

After contacting the managers of several community orchestras located in Gauteng, South Africa, meetings were arranged with the conductors of the respective orchestras to discuss prospective participants. Permission was then granted to attend orchestra rehearsals and become acquainted with these members in an environment that is familiar to them. The conductor granted me permission to interview participants during the rehearsals times on condition that a) the participants agree to the interviews being conducted during their orchestra rehearsal time, and b) they agree to answering questions in the form of a semi-structured interview.

I received permission to attend and conduct interviews with three community orchestras, two in Johannesburg and one in Pretoria. If the participants were willing to participate, they were briefed about the study either via email, face-to-face, or letters of information. Willing participants were asked to sign a letter of informed consent before the start of the interview

process. Although I intended to include an evenly distributed number of participants from each orchestra, due to time constraints and an overwhelming interest from the first orchestra where I conducted interviews, I had completed five interviews within the first two weeks of data collection.

Phase 2: The semi-structured in-depth interview process

The interviews were audio-recorded using a recording device as well as a smartphone (backup voice recorder). The duration of each interview ranged between 20-45 minutes. Each interview started with a short discussion of how the interview process would work. The order of predetermined questions was rearranged according to the participant's responses. The questions were used as prompts rather than rigidly enforced throughout the interview. After listening to the participants' responses, it was often necessary to introduce unplanned questions to further explore their ideas. This meant that the predetermined questions were also modified or sometimes excluded. In general, the participants would share certain aspects of their involvement in the orchestra in relation to the research questions. The honesty and willingness of each participant to provide accounts of their experiences as a community orchestra musician was profound. As a result, the data was unique and individual, proving the existence and value of wellbeing experiences in a community orchestra.

3.7 Data analysis

All interviews were transcribed verbatim. The transcription process was very time-consuming.

The data analysis took place in five steps:

Step 1: Reading and re-reading

The analysis of each transcript began after each interview was transcribed. Transcribing the interviews without external assistance was advantageous because I was thoroughly absorbed in the interview content before reading and rereading the text. I was able to relive the interview process during each transcription and was absorbed in the text. There was a sense of connection with the participant through the recording.

Following the re-reading of each interview, initial notes of interesting factors were made about each participant. This step allowed me to become familiar with the interview content, before the subsequent stage of analysis could commence. Furthermore, parts of the text with richer substance were identified so that I had an idea where to focus my attention.

Step 2: Initial noting

This step involved using three analytical processes to analyse the text (Smith, Flowers & Larkin, 2009). The three processes are namely: descriptive, linguistic, and conceptual. Descriptive comments highlight each narrative of a participant's perspective. Linguistic comments explore the specific use of language by the participant. Conceptual comments target an understanding of the text on a more imaginative and theoretical level.

Step 3: Developing emergent themes

The emerging themes evolved into concise phrases upon reflection of the participants' perspectives. I aimed to choose phrases that were detailed and conceptual. This helped reduce data volume without relinquishing complexity. This stage was challenging because the process required more independence and less reliance on the participant's words as I progressed.

Step 4: Searching for patterns and connections across themes

The themes that emerged from the analysis were collated into main themes. I identified and listed emergent themes relating to each participant before looking for similarities across the sample. This resulted in sixteen subthemes which were reorganised into four main themes.

Subthemes reflect aspects that are similar between participants. To identify subthemes, I looked for connections between the developing themes. Using a method of coding, time was spent moving themes around to form clusters of related themes (Smith et al., 2009). This resulted in the establishment of sixteen subthemes. The transcripts were re-read to identify specific quotes from each participant that support the subthemes. This facilitated

writing at a later stage as each interview was now organised into emergent themes and subthemes.

A main theme is a predominant construct which applies to each participant (Smith et al., 2009). To determine the main themes, a process of abstraction and numeration was followed (Ibid). Abstraction requires grouping similar subthemes together to create a main theme. Some time was spent exploring the subthemes and identifying correlations between them. The process of numeration is where important emergent themes are selected based on the relative frequency with which a theme is sustained across the sample. Each subtheme was divided amongst the main themes determined by their commonality with the other related subthemes. This enabled further investigation and identification of quotes.

Step 5: Write up of analysis

After summarising and condensing the information into subthemes and main themes, the first draft of the written chapter was completed. The first set of data was analysed inductively, and structured into four main themes. After a summary of each main theme, related subthemes were introduced in the sequence and drawn up in the table of main themes and subthemes. Relevant quotes were provided from each participant to support each subtheme. Not all subthemes were discussed by each individual and therefore were not presented in the written submission. Furthermore, some participants explored themes in greater depth than others and therefore were prioritised in that instance. After inductive analysis of the data, the table of themes was reorganised deductively, according to the PERMA framework. The discussion chapter was presented according to the order of the data analysis. First, the data was discussed inductively with reference to related literature under the four main themes, followed by a deductive discussion of the reorganised data under the PERMA framework.

3.8 Ethical considerations

The study adhered to the ethical guidelines as provided by the University of Pretoria at all times. The purpose of the study was discussed with each participant prior to the interview took place and any questions they had were addressed. A letter of information and informed consent providing all the relevant details of the study was read and signed by each

participant before the interview process. The participants were assured that the interview content, as well as their personal details, would remain confidential. Only myself and my supervisor had access to the interview data. The participants were reminded that they were allowed to terminate their involvement in the study at any given time without any negative consequences. They were made aware that the University of Pretoria will store the data for 15 years, to conform to the ethical guidelines of the university.

3.9 Validity and reliability

Four main criteria are critical when assessing the value and reliability of a research project (Smith et al., 2009). The guide recommended by Yardley (2017) states that it is important to assess the sensitivity to context, commitment and rigour, transparency and coherence, and the impact and importance of the study (Yardley, 2017).

The first criterion refers to context-sensitivity and has relevance to this research project because while there is an increase in the number of wellbeing studies being conducted, it is beneficial that I was able to relate to the musicians from a community orchestra because I am also a musician who has participated in a community orchestra. My own experience of being involved in an orchestra allowed us to move swiftly through various explanations of the orchestra etiquette and I noticed that the participants were cognisant of this.

The second criterion was met when I frequently reassured the participants that no answer was correct or incorrect and that the focus was on obtaining personal insights. This helped the participants to feel at ease and as a result, they offered relevant and useful information during their interviews. This contributed greatly towards the quality of my data and without this excellent rapport the research may have been compromised.

The third criterion included strict conformity to the methodological processes that had been informed by the qualitative case-study design. Tables including raw data offered by the participants were constructed to ensure that I followed the procedures to remain transparent.

The fourth criterion, the importance and impact of the study, was adhered to in that musicians' experience of wellbeing is has been documented and this study has been conducted at a time when other wellbeing studies are being recognised in South Africa. The

accompanying article for this project will be considered for publication in a community orchestra journal in the near future.

3.10 Conclusion

This chapter details the methodological procedures followed in this study. The research design was documented, followed by a discussion and motivation for using a qualitative case study. The selection of participants, procedures for data collection, analytic processes, ethical considerations, and reliability and validity of the study were presented.

Chapter 4

Findings

4.1 Introduction

This chapter will present the findings from the inductive and deductive analysis of the transcribed data. A priority in the interview process was to encourage performers to reflect and explore their experiences that relate to questions that prompt the concept of wellbeing. The data analysis, which included a process of coding, led to the emergence of subthemes which were grouped into four main themes. The subthemes are discussed in the four sections. Each section presents one main theme, the related subthemes and extracts from the transcripts which support the subthemes.

The purpose of this study was to understand wellbeing experiences of participants from a community orchestra through the PERMA theoretical framework. Therefore, the next step in the analysis included a deductive reconsideration of the subthemes through the components of the PERMA framework. The subthemes were reorganised into the framework categories: positive emotions, engagement, relationship, meaning and accomplishment. This rearrangement of the themes and subthemes will be further considered in the discussion chapter.

4.2 Main themes and subthemes

An inductive analysis of the data reveals four main themes and several subthemes.

Table 4.1: Main themes, subthemes, and raw data

Main Theme 1: Motivation, growth, and musical identity	
Subtheme	Raw Data
1. Intrinsic motivation	<p><i>Two things happened in my life that I would say was really wonderful... The other was starting with the orchestra. (Emma)</i></p> <p><i>It is good for me to play in the orchestra because I usually do not have much to do with music so this is something different. (Donald)</i></p> <p><i>It is good to push me and stretch me as far as I can go. (Betty)</i></p>
2. Learning as progress	<p><i>There is always something to learn and I am always willing to learn. (Jane)</i></p> <p><i>I practice a few bars at home and I can actually see my piece progressing. (Greta)</i></p>
3. Commitment and sacrifice	<p><i>Your family and your partner need to understand that you are not there for three hours in a week.... Sometimes there are extra rehearsals and you have to be okay with that. (Isabelle)</i></p> <p><i>It is a commitment so I have got to arrange all my other things around the practice. (Emma)</i></p> <p><i>Any of us make a big commitment to be here. (Claudia)</i></p>

<p>4. Music as a challenge</p>	<p><i>The music is relatively challenging. (Helen)</i></p> <p><i>Some of the pieces are quite difficult. (Greta)</i></p> <p><i>It also challenges us.... We compare ourselves with the young soloists who in many cases are actually quite brilliant. (Donald)</i></p>
<p>Main Theme 2: Interpersonal impact of playing</p>	
<p>1. Physiological response</p>	<p><i>You get goosebumps or sometimes after a rehearsal you get so wound up that you just want to practice. (Isabelle)</i></p> <p><i>When I get home I am still excited. (Fred)</i></p> <p><i>When I drive home I always feel so happy and usually, I cannot go to bed immediately. (Emma)</i></p>
<p>2. Impact of repertoire</p>	<p><i>If the music is not too difficult I feel happy every time. (Emma)</i></p> <p><i>The more challenging the piece is the more exciting or stimulating it is. (Claudia)</i></p>
<p>3. 'The musician receives'</p>	<p><i>It fulfils me on a personal basis. (Isabelle)</i></p> <p><i>It is really stress relieving because I am a teacher and coming here, it just takes my mind off everything. (Greta)</i></p> <p><i>I have withdrawn myself from society, but I am here for the orchestra. (Fred)</i></p>
<p>4. The role of performance</p>	<p><i>There is no point of practising if you cannot perform. (Helen)</i></p> <p><i>Participate more with them as a soloist. (Fred)</i></p> <p><i>I am a little bit more confident now in my ability to play. (Alan)</i></p>

Main Theme 3: Psycho-social benefits of playing	
1. Orchestra relationships	<p><i>Especially in our sections where we know each other quite well and I guess there is this sense of unity which comes with being in a community orchestra where you are involved with other people's lives. (Isabelle)</i></p> <p><i>I am getting to know other people. That is really important. (Greta)</i></p>
2. Orchestra as a support system	<p><i>When my mom passed away now, one of the first people I phoned was the head of the second violins. (Jane)</i></p> <p><i>Quite a few orchestra members are my friends who I see at other times which are not orchestra related. (Claudia)</i></p>
3. Music as inspiration	<p><i>It is valuable for myself, my family and even in this situation where I teach, kids see that you work but you also have a life outside of school. (Jane)</i></p> <p><i>I am hoping my son sort of thinks the same thing; I have an old trombone at home waiting for him. (Alan)</i></p>
4. Balance	<p><i>So they are learning something and they can achieve something new. It is to keep that balance. (Jane)</i></p> <p><i>It is not really difficult to come here one night a week. (Alan)</i></p>
5. Expression	<p><i>It was a release of emotions just to play in an orchestra and be able to express myself in that way. (Helen)</i></p> <p><i>Music is very emotional so when I am feeling sad or anything, then it actually helps me feel better. (Greta)</i></p>
Main Theme 4: Leadership and responsibility	
1. The role of the conductor	<p><i>He is the glue that keeps us together. (Jane)</i></p>

	<p><i>He is the most modest and humble person I have come across. (Betty)</i></p> <p><i>He has quite a balanced approach to how our repertoire is put together. (Alan)</i></p>
2. Opportunity for responsibility	<p><i>I am also part of the committee of the orchestra... So there is much more to it than just playing. (Isabelle)</i></p> <p><i>I think it is important who is on your committee. You know, who wants to take on that responsibility. (Betty)</i></p>
3. The musician as 'giver'	<p><i>Sometimes we also have concerto festivals with the school for instance that teaches music. (Donald)</i></p> <p><i>I think each musician in South Africa should, at least once, play in a community orchestra. (Fred)</i></p>

Main theme 1 focuses on the underlying reasons associated with motivation, growth, and musical identity. Subthemes comprise intrinsic motivation, learning as progress, commitment and sacrifice, and music as a challenge. Main theme 2 focuses on the interpersonal impact of playing in a community orchestra and includes subthemes that recognise the physiological response, the impact of the repertoire, the musician as 'the receiver', and the role of performance. Main theme 3 explores the psycho-socio benefits of playing in a community orchestra. Subthemes include the dynamic of relationships within an orchestra, orchestra as a support system, music as inspiration, and balance and expression. Main theme 4 considers the leadership and responsibility that is required by members within a community orchestra; and the subthemes focus on the role of the conductor, an opportunity for responsibility, and the musician as 'giver'.

4.3 Main theme 1: Motivation, growth, and musical identity

The first main theme - motivation, growth, and musical identity - formed an integral part of the participants' underlying reasons for being involved in a community orchestra.

Participants described reasons for committing to the orchestra and particular objectives

they establish for themselves. Four subthemes emerged from the data: intrinsic motivation, learning as progress, commitment and sacrifice, and music as a challenge.

4.3.1 Subtheme (i): Intrinsic motivation

The data revealed that members are attracted to a community orchestra based on two intrinsic motivators. The first was the motivation to grow musically and acquire greater skill as a musician, the second aspect refers to an inner desire to be a part of an established music group such as a community orchestra.

Two participants commented on the value of being involved in a community orchestra. Alan revealed what he believes the purpose of a community orchestra means for the members involved. Members consciously seek out a community orchestra because they are unable to be part of a more ambitious music group due to their full-time work commitments. The community orchestra provides a platform for people to continue playing their instruments and consequently to maintain their musical ability. The comments made by this participant reveal that his motivation for being part of an orchestra is to focus on preserving the level of his playing. The most important aspect of being involved in a community orchestra for Greta is the self-motivation to maintain her level of playing. As a full-time primary school teacher, Greta mentioned that it is difficult for her to find the time to focus on certain aspects of her playing, such as technique. It helps to be involved in a community orchestra and she is encouraged by the expectations that are placed on the participants.

It is a conscious decision to seek out an orchestra whilst you are also working.... You come here because you want to continue playing. (Alan)

The main goal for me is to keep up my technique.... That is the only place where I can actually do it. Because of work and a whole lot of other things you do not really get a lot of time to play so this helps. (Greta)

The main reasons Betty became involved in a community orchestra was not only to enhance her musical ability but also to allow herself an opportunity to grow and feel accomplished in her music endeavours. She wants to improve her playing ability and she strives to become a better cellist. The orchestra provides her with a platform to strive for achievements and experience personal growth.

I only took [cello] seriously two and a half years ago.... [Being in the orchestra] is good to push me and stretch me as far as I can go. (Betty)

Jane is particularly interested in the community orchestra as it is an activity that allows her to perform as part of a group. She said that she feels fulfilled when playing in a group setting. Upon joining, she never had any intention to become a leader in the orchestra; rather, she is interested in being a part of an orchestra where the primary goal is to make music.

I have no intention of becoming first leader or things like that. I want to make music and that is it. That is all. (Jane)

Donald and Emma also commented on underlying motives for being part of the orchestra. Donald said that involvement in a community orchestra allowed him to be a part of something very different to his other commitments during the week. The orchestra creates variety in his routine where he sees it as a hobby and considers the activity enjoyable. Emma explained that there were two significant periods in her life, one of them being the time when she joined the community orchestra. She joined the orchestra because she wanted to improve her music ability. This was a personal decision to benefit her wellbeing and she would like to continue with the orchestra for as long as possible.

It is always good for me to play in the orchestra because I usually do not have much to do with music so this is something different.... It is always very nice to take part in something like this. (Donald)

I think it is one of the best things in my life. Two things happened in my life that I would say was really wonderful. One was moving to another church at a certain time of our life and the other one was starting with the orchestra. Both of those things opened new horizons for me and I know the orchestra is something I will carry on until I cannot play. (Emma)

Participants are intrinsically motivated to play in a community orchestra. The two main aspects of intrinsic motivation are either to be musically driven or to be motivated by a need for personal growth in general.

4.3.2 Subtheme (ii): Learning as progress

Members of community orchestras referred to in this study are committed to learning and they understand that learning takes place when there is progress to be made. Participants commented on acquiring knowledge within the community orchestra and how or why this had been made possible. Progress was noticed by those who embraced the learning experience and when they recognised the lessons they needed to learn.

Claudia, who works as a full-time geology lecturer, commented on her satisfaction with the noticeable progress in the orchestra when compared to her work in the geology department. She said that because of her work in academia, she spends time researching a concept that sometimes never develops into tangible results, whereas through her involvement in the orchestra she can see the group progress when they rehearse towards a performance. Emma had to make quick progress when she started in the orchestra because she was not yet up to standard with most of the players. While she is now progressing quickly and makes learning the music a priority, she said that she feels she still has a large amount of progress to make.

You feel that you can actually make progress and see it [through playing in the orchestra] whereas most of the time with academia, you never really have any tangible results for what you spend all your time doing. (Claudia)

I do make progress because I have still got a lot of progress to make. I started [with this orchestra] at grade five level so I had to make progress quickly. (Emma)

Fred and Jane acknowledge the learning that takes place when one is engaged in a music activity. Fred is a music teacher; however, he feels that with music there is always learning to be done. He said that every time one makes the effort to progress, one can learn something. The willingness to learn was commented on by Jane in that she never leaves a rehearsal feeling as if she has not learned anything. She acknowledged that she has a lot of progress to make and this motivates her to be a willing learner.

You learn every day. Every time you are here you learn something. With music [that] is the way it goes. (Fred)

There is always something else to learn [at rehearsals] and I am always willing to learn. (Jane)

Two participants commented on the fact that additional practice is necessary to make progress. Greta needs to make extra time practising at home in order to notice progress with the orchestra. This is possible when she reduces the volume of music she needs to learn. She sets a target of a few bars at a time to practice so that she is able to notice her improvement each week. For Helen, progress is noticeable by being involved with a community orchestra because she can work with a group of musicians. The new pieces that she learns during rehearsals contribute to her musical knowledge and are part of her learning as a musician.

I only practice a few bars at home at a time and then I can actually see my piece progressing. (Greta)

I practice new music and I perform new pieces with the orchestra so that is fantastic. (Helen)

Isabelle said that her progress is dependent on her full-time work commitments. When she has work deadlines, she does not make as much progress as she would like. She commented on the large amounts of progress she can make with the music when she has more time. During these rare occasions, she is able to practice a few hours at a time and she can see considerable progress in her pieces. Overall she does feel that she is making progress as a musician in the community orchestra.

I have work deadlines.... I would not have as much time to practice then as I want. So when I put in a couple of hours at a time I feel like [I am making progress]. Overall, I am making progress. (Isabelle)

The participants are motivated by the learning platform the community orchestra offers, while they progress as musicians. It is clear that the participants of this study believe they have a significant amount of progress to make, thus their desire to show growth in their musical ability encourages them to practice consistently outside of rehearsals.

4.3.3 Subtheme (iii): Commitment and sacrifice

The participants in this study are committed to their respective community orchestras and therefore willingly make time sacrifices during the week by rearranging personal obligations. This subtheme addresses the fact that members understand how playing in a successful orchestra requires a certain level of collective commitment.

The amount of time spent rehearsing in a community orchestra was commented on by Betty and Claudia. Betty compared orchestral playing to being involved in team sports. Each member is equally important and therefore attendance of rehearsals and concerts is vital. This forms part of the main reason why participants feel obligated to stay committed. Claudia revealed that the commitment towards the orchestra is time-consuming. It is a non-negotiable commitment which implies that the members agree to put an equal amount of time and effort into the activity.

You just rely on everybody, that they will come to rehearsal and that they will come to every concert, that they are committed. I think in an orchestra situation you have to make a commitment like any sports team where without the other person you do not have an orchestra. (Betty)

Any of us make a big commitment to be here.... To just commit to being [part of] a non-negotiable time commitment, it is a big deal. (Claudia)

Emma and Fred discussed the arrangements they need to make to attend rehearsals. Emma said that she needs to be fully committed when she is involved in the community orchestra. She was not available some of the time over the past year due to travel plans she made with her husband and decided for a short while to not be involved in the orchestra because she understands that the orchestra deserves commitment. Emma would rather not be involved in concerts where she cannot attend most rehearsals, because she knows it would be unfair to those who commit to be involved in every aspect of the orchestra.

I stopped now for the last six months because I decided I would be available for my husband. He wanted to travel a little bit..... It is a commitment so I have got to arrange all my other things around the practice [to be fair to the others]. (Emma)

Fred is a member of the orchestra committee and he has the responsibility of setting up the stage where the orchestra rehearses before the start of each practice. He needs to allocate enough time for this before rehearsal begins and he plans his day to leave work early and fulfil his duty.

This is the one thing this whole day that has been on my mind. I need to go, I need to be there.... You almost get a kind of panic feeling when you drive down the road and think "Am I going to be late?" It is a commitment here. (Fred)

Certain obstacles are experienced by Greta and Helen in organising their routines to be able to attend the orchestra rehearsals each week. Greta is a single mother with two children, and every week she needs to explain to her children why she will be leaving them with their grandparents for the evenings that she rehearses. Furthermore, she mentioned that the orchestra is important to her because it is time to focus on herself and therefore worth the commitment. Helen is a master's student, and she needs to find time between her work and studies to be able to rehearse her parts and attend the orchestra rehearsals. This year has been particularly difficult for her as it is the first time she needed to equally prioritise her work, her studies, and her extra-mural activities.

I leave my kids with my parents and I come and enjoy myself [at the orchestra rehearsals].... [My children] are very good when I am away. (Greta)

This year it has become quite an effort [to attend rehearsals] because I am doing my masters and I am working as well. (Helen)

Isabelle commented on the sacrifices that need to be made by significant people in her life. To be fully committed her family and her partner need to support her when she is not able to spend a certain number of hours at home each week because she is attending orchestra rehearsals. She mentioned that the people who are not able to make a full commitment to the orchestra rehearsals and concerts are often the people who do not remain involved with the community orchestra in the long term.

Your family and your partner [must] understand that you are not there for three hours in a week.... Sometimes there are extra rehearsals and you have to be okay with that. (Isabelle)

You notice that the people [who] do not stick around, they are not as committed or this thing is not for them and they are not willing to put in extra hours to practice.
(Isabelle)

The data shows that the above-mentioned members are extremely committed to the orchestra and willingly make necessary sacrifices. These can often interfere with participants' personal lives; however, they believe obstacles are inevitable and are willing to overcome them to be involved in the orchestra. The participants realise that each member is expected to make this level of commitment.

4.3.4 Subtheme (iv): Music as a challenge

The challenges that form part of learning music, or challenges that are encountered in the music, differ for each participant. It is important that the music is at a certain level of difficulty because this allows the participants an opportunity to grow as musicians. The participants feel challenged when they need to learn new music and find time to practice the difficult parts or use the rehearsal time efficiently to master difficult sections.

Alan said that his community orchestra accompanies soloists and he would like to partake as a soloist in the future. This would be his ultimate goal in pursuit of being involved with the community orchestra as it would encourage him to practice regularly. He believes that opportunities for performing as a soloist are available for this reason and is hoping to challenge himself to audition for the position in the future.

[The] orchestra members can play with the orchestra... So I am considering whether I should practice a piece and then do that.... That would challenge me. (Alan)

Although Claudia used to be principal clarinet player, she went overseas for a year and when she returned she accepted the part of second clarinet player. This was a good change for her and although she is not challenged as often, she enjoys spending time just listening to the music during rehearsals. When she is expected to play, her part must be challenging enough so that she does not get bored quickly.

I went overseas for a year and came back and [he] was here and now he is principal. I am actually enjoying sitting back and not having so much pressure just playing

second clarinet..... I get bored very quickly so it needs to be difficult for me to stay engaged. (Claudia)

Donald commented on the soloist repertoire and the associated challenges when they rehearse with soloists or other musicians. The music can be difficult, and some of the orchestra members compare their ability to the young soloists who are very advanced. Accepting that his standard is much lower in comparison to many young players is often a challenge in itself.

It also challenges us.... We compare ourselves with the young soloists who in many cases are actually quite brilliant. Some of them do become professional musicians.... So that gives one kind of an inferiority complex at times. (Donald)

Furthermore, Donald mentioned that concerts combining varying genres are quite challenging. He recalled a concert with jazz musicians and comments on the difficulties when integrating two dissimilar groups of musicians. Despite the challenges, he mentioned how much fun he had during these performances.

We played along with the jazz orchestra. That was quite a challenge actually for the classical players to combine with these popular players. That type of thing can be quite fun you know. (Donald)

Three participants reflected on the difficult repertoire they had performed. Emma commented on the difficulties she experienced with the music when she first started playing in the orchestra. She was not at the correct level to join the orchestra; however, she did not let her ability affect her involvement. She was determined to practice the difficult parts, and soon she made progress with her playing. She is no longer stressed when she attends a rehearsal which used to be her shortcoming. Greta mentioned that she has two daughters and therefore personal practice can be difficult to prioritise. When the repertoire is technically challenging and requires extra attention, she struggles to find time to practice outside normal rehearsal hours. Helen said that the music the orchestra performs is challenging; however, this is not always the case for her specific instrument. She prefers playing the less challenging parts of the pieces as she is a full-time student who holds a teaching position and therefore has less time to prepare her orchestra music.

In the beginning [the music] was too difficult to grasp but now at this stage, I feel much more confident. I am not stressed anymore when I go to the practices.

(Emma)

The previous repertoires were extremely difficult.... Some of the pieces are quite difficult and you need to practice some of the technique. (Greta)

The music is relatively challenging. I think for the trumpet section it is not so challenging because we do a lot of concertos where it is mostly for string players and the soloist. I prefer this now. (Helen)

The challenges of learning the music and rehearsing for a concert were commented on by Isabelle. She understands that the members are challenged by time constraints and that they allocate more time towards rehearsing individually. She is aware that the community orchestra is under less pressure than a professional orchestra; however, she noted that there is still a certain expectation for the community orchestra to present a concert that is of a high standard.

You usually feel the pressure in the last two rehearsals and at least start picking up on some practising hours towards the end.... There is less pressure with us, we are not professionals yet there is still a bit of an expectation with performance. (Isabelle)

The feeling of accomplishment when overcoming a challenge was commented on by Jane. When the music is challenging, there is an opportunity for one to feel a sense of pride when the effort is made to work through and overcome obstacles.

I think [learning the music] is a challenge and then you achieve it and obviously, you feel good about it. (Jane)

The challenges that are faced by participants regarding the music and the expectations that are placed upon them when learning the music were addressed. The music is often technically challenging and requires extra practice time. Participants also need to plan their time accordingly to attend rehearsals and concerts. The orchestra members in this study are aware of these challenges and ensure that they cope with each obstacle to continue their commitment.

4.4 Main Theme 2: Interpersonal impact of playing

The interpersonal impact of playing in a community orchestra was commented on by participants. Questions prompted answers concerning the members' involvement in different playing scenarios. Four subthemes materialised from the data which include the physiological response, the impact of the repertoire, 'the musician receives', and the role of performance.

4.4.1 Subtheme (i): Physiological response

All the community orchestra members mentioned that playing in the orchestra evoked physiological responses. This subtheme addresses each member's self-reported physiological response.

Betty said that when she is immersed in the music, she develops goosebumps particularly during certain parts of the repertoire. She regularly shares her opinion about these moving moments in the music with her desk partner, who often agrees with her. The similarities between their opinions have become noticeable to her as their friendship progressed. Isabelle also experiences goosebumps during rehearsals. This response is particularly motivating as she feels the need to practice her instrument after each rehearsal because she becomes excited about the sound that the orchestra is able to create. This aspect of her involvement gives her the most pleasure.

[The music] gives you goosebumps. Every time we finish a piece my partner and I look at each other and [say] "we like this part, we like that part". (Betty)

You get goosebumps or sometimes after a rehearsal you get so wound up that you just want to practice. The music-making aspect is the thing that gives you the most pleasure. (Isabelle)

Donald mentioned both positive and negative emotional states experienced during concerts and rehearsals. Negative emotions are noticeable closer to the concert and can cause tension. He said that a concert can also induce positive emotions for some players, in which case the players feel very relaxed about performing.

Sometimes one is tensed up and other times it is relaxing. We often repeat our concerto festivals and the [second] time it is much more relaxing in a way. (Donald)

Two participants commented on their physiological experience after the rehearsals. Emma said that when she drives home after a rehearsal, she feels happy and waits an hour before she considers going to bed because the melodies from the pieces are still clear in her memory. Fred said that the rehearsals are exhilarating and he is often awake until past midnight while the excitement subsides.

When I drive home I always feel so happy and usually, I cannot go to bed immediately. (Emma)

I live [far] so I travel quite a distance. At some point when I get home, I am still excited so I normally go to bed on a Tuesday night at one or two o'clock in the morning. (Fred)

While all the participants mentioned physiological responses, they differed between members in occurrence. Some experienced strong emotions during and after rehearsals, others right before a concert, or during a concert.

4.4.2 Subtheme (ii): Impact of repertoire

The choice of repertoire was clearly a very important component impacting their experience of playing in the orchestra. The interviews revealed insights about what music the participants enjoy playing.

Three brass instrumentalists commented on the obstacles that they face when the repertoire challenges members of this instrument group. Alan, trombone player, enjoys playing concertos because there are usually more prominent and significant parts for trombone scored for concerti as opposed to other genres. Alan finds the repertoire generally enjoyable and is excited about the fact that his orchestra might perform film-music soon. Alan commented on the importance of choosing relevant repertoire to attract younger audiences. While Fred is aware that the conductor is influential in choosing the repertoire that the orchestra plays, he hopes the conductor considers the instruments that do not have a prominent role in certain compositions. He too is happy when the conductor includes works that have substantial parts for the brass players. According to Helen, when

her orchestra plays concertos there is often no substantial part for brass players. It is more interesting when the orchestra performs bigger works, such as *Carmen*, because the brass players have substantial parts.

Generally, the repertoire is quite nice and I think there is talk of doing a film-music [concert] soon which I will be super excited for.... We have to get an audience who are younger and enjoy this sort of thing. (Alan)

[He] has put so much effort into making sure that we perform pieces where there is brass in it. [He] tries to get us as involved as [often] as possible. He brings us out. (Fred)

*The music does not involve brass so much especially when we are doing the concertos, it is not very exciting. When we do other repertoire like we are doing *Carmen* then that is a lot more interesting. If I can just do that, [it] feels really great. (Helen)*

The more challenging the repertoire, the more enjoyable the rehearsals are for Claudia. In the past, the orchestra has played challenging pieces but this is no longer the case. She believes this may be because the orchestra is in the process of changing conductors. The orchestra is currently focused on light classical music rather than complex classical works.

In the past, we have had much more challenging repertoire than we have now.... The more challenging the piece is the more exciting or stimulating it is. (Claudia)

Donald enjoys creating sounds composed by significant well-known composers. Isabelle has set herself a personal goal of becoming familiar with well-known classical pieces so that she is familiar with the new repertoire the orchestra plays. For her, the classical repertoire provides an important stylistic variety.

One takes part in a great experience because we play quite famous pieces by Beethoven, Bach and Mozart, and all those big composers. Being in the orchestra you are part of producing that sound. That is quite an experience. (Donald)

I listened to a lot of classical music and this year we happen to be playing a lot of those pieces.... There is that extra added excitement because you know what is coming.... Even within classical music, there are so many different styles. (Isabelle)

Participants find some repertoire challenging. Emma is particular about the style of repertoire she enjoys playing as well as the style of repertoire she does not particularly enjoy. The repertoire directly impacts her enjoyment and motivation. For example, if the repertoire is difficult, or distinctively sad or dissonant, playing the pieces is not a pleasant experience. However, the orchestra's current repertoire is enjoyable and this has encouraged her to learn the music quickly. Emma finds that when the repertoire is pleasing for the other members it makes a noticeable difference in the performance outcome. Greta is demotivated by extremely difficult repertoire. She is a single mother and does not have much time to practice between rehearsals. When the repertoire is easier, she feels happier and less stressed. Fortunately for them, the orchestra has found a balance with the standard of repertoire which is suitable to most players.

Sometimes I do not like the level of the repertoire and when it is very sad or dissonant. But this programme we are doing speaks to my heart so I learnt it easily. I enjoy every piece so it does make a big difference.... If the music is not too difficult, I feel happy every time. (Emma)

This repertoire is very nice because it is very famous music. Some of the previous repertoires were extremely difficult to play. That demotivates you sometimes. But this is much nicer and less stressful. (Greta)

Jane is part of the orchestra committee and she helps decide which pieces the orchestra will be playing. The committee always includes the opinion of the orchestra participants in their selections because they want the members to be happy with the repertoire. They decide on the standard of the pieces as well as a variety of genres. Jane believes that the programme should always be varied to please the orchestra and attract an audience.

We give our contribution and then the conductor and the rest of the group decides if it is too difficult or if it is too easy. And then a decision is made. I think it is always a

varied programme and we try to stick to the classical stuff because we need to get an audience. (Jane)

The participants' attitude towards the orchestra and the rehearsals is directly affected by the repertoire that is chosen. Several participants commented on the level of the music they would like to play in a community orchestra. The selection of repertoire and the variety of concerts form part of the reason these participants continue being involved in community orchestras. Notably, the perception of the orchestra is that a combination of well-known classical repertoire and accessible light music attracts audiences. This balance is pleasing to the orchestra members who enjoy the challenge of playing classical repertoire.

4.4.3 Subtheme (iii): 'The musician receives'

Many of the participants feel an inner sense of gratitude for their musicianship during a rehearsal or a performance. They feel that 'they' are ultimately fulfilled, on various levels, through their musicianship in a community orchestra. The positive response from the audience, a space of belonging and acceptance, a sense of accomplishment or pride is almost as a reward for their efforts. The participants feel humbled by how their participation enriched their lives, hence the theme 'musician as receiver'.

Betty described how the audience's response has a positive lingering effect on her after a performance. It is particularly uplifting when the audience gives the orchestra a standing ovation as this demonstrates that their efforts are recognised and appreciated.

You leave after a good rehearsal or a performance and you just think "wow we contributed to that". Or a standing ovation.... You just think "sho, it is truly wonderful". (Betty)

Donald and Fred highly value playing in the orchestra. For Donald, being able to play viola and remain involved with the orchestra is important and holds particular meaning for him. He enjoys the consistent commitment that is required to be involved. He worried about the longevity of a community orchestra because he wants assurance that it will be available in the future.

In our orchestra, it has become very small at times but still, it is [about not playing music] on your own.... To be able to play and make music is quite something. It keeps

you going, you know. You are involved in music all the time. It is valuable to me personally. (Donald)

Fred revealed during the interview that he has a history of dealing with mental health issues. He said that as a result of his psychological condition, he has felt the need to withdraw himself from society at certain times. His mental health problems, fortunately, do not prevent him from attending orchestra rehearsals. Fred acknowledges the importance of the orchestra rehearsals, particularly when he feels the need to withdraw from society. The orchestra provides a space in which Fred feels understood by the other members, and feels they offer him emotional support during the rehearsals so that he can attend when he does not feel psychologically well.

I am going through a psychological thing. I have withdrawn myself from society for a week, but I am here for the orchestra.... [The other members] fulfil everything. (Fred)

Emma always feels fulfilled after rehearsals and performances. She enjoys playing with the accompaniment of other instruments and having a platform to learn from different people. The group aspect of playing in a community orchestra was commented on by Jane. She feels fulfilled because she is part of a group that creates music and that is her motivation for being involved in a community orchestra.

It gives me such fulfilment.... The feeling with other instruments. It is also a privilege to play because where else would you be able to play [in an orchestra] unless you are a professional. (Emma)

It is the fulfilment you get being part of the group. My commitment is that I have to do my part to be able to play. (Jane)

Greta and Helen commented on the stress relief they experience being involved in a community orchestra. Greta is a full-time teacher for junior school students. Although she experiences a large amount of stress in her weekly routine, the orchestra rehearsals provide a brief period of stress relief and the rehearsal time is therefore valuable to her. She can take her mind off all her personal obligations while she is at the orchestra rehearsals. The reduced stress that is attached to playing in a community orchestra was commented on by Helen. She does not have to worry too much about playing a wrong note and she is thankful

that a community orchestra is not as rigid as a professional orchestra. She is fulfilled by being a part of the orchestra because she integrates well with the other members.

It is really stress relieving because I am a teacher and coming here, it just takes my mind off everything. (Greta)

Playing in a community orchestra, there is no stress attached to it. You do not have to worry too much about getting a wrong note. I feel very fulfilled talking to the [orchestra] members. (Helen)

Isabelle forms part of the orchestra committee and she enjoys playing in the orchestra as well as helping them with certain administrative tasks that need to be completed. She receives recognition from the members for the extra work she does. She admitted that this work is fulfilling and that it makes her feel good.

It fulfils me on a personal basis.... There were a lot of people that came up to me and said: "thank you so much for everything you have done". So that feels really good. (Isabelle)

The theme 'the musician receives' highlights participants' self-acknowledgement of the many benefits experienced from their involvement in a community orchestra. Members differ in their experiences of what they receive, acknowledging that this platform, being able to create music as part of a group, fulfils them in important ways.

4.4.4 Subtheme (iv): The role of performance

This subtheme addresses the importance of performance and how performing impacts each member. Participants feel a sense of accomplishment when they can perform the music they have been preparing. Practising for a performance can result in the participants feeling a sense of confidence as they work towards the goal of presenting a concert.

Alan said that a combination of experience, as well as his age, has given him confidence in his ability to perform. His level of maturity has taught him not to fear performing and this confidence must be nurtured and maintained.

I am a little bit more confident now in my ability to play now versus [when I was younger]. (Alan)

Claudia and Fred talk about the impact of playing solos. Claudia mentioned that some people play a more prominent role in certain pieces and may feel pressure when they need to perform. A concert may be difficult for a principal player with a solo part in the repertoire.

You have the pressure to perform. If you have got a part to perform and you are the only person playing that part, you have got to do it in front of everyone. (Claudia)

Fred aspires to playing with the orchestra as a soloist in addition to being a member of the orchestra. He believes that he will be highly respected when he is involved as a soloist. The orchestra has a concerto concert every year and allows the members of the orchestra to audition. He wants to perform as a soloist to inspire younger members to be performers.

[I want to] participate with them more as a soloist. That is where my dream lies, in being a soloist.... It is good to encourage the younger players in our orchestra to do exactly the same as well. (Fred)

Donald said that the theme of each concert varies and he enjoys this aspect of performance. He mentioned that the second performance is usually easier because they have played the pieces in front of an audience before and they know what kind of response to expect.

We [have] two major concerts a year in June and in November. [We have] really serious concerts and sometimes we also have concerto festivals with the school. And then the other concerts in between. We even have concerts with the bikers.... "Well they have heard [the music] the first time so should it not work the second time?" (Donald)

Greta enjoys performing because it is rewarding for the members to produce an outcome after all the work they have done during the rehearsals. She realises during the dress rehearsals how much work the orchestra has put in to produce a concert programme.

And then you have the dress rehearsal [and] it is like "wow, this is really sounding nice". (Greta)

Helen practices the orchestra music in her own time because she knows they will perform the pieces in a concert which makes her efforts worthwhile. She believes that performance

provides an incentive for musicians to practice their music and that the performance aspect sustains musician's motivation to remain in the orchestra.

There is no point of practising if you cannot perform.... [It is different from self-practice where you are alone in a room]. (Helen)

Isabelle comments on what she perceives as the similarities and differences between performing with a community orchestra and performances by a professional orchestra. She said that although there is less pressure for the community orchestra musicians, the pressure remains to produce a good performance.

There is less pressure with us. We are not professionals, yet there is still a bit of an expectation with performance. We still have to give our audience a pleasing performance. (Isabelle)

The role of performance is considered and members of the orchestra agreed that there needs to be an incentive for musicians to continue being involved in the community orchestra. Participants should be able to perform the works that they rehearse as this feels rewarding for each member.

4.5 Main Theme 3: Psycho-social benefits of playing

This main theme explores the relationships that are formed between orchestra members. Being involved in a group entity, there are different levels of relationships that develop. The quality of relationships has an effect on the overall experience of playing in a community orchestra and these friendships may infiltrate the participants' personal lives. Five subthemes were identified during an analysis of the data. These are the orchestra relationships, orchestra as a support system, balance, music as inspiration, and expression.

4.5.1 Subtheme (i): Orchestra relationships

The relationships that develop in a community orchestra differ for each participant. Personal circumstances affect each member's willingness or ability to interact with other individuals. Members discussed their friendships in the orchestra and how certain similarities make social interaction more fluid.

Two participants did not join the orchestra with the intention to form relationships with other members. Alan mentioned that he has always been introverted in social situations however he believes he has a productive working relationship with the other brass players. Emma is content with the friendships she has formed in other clubs and societies and she does not consider this an important facet of her joining a community orchestra. Her involvement in the community orchestra is driven by her desire to practice and play new music to improve her technical ability. She enjoys working with the people in the orchestra and this makes her experience more pleasurable.

I did not come here for the camaraderie, I came here for the music playing.... In bigger situations, I am a little bit more introverted. I kind of stick together with the brass players. I do not really engage with the others unless there is a reason to.
(Alan)

I do not see [social interaction] as a very important part of my orchestra playing because I feel fulfilled in other places in my life. But in the process, you do make friends and you like the people around you. (Emma)

Betty and Claudia both agreed that their involvement in a community orchestra has helped them form friendships. Betty said that it is important for her to make music as well as create friendships during the rehearsals. Claudia said that she is drawn to people within the orchestra whose personalities she can relate to.

I think it is the friendships and making music. (Betty)

You make friends with people whose personalities you can engage with for other reasons as well. (Claudia)

The relationships formed as a result of the interaction between members of each section were commented on by Donald, Fred and Isabelle. Donald said that these interactions can later become strong friendships. He mentioned some of the external benefits of forming relationships with the other members which include lift clubs to rehearsal and concert venues. Fred compared the brass section to a family unit and said that he can share everything with the people in his section. The brass section formed their own smaller music group where they meet once a week apart from normal orchestra rehearsals to practice the

pieces and spend more time in each other's company. Isabelle commented on the relationships that become quite profound because of the shared interest in their chosen instrument and the time they spend together during rehearsals.

One usually has the best relationship with the others in your section. Also, we have lift clubs and drive together to the rehearsals so you get to know some people very well. (Donald)

With the brass, it is like a family group. We share everything. On [a certain night] we get together and play. [I feel] a connection with the wind section but not as much with the string section. (Fred)

Especially in our sections where we know each other quite well and I guess there is this sense of unity which comes with being in a community orchestra where you are involved with other people's lives. (Isabelle)

Greta and Helen commented on the importance of the group entity and how this affects the work ethic of each performer. Greta formed relationships with people in the orchestra and those friendships have become important to her. She joined the orchestra with the intention to meet people that have similar interests. Helen appreciates the like-mindedness of other members because they all work towards the goal of performing the pieces they have been rehearsing. This is an emotional experience for everyone involved.

I am getting to know other people. That is really important. (Greta)

It is a group of people that are playing towards a common goal.... People can experience it emotionally. (Helen)

Participants have different opinions regarding the meaning of relationships. Members clarified that even though they enjoy working within a group entity, their interactions do not always extend further than a working relationship. It is clear that relationships which develop within instrument sections can become quite significant. This is because of the amount of time members spend with each other and the knowledge they share regarding their chosen instruments.

4.5.2 Subtheme (ii): Orchestra as a support system

Members of a community orchestra develop connections that progress into deeper and more meaningful relationships, and these, in turn, provide a support system. These relationships are formed over time and can mature with an on-going commitment towards the orchestra.

Betty knows that a community orchestra is a platform for her to form long-term friendships. She met her best friend through music and the friendship has strengthened over time. Their shared interest in music and the desire to improve their playing has also increased as time has passed.

[Involvement in music] is how my best friend and I met. It was at music school when we were teenagers and it is going on fifteen years, our friendship. (Betty)

Jane revealed that she had experienced a personal tragedy that year, with the untimely loss of her mother. The orchestra has been a consistent support system for her during her time of mourning and she shares her emotions with her peers in the orchestra. She has friends that she can relate to on many levels within the orchestra and their companionship extends beyond rehearsal times.

When my mom passed away now, one of the first people I phoned was the head of the second violins. (Jane)

Claudia and Donald formed friendships that extend beyond the weekly rehearsals. Claudia mentioned that there is not enough time during rehearsals for social interaction and further communication with members needs to be planned for a later stage. Donald commented on the close relationships he formed with various members. There is one particular friendship that started with another member of the orchestra who worked as a lecturer in the same university as he did. Donald was able to form a strong relationship with this person and they met outside of orchestra rehearsals to discuss topics that were orchestra related as well as work-related.

We are here for rehearsals and there is not really much time in between for social interaction.... Quite a few orchestra members are my friends who I see at other times which are not orchestra related. (Claudia)

You get to know some people very well.... I used to play with somebody who lives quite close to me and he also teaches at the university but in a completely different field from mine. We have had endless conversations about Geology and Language.
(Donald)

Helen intends to form long-term relationships with the orchestra members. She currently experiences difficulties balancing her work and studies, and this impacts her relationship with the orchestra members. Although this is just a temporary situation, she would like to focus on forming more profound relationships with her orchestra peers. Isabelle discussed the nature of relationships that are formed by members. A community orchestra allows her to become an important part of the other peoples' lives. The relationship she has with some members is significant and they share information about each other's personal lives.

At the moment I am struggling to balance everything and maintain life. I feel a bit disconnected from them.... I would love to have a long-term relationship with the orchestra members. (Helen)

You are involved in other people's lives so you ask them about "how is your mom doing" so you are also [peers] on a personal level. (Isabelle)

The above-mentioned data reveals that friendships formed in a community orchestra become more profound over time. Participants make contact with each other through their involvement in the orchestra and find similarities between themselves and the other members. As a result, strong friendships can be formed in a community orchestra.

4.5.3 Subtheme (iii): Balance

The participants reveal being involved in the orchestra helps them feel that it contributes positively to a balanced lifestyle and has a positive effect on wellbeing. Each member is involved in the orchestra for different reasons; however, a community orchestra adds variety to a person's normal routine.

Alan said that although he works a full-time job during the day and his family situation has become demanding since he became a father, he believes it is important to maintain a balanced lifestyle. He does not think that the effort required to be involved in the orchestra is too strenuous and he commented on how the benefits outweigh the sacrifices of

attending rehearsals. He believes some of his work colleagues would benefit from this extra-mural activity as it would create variety in their normal weekly routine.

I do sometimes wonder why [my work colleagues who play an instrument] do not [join the orchestra] when other people can make the time. It is not really difficult to come here one night a week. (Alan)

The rehearsal times are important to Betty and she plans to keep her timetable free for these evenings. Her peer group is aware of the rehearsal times and they do not disrupt her routine. This advanced planning of her weekly timetable is important as she can distinguish between the evenings that she needs to attend rehearsals and the evenings that she can then arrange other activities.

My friends know, okay cannot do anything on Monday, cannot do anything on Tuesday, I have got orchestra. (Betty)

Jane believes that musicians are interested in acquiring knowledge from a community orchestra. The orchestra allows each member to achieve the balance they require in their personal routines.

So they are learning something and they can achieve something new. It is to keep that balance. (Jane)

Playing in the orchestra provides members with a sense of balance in their lives. Being able to add variety to one's personal timetable was commented on by members of a community orchestra. Participants agreed that one should actively strive towards creating a balanced lifestyle and this includes being involved in activities that are unlike work in their daily or weekly routine. The orchestra provides this balance.

4.5.4 Subtheme (iv): Music as inspiration

This subtheme addresses advantages that arise from being involved in a community orchestra in that it serves as an inspiration to significant others in unexpected ways. Participants recognise that their involvement in the orchestra has a ripple effect and positive impact on others.

Alan and Greta feel that their children learn not only about classical music and its repertoire, but also that being involved in the orchestra requires and imparts a strong sense of responsibility. Alan said that achieving a balanced lifestyle requires a disciplined mind-set. He believes his young son is aware of his involvement in the orchestra and the work that is required to practice the music and rehearse each week. He exposes his son to classical music and hopes that because of his example, his son will develop an appreciation for classical music.

I am hoping my son sort of thinks the same thing; I have an old trombone at home waiting for him.... All these articles about music being good for the way that your brain is wired. (Alan)

Greta attends rehearsals consistently so that her children learn that when one is part of a group it is important to be fully committed. When her children watch the concerts, they learn to appreciate classical music because their mother is a part of the orchestra, and they also learn that it is important for their mom to be involved in an activity that is important to her.

[My kids] also learn that sometimes mommy needs to go away because I need to do certain things that are good for me so that I can be a good mom.... They also come to the orchestra concerts so they know classical music. (Greta)

Jane is a high school teacher and her involvement in the orchestra is an important lesson for her students as well as her family. Her students learn from her example that it is essential to lead a balanced lifestyle and have hobbies outside of one's everyday work routine. She believes that it is important to lead by example as an educator in a high school.

It is valuable for myself, my family and even in this situation where I teach, kids see that you work but you also have a life outside of school. (Jane)

The participants believe that their involvement in a community orchestra significantly impacts the lives of people around them in that many important lessons are being imparted indirectly.

4.5.5 Subtheme (v): Expression

This subtheme addresses the ways in which music-making facilitates freedom of expression and highlights the value of music in participants' lives. Music is a form of nonverbal communication and participants are encouraged to express themselves through their playing. The interview probed questions about the meaning that music-making contributes to a participant's life, to gain an understanding of the significance of being able to express one's self through music.

Betty is a full-time musician. She teaches music at a school and she attends orchestra rehearsals and practices her instrument during the evenings. When asked about the meaning that music-making contributes to her life she acknowledged that music plays an all-encompassing significant role in her life.

Music is my life! (Betty)

Claudia and Isabelle believe that it is important to have a platform for self-expression. Claudia said that to be able to be as expressive as possible in a community orchestra, all members need to work together to create a harmonious sound. Isabelle commented on the importance of music-making in her life; and how she communicates nonverbally and expresses herself emotively through music.

All the different components [of the orchestra] fitting and working together, it is harmonious. (Claudia)

I think what helps me is that I can play an instrument and I can express my feelings through music even if I feel like I need to practice a lot to convey a message or to get something to sound like I want it to. (Isabelle)

Emma and Fred commented on the importance of using music to express themselves and the significance of this platform for expression. Emma said that music-making is a gift. She spends a substantial amount of time working at her music and she enjoys playing in a group with other committed musicians. Fred is a music teacher and music will always be a part of his life because it is what he does for a living as well as what he loves doing in his spare time.

I always see [my involvement] as a chain. You have got this one circle where you have got to do something. If that circle is broken, it does not work properly.... It is one of the greatest gifts in my life. (Emma)

I am a music teacher and performer. It is part of my life. (Fred)

Greta said that music can affect the emotional state of a person. Music can alter her emotions, so when she is feeling sad, music that evokes sad emotions makes her feel better because she believes the music is able to sympathise with her. The orchestra is a place where she can show emotion. Therefore it is important for her to attend rehearsals. She is not the only musician in her position and musicians are generally emotional people and require a platform for self-expression.

I am a very emotional person. Music is very emotional so when I am feeling sad or anything, then it actually helps me feel better after a while. Especially when we play sad music in the orchestra it actually makes me feel better. So I need a place where I can get rid of my emotions, and this is the place. Emotionally for me, this is a very big thing. I think most musicians are very emotional people. (Greta)

Helen commented on the importance of self-expression. She needed a platform to release her emotions and this is possible during rehearsals.

It was a release of emotions just to play in an orchestra and be able to express myself in that way. (Helen)

The importance of music-making during difficult times was commented on by Jane. When she is faced with challenges in her life, she relies on playing her instrument to help her release emotion.

It is the one thing where if life gets tough, music keeps you going. It calms one, it keeps you grounded. (Jane)

The participants value the platform that the community orchestra and music offers to be emotionally expressive. The participants transfer their emotions into the music they are performing and become more comfortable doing this over time.

4.6 Main theme 4: Leadership and responsibility

A community orchestra relies not only on the commitment of the members to attend orchestra rehearsals but also on the smooth running of external operations. This may include a variety of considerations such as the location of the rehearsals and concerts, the process through which the repertoire is chosen, and the responsibility of the conductor. The data gathered revealed three subthemes: The role of the conductor, opportunity for responsibility, and the musician as 'giver'.

4.6.1 Subtheme (i): The role of the conductor

The data revealed the participants' thoughts on the role of the conductor and the importance of a conductor with strong leadership abilities. Participants shared personal experiences that contributed to their feelings on the arrangement of rehearsals. The conductor has a direct influence on the attitude of the participants during rehearsal time. The conductor is often involved in choosing the repertoire the orchestra plays.

The conductor's input in choosing the repertoire is commented on by Alan, Claudia and Fred. Alan has enjoyed playing in his orchestra since the new conductor began choosing the repertoire. The conductor takes significant measures to ensure that the music is challenging yet still manageable for the participants. Claudia enjoys more challenging repertoire and mentioned that the previous conductor would ensure the music was interesting for each instrument. They have been performing light classical works recently and she believes the pieces will not be satisfying for the members over the long term. It is important to Fred that the orchestra performs music with a significant brass part. It was not always the case where the conductor acknowledged the brass section; however, the current conductor ensures that the brass section is satisfied with the repertoire selection.

He has quite a balanced approach to how our repertoire is put together.... Now we are playing a bit more challenging stuff. I think that has a direct influence on how much you enjoy the time. (Alan)

I think we have had much more challenging repertoire in the past because it was driven by a conductor who pushed more orchestral works. Recently we have played more light classical pieces. (Claudia)

The previous conductor was a violin player himself so most of the time [the brass section] played one or two pieces.... [The current conductor] has put so much effort into making sure that we perform pieces where there is brass in it. (Fred)

The nature of the conductor was commented on by Betty and Emma. In a previous experience, Betty did not have a good relationship with the conductor and this resulted in her leaving the orchestra. She shares a close relationship with the conductor of her current orchestra and she mentioned some of his personal attributes that she admires. Emma reflected on the past conductors. Previously, the orchestra had experienced some unpleasant conductors who did not consider each member's role equally. As a result, the rehearsals were unpleasant. She is happy with the current conductor and believes that other members are also satisfied.

The first time I tried to join an orchestra it was a negative experience because of the way I was treated by the conductor.... I think it comes down to having that good relationship and respect for a conductor.... [Our conductor] is the most modest and humble person I have come across. That is what makes him good. (Betty)

There was a time in the orchestra where the atmosphere was not so good. With our conductor now, it is a really good experience I think for most people. (Emma)

Donald enjoys being conducted by a variety of conductors. It enhances the orchestra's performance quality when members receive feedback from different conductors. He also commented on the lessons he learns personally as a lecturer. He uses some of the instruction methods the conductors use during rehearsals in his lectures at the university where he works.

Even playing the same piece can be a different experience depending on who the conductor is and one learns a lot from conductors too about playing and also about teaching for instance. They have various approaches and because I am also involved in teaching I have had good tips from time to time on what you can do. (Donald)

Isabelle provided her opinion on the importance of the conductor in a community orchestra. Although the conductor needs to be considerate towards the members who are not full-time musicians, a level of discipline needs to be instilled during rehearsals. Rehearsal time is

limited so the conductor needs to ensure that the problem areas in the music are addressed, and participants are encouraged to practice during the week.

I think the role of the conductor is actually a crucial one. He needs to drive a lot of progress made. When people do not practice he needs to be a strong-willed kind of [person] because it affects the reputation of the orchestra and the players and the morale.... So that is a fine line between being, not rigid or harsh either, but just being responsible with the way that you talk to your orchestra. (Isabelle)

The responsibility of the conductor was commented on by Jane. The conductor is valuable to the community orchestra participants because he has extensive knowledge regarding the various works the orchestra is performing.

[The conductor] is extremely important. [The conductor] knows the music and knows the history as well as how the composers would have preferred the pieces to be played. [The conductor] makes sure we do what the music says. [The conductor] is the glue that keeps us all together. Each conductor has [their] own impact. [They] have their own way of doing things. (Jane)

Participants commented on the role of the conductor and the value that is placed on the work the conductor does for the community orchestra. The conductor has an impact on most aspects of the orchestra, from the repertoire to the atmosphere within the rehearsals, and influences the participants' decisions to join an orchestra.

4.6.2 Subtheme (ii): Opportunity for responsibility

There are different levels of involvement in the orchestra. This ranges from participants who only want to play in the orchestra to participants who want to be involved in organising events and concerts. It helps when members of the orchestra are involved in the organisation of events as they have first-hand experience of the members' requirements.

Betty is on the committee of her community orchestra and she commented on the responsibilities they undertake to organise the rehearsals each week as well as the concerts.

I think it is important who is on your committee. You know, who wants to take on that responsibility. (Betty)

Committee members have to organise the rehearsal programme in advance each week to ensure the members do not spend the limited rehearsal time arranging their music. They also have to make decisions regarding the orchestra's finances. Betty said it can be difficult for the committee to arrange concerts because the organisation process encompasses financial challenges, and the success of the concerts depends on audience attendance.

Everyone is emailed the order of the programme so everyone's music is organised and people are not shuffling away wasting time [during rehearsals].... I think a lot of the general members do not realise what the committee does behind the scenes. They have to discuss finances. (Betty)

The types of responsibilities that orchestra committee members are engaged with are commented on by Fred and Isabelle. Fred is a member of the orchestra committee and it is his responsibility to set up the stage before the other members arrive at the rehearsal venue. This has helped him form relationships with some members. He places each member's seat strategically each week because he knows after speaking to each member or watching their movement during rehearsals that each person wants their seat to be placed differently. Fred believes that observing the behaviour of his colleagues in the orchestra helps him to understand their different personalities. Isabelle joined the orchestra committee to design posters and help with media advertising. This is similar to the work she does in her full-time job; however, she receives little remuneration for helping the orchestra. If the orchestra performs with a choir or another music group, Isabelle organises the rehearsals. She is also responsible for the communication between the orchestra and the partaking group. Since she has joined the committee she has been made aware of the work that needs to be done before the other members arrive for rehearsals.

I know exactly how some members want their chairs. I put a chair down and watch them move it again. And then next week they do the same thing and I watch it again. Then the week after that I come and when they sit down they are like "oh, the chair is in place". Because each person has his personal space that he works in and you pick that up from them. And that is what stage management forces me to do. (Fred)

I am also part of the committee of the orchestra so I help on the design aspect with all the posters. I check up on the choir, I manage them. So there is much more to it than just playing. (Isabelle)

Although the committee that Jane forms part of makes decisions on behalf of the orchestra, they try to include the other members in the important decisions so that everyone in the orchestra feels involved. Members who do not want to be part of the committee have a right not to be, yet they appreciate the work the committee members put into the rehearsals and concerts.

We would try keeping the people involved. There are some people that do not want to be a part of the workgroup because they just want to play the music which is absolutely their right. (Jane)

When she started as a member of her specific community orchestra, Emma chose not to be part of the committee because she wanted to spend extra time practising the music. She struggled with the music in the beginning because she had not been playing her instrument for a long time. She holds leadership positions in other extra-mural activities and does not want to over commit herself.

While I was still struggling with the music, I did not want to sit on any of the boards.... I am involved in other spheres where I am on the boards of things. (Emma)

Members commented on their involvement in the orchestra committee and included details of their specific responsibilities. They do not receive financial compensation for their efforts but continue to show interest in the work they do for the orchestra and in being able to help the other members in the orchestra.

4.6.3 Subtheme (iii): The musician as ‘giver’

This subtheme encompasses participants’ experiences of giving something back to the community, which in turn provides a deeper sense of meaning to their involvement. They understand that community orchestras provide platforms for musicians to take part in community initiatives. The orchestras often invite younger members of the community to take part in concerts, either as a desk player, or they accompany young aspiring soloists.

Community orchestra musicians are encouraged to take part in other community music initiatives to teach or provide people with musical entertainment or training.

Alan and Donald provided details about the youth concerts their orchestras organise. Alan revealed that these concerts are valuable because they encourage younger members to play in front of large audiences. Often it is the young participants' first times in front of large audiences and the excitement these concerts arouse are an incentive to continue with music in the future. Donald said his orchestra hosts concerto festivals where they invite schools that teach music. He enjoys including younger members in their performance programme because it is a platform for them to become exposed to working with other musicians. It also creates variety in the community orchestra's concerts.

I think the youth concerts are valuable. I think it encourages kids to play and they get the chance to play with the orchestra. It exposes them to a big audience for the first time. I think that adds value. (Alan)

There are concerts with kids who are soloists.... Sometimes we have concerto festivals with the school for instance that teaches music. (Donald)

Emma said that being involved in a community orchestra has encouraged her to partake in other community-based projects. She commented on the work she has done in prisons where she exposes prisoners to popular songs. She is happy to work with people and share music with others in her community.

I go to the prison.... I teach them songs. In a certain way, it has really been a very positive thing in my life. (Emma)

Fred said that being involved in a community orchestra is unlike any other experience. He believes every musician in South Africa should be involved in a community orchestra at least once to understand how these music programmes contribute towards the interest of the greater community.

I think each musician in South Africa should, at least once, play in a community orchestra.... Just to get that feeling of working with people that does this on the side-line. (Fred)

The musicians in a community orchestra value the experience of affording younger musicians a chance to perform as part of a large orchestra. It is a positive experience for the orchestra members to entertain an audience during a concert. Being involved in a community orchestra provides benefits for members, and participants show an interest in contributing towards other community-based projects.

4.7 Themes reorganised in the PERMA framework

Following the inductive analysis, a deductive approach was used resulting in a reorganisation of the themes and subthemes according to the PERMA framework. Table 4.2 includes the reorganisation of themes and subthemes related to one or more elements of the PERMA framework. A comparative display showing descriptive results of the reorganised table has been included as Appendix C (page 135).

Table 4.2: Subthemes reorganised according to the elements of the PERMA framework

Positive Emotions	1. Physiological response <i>You get goosebumps or sometimes after a rehearsal you get so wound up that you just want to practice. (Isabelle)</i> <i>When I get home I am still excited. (Fred)</i> <i>When I drive home I always feel so happy and usually, I cannot go to bed immediately. (Emma)</i>
	2. Impact of repertoire <i>The more challenging the piece is the more exciting or stimulating it is. (C)</i> <i>I listened to a lot of classical music and this year we happen to be playing a lot of those pieces.... There is that extra added excitement because you know what is coming. (Isabelle)</i>
	3. Expression <i>It was a release of emotions just to play in an orchestra and be able to express myself in that way. (Helen)</i> <i>Music is very emotional so when I am feeling sad or anything, then it actually helps me feel better. (Greta)</i>
	4. The musician as ‘giver’

	<i>I think each musician in South Africa should, at least once, play in a community orchestra. (Fred)</i>
Engagement	<p>1. Commitment and sacrifice <i>It is a commitment so I have got to arrange all my other things around the practice. (Emma)</i></p> <p><i>Any of us make a big commitment to be here. (Claudia)</i></p>
	<p>2. Music as a challenge <i>The music is relatively challenging. (Helen)</i></p> <p><i>Some of the pieces are quite difficult. (Greta)</i></p> <p><i>It also challenges us.... (Donald)</i></p>
	<p>3. Impact of repertoire <i>When we do other repertoire like we are doing Carmen then that is a lot more interesting. (Helen)</i></p>
	<p>4. The role of the performance <i>There is no point of practising if you cannot perform. (Helen)</i></p> <p><i>Participate more with them as a soloist. (Fred)</i></p>
Relationships	<p>1. Commitment and sacrifice <i>Your family and your partner need to understand that you are not there for three hours in a week.... Sometimes there are extra rehearsals and you have to be okay with that. (Isabelle)</i></p>
	<p>2. Orchestra relationships <i>Especially in our sections where we know each other quite well and I guess there is this sense of unity which comes with being in a community orchestra where you are involved with other people's lives. (Isabelle)</i></p> <p><i>I am getting to know other people. That is really important. (Greta)</i></p>
	<p>3. Orchestra as a support system <i>When my mom passed away now, one of the first people I phoned was the head of the second violins. (Jane)</i></p> <p><i>Quite a few orchestra members are my friends who I see at other times which are not orchestra related. (Claudia)</i></p>
	<p>4. The role of the conductor <i>There was a time in the orchestra where the atmosphere was not so good. With our conductor now, it is a really good experience I think for most people. (Emma)</i></p>

<p>Meaning</p>	<p>1. Intrinsic motivation <i>Two things happened in my life that I would say was really wonderful.... The other was starting with the orchestra. (Emma)</i> <i>It is good for me to play in the orchestra because I usually do not have much to do with music so this is something different. (Donald)</i> <i>It is good to push me and stretch me as far as I can go. (Betty)</i></p> <p>2. Learning as progress <i>There is always something to learn and I am always willing to learn. (Jane)</i></p> <p>3. 'The musician receives' <i>It fulfils me on a personal basis. (Isabelle)</i> <i>It is really stress relieving because I am a teacher and coming here, it just takes my mind off everything. (Greta)</i></p> <p>4. Music as inspiration <i>It is valuable for myself, my family and even in this situation where I teach, kids see that you work but you also have a life outside of school. (Jane)</i> <i>I am hoping my son sort of thinks the same thing; I have an old trombone at home waiting for him. (Alan)</i></p> <p>5. Balance <i>So they are learning something and they can achieve something new. It is to keep that balance. (Jane)</i> <i>It is not really difficult to come here one night a week. (Alan)</i></p> <p>6. Opportunity for responsibility <i>I am also part of the committee of the orchestra... So there is much more to it than just playing. (Isabelle)</i></p> <p>7. The role of the conductor <i>Even playing the same piece can be a different experience depending on who the conductor is and one learns a lot from conductors too about playing and also about teaching for instance. (Donald)</i></p>
<p>Accomplishment</p>	<p>1. Learning as progress <i>I practice a few bars at home and I can actually see my piece progressing. (Greta)</i></p> <p>2. Impact of repertoire <i>If the music is not too difficult, I feel happy every time. (Emma)</i></p> <p>3. 'The musician receives'</p>

	<i>I have withdrawn myself from society, but I am here for the orchestra. (Fred)</i>
	4. The role of performance <i>I am a little bit more confident now in my ability to play. (Alan)</i>
	5. The musician as ‘giver’ <i>Sometimes we also have concerto festivals with the school for instance that teaches music. (Donald)</i>

4.8 Conclusion

The findings of the inductive analysis revealed several main themes and subthemes provided by the participants in the semi-structured interviews. The first main theme recognises the reasons members commit to a community orchestra and the particular objectives they establish for themselves. The second main theme highlights the internal effect that is experienced by members playing in a community orchestra. The third main theme reveals the relationships that are experienced by the orchestra participants and provides an understanding of the importance of these relationships for each individual. The final main theme refers to the different leadership roles and responsibilities that are essential to the organisation of the community orchestra.

The subthemes were then reorganised under the constituents of the PERMA framework to be used as reference during the discussion chapter. Chapter 5 will include an in-depth discussion of the themes and subthemes through the lens of the PERMA framework.

Chapter 5

Discussion

5.1 Introduction

The study intended to understand wellbeing experiences of participants in a community orchestra through the PERMA theoretical framework. The PERMA framework falls under the subjective dimension of wellbeing which is concerned with the emotional responses and domain satisfactions; and includes engagement, satisfaction, and meaning to individuals (Diener & Seligman, 2004; Diener et al., 1999; Seligman 2002). The analysis followed a two-step process.

The discussion in this chapter will represent the two steps which were followed in the analysis: step one included the inductive analysis and step two followed the deductive analysis according to the PERMA framework.

5.2 Discussion of results: Step 1

During step one, results from the inductive analysis revealed four main themes and sixteen subthemes (see Table 4.1, Chapter 4, page 43).

5.2.1 Main theme 1: Motivation, growth, and musical identity

The motivation, growth, and musical identity from being involved in a community orchestra formed an integral part of the participants' underlying reasons for their involvement. Subthemes include intrinsic motivation, learning as progress, commitment and sacrifice, and music as a challenge. This main theme revealed the reasons participants commit to the orchestra and the personal objectives they establish for themselves.

Intrinsic motivation

Intrinsic motivation was a strong underlying theme in this study. Authors have speculated that meaningful choice and competence is a requirement for intrinsic motivation, and is a source of positive development, and experiences of interest and enjoyment (Deci et al., 1999; Patall et al., 2008; Vallerand & Reid, 1984). It is tied to the fulfilment of basic psychological needs and manifests in the concept of calling as a work orientation; meaning, commonality and positive perceptions of one's identity. According to Juniu, Tedrick and

Boyd (1996), musicians who participate in a music group during their leisure time are intrinsically motivated by factors such as personal enjoyment and satisfaction. The present findings seem to be consistent with research which found that members are attracted to the community orchestra because they have a desire to grow as musicians, acquire greater skill, and form part of an established group. Three participants were intrinsically motivated to maintain their level of playing or improve their current ability. The findings from the analysis suggest that people seek out a community orchestra when they are unable to be part of a more ambitious music group, due to their full-time work commitments. Research on work orientations determines that there are three ways for people to experience work: as a job, a career, or a calling (Bellah et al., 1985). The analysis of the data shows that most participants have full-time jobs or careers. Those with a calling, work for the fulfilment that work brings them, rather than for financial means or career advancement. They feel their work makes the world a better place (Bunderson & Thompson, 2009). A significant finding of the study is that the community orchestra is a platform where musicians, who have other full-time work commitments, can contribute to the community through a music group; as well as improve their ability and experience a sense of belonging with the other musicians. A possible explanation for this might be that being involved in an orchestra can be considered a calling for members. Betty joined the orchestra so that she could improve her ability, as cello was her second instrument. She claimed that playing in a group would not only enhance her ability but help her maintain interest in the instrument she had chosen. Greta is a full-time primary school teacher and it is important to her that she maintains her level of playing on her instrument. She wanted to do this in an environment that allowed her the freedom to interact socially as well as engage with music that is stimulating and challenging. These findings concur with the study by Acsenso et al. (2017) who commented on the role of meaning in professional orchestras. While there remains a vast difference between both studies, the one study involving professional musicians and the current study analysing psychological wellbeing in a community orchestra, there are correlations in participants who find meaning through the shared nature of musical moments which occur during the rehearsals or performances (Acsenso et al., 2017). This was important within the musical domain as well as at other times when the participants were socialising within the orchestra (Ibid). The analysis shows that participants join a community orchestra to find commonality with other members and within the group, during performances, as well as

during times when they are not engaged in performance. This supports the finding by Firth (1996) who revealed that music is a process that is similar to identity because it intertwines the social and the individual.

The analysis shed some light on reasons relating to intrinsic motivation when joining the orchestra, revealing the need for personal growth. The results clearly revealed that being in a community orchestra is very different to participants' other weekly commitments, and it creates variety in one's routine. The findings in a study of wellbeing in later life through music by Hays (2005) emphasises that music is significant in encouraging participants of community music programmes to form positive perceptions of their identity through self-expression, and thus enhance their personal wellbeing. This was evident in the findings from two participants who commented on their need to play their instruments and how the orchestra has impacted their self-perceptions. Emma revealed in her interview that there were two significant events in her life, one of them being when she joined the community orchestra. She initially joined the orchestra to enhance her playing ability, and has ultimately benefitted from an increased experience of wellbeing. For this reason, Emma wants to continue to be involved in the community orchestra for as long as possible. Jane said her primary objective with her involvement is to make music and to learn from playing with different people. Researchers agree that by living a meaningful life, a person lives for something more valuable than one's current pleasures and desires (Sirgy & Wu, 2011). These findings endorse the idea that participants in a community orchestra build skills that help them grow within their personal capacity as well as maintain or improve their level of playing.

Learning as progress

Musicians understand that in order to make progress, commitment towards learning needs to be established. The findings of the study align strongly with Ascenso et al. (2017) who found, through their study concerning professional musicians, that participants report a higher sense of wellbeing when they appear to have a wider range of skills than musicians who are exceptionally skilled in just one discipline. People need to invest a significant amount of time in certain work before they can actually begin their jobs (Meissner, 1971). This fuels investments in education and training to successfully transition people from

school to work (Ibid). For community orchestra musicians, the orchestra is a platform for each member to continue learning and show progress with their music outside of other full-time work commitments. Another important finding was that participants want to continue learning and the community orchestra can serve as a means to monitor their progress. Helen commented on the group aspect of the community orchestra which makes learning a pleasant experience and she feels she can progress as a musician because she is working with people. Lee et al. (2017) attest that students can develop a positive attitude towards a school culture and learning in general as a result of feeling integrated and supported through music programmes. Jane relates to these findings as she mentions that the orchestra offers her a platform to learn more about her instrument in a space where she feels comfortable and encouraged to learn music.

While some members are motivated to learn because they are well aware of the advantages of playing in a group, others are motivated by the progress in their musicianship. This finding correlates with Ryan et al. (2008) who found that feeling a sense of accomplishment must be important to the individual rather than important to others. This is observed through Claudia who is a full-time lecturer at a university. Playing in the orchestra affords the opportunity to achieve certain goals, which she finds difficult in her work situation. Her academic research projects often have no tangible results and she fills this void in her work with progress made in the community orchestra. As self-expression is often not encouraged in the academic environment, making this a priority during leisure time is beneficial to the individual (Shin & You, 2013). The findings of the analysis revealed that additional time and effort is required for musicians to make progress. Two participants provide evidence supporting this finding. Emma was not at the required level when she joined the orchestra, and while she has made great improvement since she started, she believes there is much more to learn from the orchestra. Although Greta has a full-time job, she manages to find time to practice the areas of music that are difficult. This focused practice helps her progress and she notices improvements when she is at rehearsals. This concurs with the findings by Lamont et al. (2017) who noticed that elderly community choristers make considerable progress with regard to their musicality over time. Improvements are more noticeable by members who have been involved in the orchestra over time (Lamont et al., 2017). The results demonstrate that musicians in a community orchestra believe they have

a significant amount of progress to make, however, the desire to show growth in their musical ability encourages them to practice consistently and make learning a priority.

Commitment and sacrifice

Commitment towards a community orchestra requires sacrifices of personal and family time during the week for rehearsals. Meissner (1971) comments on the time that people need to invest for the transition into an activity to be successful. This implies that for the community orchestra to thrive, a high level of commitment is required from each member. Huta and Ryan (2010) suggest that short-term gratification and long-term fulfilment converge to produce lasting wellbeing. Therefore, the success of the orchestra depends on the collective commitment of the group who have to make arrangements to attend. One participant compares being involved in a community orchestra to being on a sports team and believes that each member is important in both circumstances. Croom's (2015) review of the literature about music participation and wellbeing refer to the perceived challenges or opportunities that allow the extension of existing skills. As mentioned in the literature review, one can engage in activities that are appropriate to one's capabilities and yield the feeling that progress is being made (Nakamura & Csikszentmihalyi, 2008). However, challenges arise when participants have to make the required commitment to an orchestra. This holds true for Helen who commented on the challenges she had to overcome to be committed to gain experience as a musician in an orchestra. She is a full-time master's student with a part-time job and she has the additional challenge of learning the orchestra music to improve as a musician. She remains confident that the sacrifices she makes to be involved with the orchestra will result in long-term fulfilment.

Sacrifices are made to remain committed to a community orchestra and do not only affect the participants. The current study revealed that these burdens extend to friends and family of each participant who need to understand and accept the level of commitment and effort that must be made by each member for the orchestra performances to be successful. The psychological benefits of group music include the enhancement of quality of life (Hallam & Creech, 2016). Research provided by Hallam and Creech (2016) supports the notion that involvement in a community orchestra can positively affect personal satisfaction, emotional wellbeing, personal growth, and mood; therefore outweighing the

sacrifices. For example, one participant is faced with the challenge of arranging care for her children each week as she attends rehearsals. Although she has to sacrifice evenings with her family, it is important for her to invest personal time in the orchestra. There is a strong relationship between being committed to the orchestra and attachment to the group. People who make the biggest commitment are involved for an extended period of time and have the greatest attachment to the orchestra. Literature has shown that community music programmes foster various positive social outcomes which include greater social support and positive relationships (Bailey & Davidson, 2002). The current study discovered that to experience the benefits from the involvement in a community orchestra, members willingly make necessary sacrifices to show commitment to the group.

Music as a challenge

The data revealed the challenges of learning orchestra music and how these are different for each member. Ascenso et al. (2017) showed that musicians who are allowed to experiment with varied roles find satisfaction through enhanced engagement. The findings from the analysis showed that participants need to be faced with challenges because this helps them grow as musicians. Other personal challenges arise such as allocating time to rehearse difficult sections in the pieces. For example, Alan said that his community orchestra accompanies soloists for various concerts and he would like to participate as a soloist in the near future. He believes performing as a soloist will serve as motivation to practice regularly.

Since returning from living abroad, Claudia is now the second clarinettist after holding the principal position before she moved. The data revealed that while she enjoys less pressure during performances, she expects the level of the repertoire to remain challenging when she plays; otherwise, it is easy for her to become bored during rehearsals. This coincides with the study by Lee et al. (2017) who revealed that for students to be able to show an interest in a music programme, it was essential for the programme to be specifically tailored according to their particular abilities. The findings confirm that when the repertoire is technically challenging and requires extra attention, members need to find time to practice outside the normal rehearsal hours. This is evident through Donald who said that when the orchestra accompanies musicians, the members often compare themselves to the younger

soloists who are very advanced. Having to accept their lower standard in comparison to the soloists is often a challenge in itself and extra work is required to learn the music thoroughly. He further recalls the challenging concerts that he has been involved in with the orchestra, specifically when the orchestra collaborated with another music group. Despite the number of challenges that arose during the rehearsals, he often enjoys collaborating and learns from the visiting musicians.

There are certain challenges the orchestra is faced with when rehearsing for a concert. Nakamura and Csikszentmihalyi (2002) found that an experience of flow is an important aspect of wellbeing because it occurs under conditions where existing skills are challenged at a level that is appropriate for the present capacity of a person. The study has been able to demonstrate that members feel an increased amount of pressure closer to concert dates. Time constraints during rehearsals challenge participants to practice in their personal time. Findings from the study indicate that although the community orchestra is under less pressure than a professional orchestra, there is still a certain expectation from the community orchestra concerts. It is clear that when the music is challenging, members feel a sense of pride when they overcome the obstacle of learning the repertoire.

5.2.2 Main theme 2: Interpersonal impact of playing

During their interviews, the participants commented on the interpersonal impact of playing. Subthemes such as physiological response, impact of repertoire, 'the musician receives', and the role of performance emerged from the data.

Physiological response

Physiological responses refer to the physical outlets of an emotional reaction to music. The findings of the analysis show that emotions experienced when playing in a community orchestra have been substantiated by participants' physiological experiences. A study by Van Goethem and Sloboda (2011) observed the important role that music plays in creating happiness and relaxation when listened to attentively. There are similarities in the observations made by orchestra members and Van Goethem and Sloboda (2011) because members from community orchestras who feel confident about the music they perform for a concert, enjoy a positive emotional experience when approaching a concert date. The

positive and negative experiences when a concert approaches were commented on, and the analysis reveals that emotions are heightened during this time as there is pressure on the musicians to deliver pleasing performance results. Overall, it is a positive experience when the players feel relaxed about the music they are performing.

The physiological experience can extend beyond rehearsals or concerts. In accordance with the literature, professional musicians experience positive emotions during musical moments and this includes an experience of flow (Ascenso et al., 2017). The findings from the current study show that brain stem reflexes may be experienced by community orchestra musicians. This occurs when fundamental acoustics of the music signal an important or urgent event that requires attention or deep immersion (Juslin, 2013:241). During rehearsals, orchestra members are fully absorbed in the music and continue to be occupied with the music afterwards. Two participants support this finding by providing examples of their experiences. One participant is not able to go to sleep for hours after rehearsals because the music occupies her thoughts. Another participant is awake after rehearsals while the excitement of the evening's events subsides.

The physical symptoms of an emotional response to music are discussed by participants who develop goosebumps when immersed in the music, which is a common occurrence. Juslin (2013:242) comments on emotional contagion concerning listeners who perceive emotional expressions in the music and mimic the expressions internally. The findings reveal that physiological responses are different for each member and occur at different stages of rehearsals or concert preparation. When Isabelle experiences goosebumps during rehearsals, she feels an urgent desire to practice because she can become worked up over the sound the orchestra is able to produce. It is evident that the more time a participant spends preparing a piece, the greater the physiological response seems to be.

Impact of repertoire

Selecting relevant, applicable music is an important aspect of a community orchestra. The interviews probed questions about the music that participants enjoy playing. The perceived meaningfulness of work has been linked with feeling empowered and personally fulfilled, therefore influencing general wellbeing (Kahn, 2007). An important finding was that

repertoire has a direct impact on the participant's attitude towards the community orchestra and their aspiration to be involved. According to Cavitt (2005), the repertoire chosen for group music is important for the continued commitment of each member. Three members are brass players and they argue that there is not always a substantial part for their instruments in many classical works. The findings from the study showed that experiencing positive emotions toward the repertoire is likely when the music is challenging. Lamont et al. (2017) reveal that group music participants want to be motivated to work hard and achieve specific results, leading to an experience of positive emotions which are fundamental to the enjoyment of an activity. It is clear that with the correct level of repertoire, members of a community orchestra feel motivated to achieve the goal of playing music and this leads to an increased experience of positive emotions.

It may be demotivating when music is too challenging and difficult to learn. The study that considers wellbeing through music provision in Australian schools reveals how activities that are of interest to participants can help maintain a level of engagement during the programme (Lee et al., 2017). This also helps with the development of an experience of flow (Ibid). This applies to the current study in the instance that when the repertoire is suited to the level of each participant, there is a greater chance that the members will be engaged during rehearsals. The repertoire is important as it can help attract audiences and the orchestra relies on audience attendance to be sustainable. It is revealed through the study that a varied programme can assist in this regard and simultaneously help the orchestra members remain engaged in the music they are playing.

The findings of the analysis proved that members feel accomplished when they produce a pleasing performance due to satisfactory repertoire choices. Croom (2012:9) acknowledges that a "well-executed and emotionally inspiring musical performance requires not only musical knowledge and technique, but also a performer's confidence and social grace". Two participants reflected on feeling proficient while performing. Musicians perform confidently when they are happy and comfortable with the chosen repertoire. It is clear from the study that the repertoire selection influences the long-term involvement of participants in a community orchestra.

‘The musician receives’

The current study found that musicians acquire personal benefits through their involvement in a community orchestra. Another important finding was that there is less stress attached to a community orchestra and participants do not feel guilty if they play some incorrect notes during rehearsals. Non-work activities are important for people to recover from the stress and fatigue caused by work to maintain physical, mental and social health (Rook & Zijstra, 2006). A few participants commented on their stress relief while playing in the orchestra. One participant is a primary school teacher and she experiences high levels of stress in her weekly routine. The orchestra rehearsals provide a brief period of stress relief as she is able to temporarily forget about her personal obligations. Involvement in activities, such as a community orchestra, during leisure time, is valuable in coping with stress levels (Lee & Kim, 2005). A study by Hays (2005) involving music participants over the age of sixty sought to explore the function and significance of music for these individuals. The similarities in Hays’ (2005:28) study and the current study is that each individual’s experience was personal and individualistic and held meaning associated with perceptions of identity, notions of individualism, and personal wellbeing. It is clear that participants have noticeably determined personal reasons why the community orchestra has meaning for them and therefore impacts their sense of wellbeing.

Hallam’s (2010, 2015) assessment concerning the effects of music education on children’s cognitive development, highlights the importance of experiencing pleasure as well as their capability to maximise and maintain musical engagement. The findings from the analysis reveal that it is rewarding for the members to receive a standing ovation from the audience because it is an indication that their efforts are recognised and appreciated. It helps lift their confidence levels for future performances. Studies about singing in a community choir show that the psychological benefits include an enhancement of quality of life, personal wellbeing, and mood (Hallam & Creech, 2016). This can be related to the findings from the current study, where orchestra and choir members report improvements in mental and physical health which can increase overall psychological wellbeing (Stewart & Lonsdale, 2016; Teater & Baldwin, 2012). There is significant support from the group, fostering a range of positive social outcomes such as reduced feelings of isolation and loneliness as well as positive relationships (Bailey & Davidson, 2002). This is relevant in the case of Fred who

revealed in his interview that he has a history of mental health issues. Although he feels the need to isolate himself from society at certain times, he always attends orchestra rehearsals. He believes the other members offer him emotional support during rehearsals when he does not feel psychologically well. Overall, the current study reveals that each member of the community orchestra benefits from their involvement because they each have their own set of benefits that they use for personal growth.

The role of performance

Community orchestra performances encourage goal-directed focus from each participant. The findings show that the participants are engaged during performance if they enjoy the music they play. According to Novak (1996), people with callings have more passion for, and enjoyment of, their work and perform at higher levels than those without callings. Interestingly, community orchestra musicians deliver a high standard of performance as they are passionate about this non-work activity. One participant has a desire to perform with the orchestra as a soloist because he believes he will be respected as a musician by his peers, and he will be more focused during the rehearsals. The results revealed that performance provides an incentive for community orchestra musicians to practice their music and this helps keep the members engaged during rehearsals.

In the study of professional musicians and wellbeing, feeling a sense of achievement emerged as primarily related to inner goals such as holistic performance and being true to oneself (Ascenso et al., 2017). An important finding of the current study is the difference between professional orchestra performances and community orchestra performances, and that there is less pressure on community orchestra musicians. However, there is still an expectation that the orchestra will produce a high-quality concert. The current study found that some musicians have more prominent roles in certain pieces therefore a greater responsibility is bestowed upon them. Concerts may be challenging for members who are performing a solo part in front of an audience.

5.2.3 Main theme 3: Psycho-social benefits of playing

Relationships are formed between members in a community orchestra and have an effect on the participants' experiences within the group. Five subthemes were identified through

an analysis of the data, namely orchestra relationships, orchestra as a support system, balance, music as inspiration, and expression.

Orchestra relationships

A member's willingness or ability to interact with people often depends on the personal circumstances of that individual. The study by Lee et al. (2017) revealed that forming relationships was the most valuable experience the students could acquire. These relationships help members of a community music programme feel supported, connected, and accepted (Noble & McGrath, 2008). The findings of the analysis proved that friendships develop due to the like-mindedness of the members which impacts the fluidity of conversations. Two participants agreed that being involved in the orchestra has helped them become more outgoing. It is important to make music and form friendships with people whose personalities one can relate to.

The analysis exposed the significance of relationships that form when working with members in one's instrument section. Some of these relationships lead to strong friendships from the amount of time spent in the rehearsals with the section. There were two main outcomes from the study of professional musicians that were established when understanding the importance of relationships, and furthermore, support the findings of the analysis. The first is the relationships between musicians and the music while engaged in performance and the second is the social bonding that occurs at times when the musicians are not involved with performance (Ascenso et al., 2017). Participants in a community orchestra form different levels of relationships with the other members. An important finding from the current study was the relationships that develop within sections are often stronger than between members of different sections. This is certainly due to the time the members spend with each other and the music and instruments they have in common.

According to Schippers and Bartleet (2013:468), "social engagement through community music involvement creates a sense of belonging and belonging creates a sense of wellbeing; wellbeing is conducive to good mental and physical health for groups and individuals". The findings revealed that friendships form between section members due to the time they spend working together, and understanding each other under working conditions in rehearsals, helps them bond over social topics when they are not rehearsing. One

participant said that the brass section of his orchestra arranges smaller music group rehearsals. The members of the brass section meet separately from the orchestra rehearsals to practice their music and this too helps them form friendships with members in their section.

Orchestra as a support system

Some relationships that develop in a community orchestra strengthen over time to become deeper and more meaningful. According to Meissner (1971), work impacts the way people think and feel about themselves because of the social bonds that are intimately connected to the work we do. Our sense of who we are is formed by our social landscape at work or within an organisation (Meissner, 1971). The findings from the analysis suggest that the community orchestra is a catalyst in the maturation of relationships between members. Friendships originate within the orchestra but conversation extends onto other topics that are of similar interest to individuals.

The study concerning professional musicians correlates to the findings as participants are like-minded in their pursuit to be involved in music, and this can be used as an introduction to other conversations about more personal matters (Ascenso et al., 2017). Cooper (1977:313) promoted the notion that “we value, and are right to value, friendship so highly because it is only in and through intimate friendship that we can come to know ourselves and regard our lives as worth living”. This concurs fully with the finding that the friendships that are formed in a community orchestra become increasingly profound with time. Jane spoke about a recent tragedy that occurred in her family. The other members were a source of comfort for her during her time of mourning and she was able to share her emotions with her close friends in the orchestra.

Balance

Members discussed the orchestra’s role in promoting a balanced routine and how this affects personal wellbeing. Characteristics of a person’s work or their extramural activities impact self-perceptions of their lives. When people perceive their work to have high levels of task significance, task identity, individualism, and variety of skill, they experience increased wellbeing (Hackman & Lawler, 1971). The more people are satisfied by their work

routines, the more their life satisfaction increases and this affects wellbeing (Rice et al., 1980). The findings showed that the community orchestra adds variety to a person's normal routine. One participant has recently become a father and he believes that even with his added responsibilities, it is important to maintain a balanced lifestyle. This outcome is possibly attributed to the benefits that outweigh the sacrifices of attending rehearsals; this suggests that many people would similarly gain value from their involvement in a community orchestra. Jane said that people are interested in acquiring knowledge and that a community orchestra allows its members to achieve the balance they desire in their personal lives. These comments resonate with findings by Lee et al. (2017) who agree that music programmes help people gain real-world experience and music participation offers a meaningful way for individuals to become associated with their broader community. The findings reveal that community music programmes add variety to a person's weekly routine and help create balanced lifestyles.

Music as inspiration

The unforeseen advantages that arise from an involvement in community orchestras were commented on by participants. This theme concurs fully with the finding that a member's commitment towards the orchestra can have an effect on other external persons. The study of community choir singers by Lamont et al. (2017) showed that members' ambitions to sing with the audience during concerts demonstrated meaning beyond the individual and the group. This provides a learning experience for the audience members and bears similarities with the findings from the analysis. It is evident that participants positively influence those close to them through their commitment. Alan wants his young son to recognise the discipline required to be involved in a community orchestra as well as the benefits of a balanced lifestyle. He exposes his son to concerts and hopes that he will develop an appreciation for music. Another participant attends rehearsals consistently so that her children can understand the significance of responsibility. Her children attend the orchestra concerts and learn to appreciate classical music.

People experience strong emotional ties to their work (Meissner, 1971). They perceive themselves as intimately connected to their work and this becomes important in defining a person (Ibid). The findings reveal that it is therefore beneficial to partake in activities that

enhance one's wellbeing. Jane is a high school teacher and her involvement in the orchestra is an important lesson for her students. Her students realise from her example that to experience a sense of wellbeing, it is beneficial to lead a balanced lifestyle and take part in activities outside of one's daily work routine. Jane displays the benefits that music can bring through leading by example. Being involved in a community orchestra can be an inspiration, particularly for the people that are acquainted with each participant.

Expression

This subtheme addresses the ways in which music-making can facilitate freedom of expression. Musicians are encouraged to express themselves when playing therefore music can be considered a form of nonverbal communication. McFerran (2010) alleged that regular emotive expression is considered important for wellbeing and this may occur through the implementation of music-related activities. The current study indicated that participants of a community orchestra are provided with an opportunity to express themselves through music, and that this experience is liberating. To create harmonious sounds together, the members have to work effectively in a group setting.

According to Veblen (2008), Scandinavian countries consider music to be an important means of individualism, self-investigation, and a healthy display of emotions. Therefore, these countries have a history of supporting various community music initiatives and training (Veblen, 2008). Findings in the analysis suggest that music has a way of resonating sympathetically with an emotional state when one is faced with personal challenges. The expressive qualities of music have an effect on participants who confirm that when feeling sad, compositional elements within a piece that make the music sound sad can be comforting and alter the emotional state.

5.2.4 Main theme 4: Leadership and responsibility

The external operations of a community orchestra are essential for the longevity of the group. This includes a variety of considerations such as the location of the rehearsals and concerts, the process through which the repertoire is chosen, and the responsibility of the conductor. Three subthemes emerged from the data: the role of the conductor, a space for responsibility, and the musician as 'giver'.

The role of the conductor

Participants were keen to acknowledge the importance of a conductor in an orchestra. This finding can be explained by the study relating to the implementation of music programmes in schools which shows that there are job opportunities for people who are correctly qualified and specialised for a position in leadership (Lee et al., 2017). Programme leaders must be knowledgeable about the correct manner in which to address the members involved in the community activities and they need to form appropriate relationships with each individual (Ibid). The current study found that members shared their outlooks on the arrangements for rehearsals and how the conductor has a direct effect on each individual. The conductor takes significant measures to ensure the music is inclusive and challenging. Personal qualities of a conductor were commented on and how this affects the mood of each rehearsal. It is beneficial to be conducted by a variety of conductors as they all have different but relevant advice to offer, according to Donald. He is a lecturer at a university and he learns some of his teaching techniques from the conductors with whom the orchestra is involved.

Lee et al. (2017) revealed that the types of assignments and the way these are presented in school music programmes facilitated the relationships formed between students and teachers. This is similar in the case of a community orchestra setting because trust is necessary between members and the conductor while playing. It is clear that some orchestra members previously experienced conductors who did not acknowledge each member and gave preference to certain instrument groups. The current conductors of most participants seem to go to great lengths to improve the attitudes of each member. It is often the case that the brass section feels under-recognised in an orchestra. Therefore, the conductor must acknowledge all sections of the orchestra's levels of satisfaction with the repertoire chosen.

Veblen (2008) proposes that a key aspect of community music-making refers to the intentions of the leaders that help maintain the organisation. Assistance from the stronger musicians, or the leader, of the group towards the weaker singers, is considered beneficial by Lamont et al. (2017). The findings from the analysis propose that guidance from a conductor is particularly important in a community orchestra. The conductor needs to

consider members who are not full-time musicians in a community orchestra. There is a level of discipline that needs to be instilled in a community orchestra during rehearsals. The less confident areas of the music must be made known by the conductor so that participants can arrange to practice those areas. This finding can be explained by Jane who said that the conductor is valuable to the orchestra because he has extensive knowledge about the pieces the orchestra is playing.

According to Schippers and Bartleet (2013), community music groups emphasise the process rather than the performance, and need to be receptive to the intentions and desires of the participants above the facilitator's preferences and ambitions, although both these parties are interdependent. Conductors are trained to enhance the sound quality during the time-constrained rehearsals each week. The findings from the analysis show that there are big expectations placed on a conductor of a community orchestra. The conductor has responsibilities that range from creating a pleasant atmosphere during rehearsals to the repertoire that is chosen for the orchestra to perform.

Opportunity for responsibility

Participants may be involved in different facets of the orchestra. The results of the study show that some members choose to be involved in helping to organise the repertoire and concerts. Davidson and Good (2002) observed the importance of organisational factors within group music and how this greatly affects a member's overall experience. Although working for an orchestra brings them no financial compensation or career advancement, it is a source of fulfilment which is expressive of one's passions, therefore implying that committee work is a calling (Dobrow, 2006). According to Dobrow (2006), calling orientations have emerged with strong positive correlations of wellbeing resulting in positive outcomes with regards to life and health satisfaction. It can thus be suggested that being involved with the committee is considered a calling, where participants in an orchestra have first-hand knowledge of orchestra members' needs and can accurately communicate this with the organisation committee. The committee needs to ensure that orchestra members do not spend limited rehearsal time arranging music and therefore a rehearsal schedule is devised beforehand. Four participants revealed during their

interviews that they are on the working groups of their respective orchestras and described their various roles and responsibilities.

Participants of community choirs commented on the importance of a committee or a managerial team and were extremely complimentary about the effort these people make to ensure the smooth running of community programmes, according to the study by Lamont et al. (2017). This suggests that community groups would not be functional without a leadership team. Finances are also an important part of ensuring the longevity of a community group (Lamont et al., 2017). Members are often required to cover their own participation costs and keeping these amounts at a minimum constitutes further work for the committee (Ibid). This aligns with the findings from the analysis where the responsibilities of committee members are revealed with an acknowledgement that these efforts are not compensated for, yet members are devoted to ensure the orchestra continues to function optimally. The results show that the committee has to make financial decisions for the orchestra. Often the orchestra relies on audience attendance at concerts to fund their future performance endeavours. The findings suggest that participants benefit from being on the committee and that their responsibilities may reflect their personal strengths. Two examples of this finding were observed in the analysis. One participant is the stage manager of his community orchestra and he believes this position has helped him form meaningful relationships with some members. Similar to her full-time job, Isabelle is responsible for media advertising and designing posters for performances.

The musician as 'giver'

The current study showed that people are involved with community initiatives that enable them to give back or contribute positively to society. This study shares similarities with Hylton's (1981) investigation into the meaning of a singing experience in a high school choir, and found that music programmes can create a feeling of achievement in non-competitive situations. Accomplishment results in elevated self-esteem and therefore contributes to a sense of wellbeing (Hylton, 1981). This concurs with the findings from the analysis suggesting that participants' involvement contributes to feeling a sense of achievement. One individual's orchestra organises youth concerts where young musicians experience playing in a large orchestra. He feels a sense of accomplishment when the younger players

are excited about the opportunity that is presented to them. An important finding revealed that young members of the community are included in performances and this creates variety in concert programmes and exposes the youth to playing in an orchestra. It is also beneficial that young musicians experience a sense of achievement from their hard work in the orchestra.

Community workers are responsible for empowering people to unlock their artistic ability, creativity, and personality and therefore, form an essential part of community music initiatives (Veblen, 2008). Through these interventions, positive psychological outcomes are an important ancillary product for community musicians (Hallam & MacDonald, 2008). Community music is beginning to influence the need for music education as well as providing a conduit whereby informal music is made accessible to members in society (Veblen, 2008). In the South African context, participants have been inclined to do more community work following their involvement in a community orchestra, such as teaching prison inmates songs as part of another community programme. One participant believes every musician in the country should be involved in a community orchestra for a period of time so they can demonstrate support to the promotion of music and wellbeing in society. This will allow more people to access unique emotional experiences otherwise inaccessible (Krueger, 2014:1). The findings from the analysis reveal that musicians in a community orchestra benefit from their experiences while providing the community with a platform to be involved with a music group and entertaining audiences with concerts of different genres of music.

5.3 Discussion of results: Step 2 PERMA FRAMEWORK

The discussion following the results of the second step involved a deductive reconsideration of the themes and subthemes through the components of the PERMA framework (see Table 4.2, chapter 4, page 80). The themes and subthemes were reabsorbed in Step 2 and accordingly reorganised into the PERMA framework elements: positive emotions, engagement, relationships, meaning, and accomplishment.

5.3.1 Positive emotions

Researchers concur that positive emotions may be brought about by music (Krueger, 2014; Van Goethem & Sloboda, 2011), but few researchers offer insight into the psychological

wellbeing experienced by community orchestra musicians. Lamont et al. (2017) highlight that elevated pleasure and enjoyment are experienced during community music rehearsals, and participants feel inspired to work hard and strive for particular goals and achieve certain results with their group (Lamont et al., 2017).

The findings of the analysis demonstrated an overwhelming response regarding positive emotions experienced in the community orchestra. The positive responses related to experiences during the rehearsals and concerts. According to Vallerand (2012), while engaging repeatedly in an enjoyable activity, positive emotions begin to develop as well as a passion that enhances long-term psychological wellbeing. The data suggests that positive emotions are often sought in the short term which contributes to the general belief that life is satisfying. This can be viewed as a hedonic approach to wellbeing, as wellness is based primarily on attaining pleasure or avoiding pain (Kahneman et al., 1999). The current study indicated that while positive emotions are experienced by participants of a community orchestra, a more complex wellbeing is experienced over the long term. This occurs when the experience of positive emotions is continuous and increases to become more profound and complex. Ultimately, a eudaimonic experience of wellbeing is the result of the long-term experience of positive emotions and this is apparent from the data analysis. Positive emotions seem to favour both hedonic and eudaimonic approaches.

The essence of positive emotions experienced by community orchestra musicians is revealed in four subthemes that encompass the core features of this PERMA constituent. Physiological responses are experienced as part of an emotional reaction to the music in the form of chills or goosebumps. Juslin (2013:242) states that emotions induced by music are the result of a “powerful external rhythm in the music that influences some internal bodily rhythm of the listener (e.g. heart rate)”. The findings from the analysis reveal that these music-induced emotions are heightened when the participant is familiar with the music and the excitement of the experience is exhilarating. Huta and Ryan (2010) define eudaimonia and hedonia as reasons that help an individual seeking to experience pleasure or comfort. The study produced results which showed that participants report feelings of pleasure and excitement being part of a community orchestra (eg. Fred and Isabelle) and therefore support the basis that an experience of wellbeing is attained through positive emotions. Physiological responses can be correlated with eudaimonic wellbeing as a way of behaving.

Engagement refers to the active application of oneself and being deeply immersed with an activity (Huta in David et al., 2013:207). Deep immersion in a community orchestra can, therefore, result in physiological responses for community orchestra musicians.

The choice of the repertoire stimulates feelings of excitement in participants. The findings of the analysis suggest that a challenging or familiar repertoire inspires a desire to learn the music and effects emotional responses. The finding that the repertoire results in an experience of elevation correlates with eudaimonia as a form of wellbeing. Huta in David et al. (2013:207) says that elevation refers to a sense of inspiration and enrichment which is experienced when the repertoire meets the requirements of orchestra members. The current study indicates that the choice of repertoire is significant in that it can induce positive emotions and entice the participants to continue to be involved with the group. An important finding from the study was that musicians feel happy when they are able to express themselves through playing. Findings by Ryan, Huta, and Deci (2008) reveal that eudaimonia involves living with one's true nature and is experienced subjectively as personal expressiveness and vitality. The results show that expressiveness is possible when playing is deeply moving. Eudaimonia as a form of wellbeing encompasses the theme awe which relates to an experience of life's events on a deeper level (Huta in David et al., 2013). Therefore, participants of a community orchestra can express themselves through music, contributing to their wellbeing experience.

The results indicate that community musicians feel they are contributing to the greater society. In the study by Kreutz (2014), there is an increase in positive feelings during group singing as a result of an increase in oxytocin. Waterman et al. (2008) refers to activities that relate to eudaimonia and make one feel alive. These activities make one feel fulfilled and are characterised by intense involvement by participants (Waterman et al., 2008). Seligman (2002) considers eudaimonia as a wellbeing approach that involves a life of meaning where one considers broader implications of actions and serving the greater good. The theme musician as 'giver' relates to the broad scope of concern, with regards to eudaimonia as a way of behaving. Therefore, community orchestra participants strive to serve a greater good beyond that of the individual, and long-term goals surpass those achieved in the immediate moment which concurs with Huta in David et al. (2013:207). The current study

proves that being able and willing to give back to the community generates positive emotions, and eudaimonic wellbeing is developed in the process.

5.3.2 Engagement

This study found that engagement is a vital experience in a community orchestra as the participants are immersed with their role in the group. An extensive number of statements were analysed relating to this element. Engagement refers to the complete immersion in an activity (Seligman, 2011; Rich 2013). According to Nakamura and Csikszentmihalyi (2002), engagement may result in an experience of flow when conditions are such that existing skills are challenged at a level that is appropriate for the present capacity of a person. The findings support research suggesting that engagement is about flow and becoming entirely immersed during an absorbing musical activity (Seligman, 2011). A person feels one with the music during an experience of flow in a performance (Ibid).

The findings from the analysis prove that musicians in a community orchestra are immersed in the music during rehearsals and performances. Engagement is different for each member and depends on the level of effort musicians are willing to give to the orchestra. This resonates with Nakamura and Csikszentmihalyi (2002) who propose that people engage in activities that are appropriate to their capabilities and yield the feeling that progress is being made. The flow experience is only praised after it has happened. According to the data, engagement occurs over a long time where participants need to practice the music and become familiar with their part amongst other musicians. This process is complex, therefore suggesting that engagement falls under the eudaimonic approach to wellbeing. Eudaimonia is a multifaceted concept that is often viewed in contrast to the hedonic approach. Eudaimonia stresses the importance of living in a way that represents human excellence (Niemiec & Ryan in David et al., 2013:202). The results of the analysis show that engagement in a community orchestra is heightened because participants are aware of their role within the group.

Experiencing engagement is addressed in five subthemes that display data relating extensively to the second constituent of the PERMA framework. The findings support the idea that commitments and sacrifices need to be made by participants for them to be able to give their full attention to the orchestra during rehearsals and concerts. Certain

arrangements need to be made for participants to benefit fully from the rehearsals. Tinsley, Bretett and Kass (1977) posit that people partake in activities during their leisure time depending on the specific context within which they are able to make this decision. According to Huta in David et al. (2013:207), eudaimonia as a way of behaving includes the theme full functioning, which can be applied in the case of understanding commitments and sacrifices that need to be made to be completely engaged during orchestra rehearsals. Full functioning requires using the entire range of what one is, including pleasant and unpleasant emotions (Huta in David et al., 2013:207). The findings reveal that participants show great commitment to the orchestra, and willingly make personal sacrifices to be engaged in the music they are playing, within limited rehearsal times.

One particular finding from the analysis is that challenging music helps participants engage during rehearsals and increases a musician's chance of experiencing flow. Huta in David et al. (2013:207) states that autotelism as a theme for eudaimonia is a way of behaving and focuses on the quality of "a means to an end, rather than the end itself". This theme relates appropriately with the abovementioned finding as participants are engaged in learning the music because it is at a suitable level. According to Cravitt (2005), the repertoire should be enticing for the participants so that they remain committed to their music group. The challenge of playing the music correctly requires complete immersion throughout the entire process. The subtheme, impact of the repertoire, shares similarities with the subtheme music as a challenge, and emphasises the measures participants take to overcome difficulties in the music. This relates strongly to the eudemonia theme of engagement when wellbeing is considered a way of behaving. Engagement refers to "actively applying oneself, rising to the challenge and being deeply immersed", according to Huta in David et al. (2013:207). The current study provides evidence that when the repertoire is challenging, participants become immensely engaged with learning the music.

The role of performance, as it relates to engagement from the PERMA model, addresses a participant's immersion in the music they are playing while they are working towards a performance. The findings from the analysis strongly suggest that the role of the conductor is vital in ensuring participants are constantly provided with constructive critique to improve their playing as a group. The conductor assists the orchestra to improve their sound quality. Both these subthemes resonate with eudaimonia as a form of wellbeing which comprises

the theme of meaning. According to Huta in David et al. (2013:207), meaning is the feeling that what one does is meaningful and valuable. The results of the study reveal that members feel the value in the work they are doing throughout the learning process and during performance. The conductor guides participants through learning the music and transforming the sound quality.

5.3.3 Relationships

Forming relationships is extremely important in a community orchestra and acquired the second largest number of statements provided by participants, equal to those relating to engagement (see Appendix C, page 135). Meaningful relationships imply that one is cared for, embraced, and valued by those in their company (Berscheid & Reis, 1998). Therefore, a lack of attachment is linked to problems associated with health and wellbeing (Baumeister & Leary, 1995). According to Cooper (1977), it is through friendships that we learn about our individuality and constantly regard our lives as meaningful. Croom (2015) suggests that music participation and practice contribute to wellbeing because music participation can result in positive relationships.

The findings from the analysis refer to the overwhelming significance of relationships in a community orchestra. An important finding was that participants form close relationships with other orchestra members from the shared experience of effort and time that is required for rehearsals and concerts, and the interest members share in playing music as part of a group. According to Angyal (1965), humans proactively seek opportunities to feel close to others in support of their natural tendencies towards psychological and interpersonal integration. As mentioned in the literature review, virtuousness in a formal group refers to the importance of the group in nurturing and maintaining eudaimonic action. An important aspect of virtuousness in organisations is its ability to shape wellbeing through developing and maintaining social capital (Christakis & Fowler, 2009). Convincing evidence from the study revealed that people who form relationships in a community orchestra experience a greater sense of wellbeing.

Adler and Kwon (2002) maintain that social capital in formal groups refers to resources, influence and information that flow from individuals who nurture relationships. Prior studies have noted that when members of an organisation observe virtuousness among

other individuals in the group, there is an increased commitment, trust, and participation (Walz & Niehoff, 2000; Koys, 2001). This is clearly evident in a community orchestra; when participants show commitment towards the group there is a clear sense of willingness to form relationships. The findings of the analysis revealed that organisational effectiveness may be enhanced because amplifying virtuousness fosters greater degrees of social capital in the form of relationships and collaboration. Thus, social behaviour, supported by evidence from this study, suggests that humans naturally seek exposure to virtuousness (Cameron & Caza in David et al., 2013).

Five subthemes relate to the relationships experienced within a community orchestra. Commitment made by members requires sacrifices that are readily made to be involved in the orchestra, sometimes affecting time spent with family or friends. According to Huta in David et al. (2013:207), development refers to following a purpose promoting personal evolution and realisation of one's potential. The current study found that development occurs when orchestra participants engage with the desire to evolve from their current circumstances. Another important finding is that members form important social bonds with other participants which contribute positively to their experience in a community orchestra. Engagement concerns actively applying oneself and rising to the challenge to become deeply immersed while playing (Huta in David et al., 2013:207). Experiencing flow in a group is only possible when each individual feels a strong connection with the other players and there is the feeling of harmony between players (Csikszentmihalyi, 1990). Huta in David et al. (2013:207) comments on the theme of excellence as the concept that one is striving for something good or better. The findings from the data resonate strongly with this theme in that members join the orchestra with the understanding that they will become acquainted with people, whether as friends or for constructive working relationships. Coffman (2009) discussed the importance of social relationships in music groups. He proved that group music provides a sense of belonging in the greater community which is important to individuals (Coffman, 2009). This shows that there are benefits to strive for other than the recognition and skills learnt from performance.

Orchestra relationships refer primarily to the intensity of connections formed by members. Some members join the orchestra with an interest in forming friendships. According to Ascenso et al. (2018) and Goodrich (2013), social relationships occur within the group

setting and thereafter extend beyond the allocated practice space. Orchestra as a support system refers to deeper, long-term relationships that develop between members whose friendships have matured through constant nurturing and a shared interest in music. Eudaimonia as a form of wellbeing includes the theme connections, which incorporates feelings of awareness and harmony with one's activities or a broader long-term context (Huta in David et al., 2013:207). The findings from the analysis prove that this is a highly appropriate theme for the two subthemes as long-term connections do result in happiness and contentment that enhances wellbeing.

The results of this study indicate that the connection between conductor and participants can have a profound impact on the overall experience of playing in a group. The conductor must be approachable to members of a community orchestra and understand that these members are not full-time musicians. The findings show that although a certain standard should be maintained, the orchestra must be a place where participants feel happy and relaxed around the rest of the group. Again, this subtheme relates to connection as a form of wellbeing. It can also refer to competence which, according to Huta in David et al. (2013:207), is the mastery of life's important domains. The current study acknowledges that the conductor has an important role in the orchestra and puts effort in to achieve a standard of playing. Through striving for the same goal, a desired level of competence is reached.

An opportunity for responsibility advocates for the roles of the committee members and how the structures within an orchestra are required to maintain the functioning of the organisation. The findings from the analysis revealed that participants have the option to become involved in other aspects of the orchestra as this allows exposure to other skills that may be acquired, such as management and organising. Responsibilities in community orchestras concur with the theme of autonomy, which involves striving to integrate different aspects for one's benefit (Huta in David et al., 2013:207). In general, therefore, it seems that participants involved in committees of their respective orchestras acquire ample knowledge through exposure to managing a music organisation.

5.3.4 Meaning

Steger (2012) defines meaning as having purpose in life and feeling that life is valuable and worthwhile. It is the significance and value of life as derived from the perspective of the individual (Seligman, 2011). Sirgy and Wu (2011) explain that a person who lives a meaningful life lives for something larger and more desirable than one's pleasures. Therefore, if music participation can contribute to meaning then it has an effect on the psychological wellbeing of a person (Croom, 2015).

The findings from the analysis prove that meaning is the most important constituent of the PERMA framework with regards to this study. The number of statements made by participants about meaning surpassed the number of statements made about any other constituent (see Appendix C, page 135). The statements made strongly suggest that meaning falls under eudaimonic wellbeing and the orchestra is an opportunity to foster autonomy. As mentioned in the literature review, SDT (self-determination theory) advocates that three psychological needs exist. These are autonomy, competence, and relatedness. The need for autonomy is behaviour enacted with a sense of independence, choice, and self-endorsement (de Charms, 1968). The current study found that the orchestra has proven to be particularly meaningful to participants who choose to be involved for personal reasons. The need for competence refers to the ability to interact with their social and physical surroundings (White, 1959). Feeling a sense of security within the orchestra is meaningful to participants, such as Fred, who experiences mental health problems that force him to feel excluded from the rest of society; yet he feels comfortable around the orchestra members. According to Baumeister and Leary (1995), relatedness is the deep meaningful and supportive connections with people considered important. It is clear that being socially adept in the orchestra is meaningful to participants as they form close relationships with other members.

Research into SDT started with investigations into the factors that support or diminish intrinsic motivation, which is doing an activity for its own sake. According to the literature review, intrinsic motivation evokes feelings of interest, enjoyment, satisfaction, and fun; and it is supported by meaningful choice (Ryan & Deci, 2000). Autonomy is required for full functioning in multiple contexts, favouring a eudaimonic wellbeing approach. Aristotle

emphasised through his concept of eudaimonia that living well involves pursuing ideals that are of inherent worth, therefore attaining certain types of values or experiences are more likely than others to contribute to wellbeing (Huta in David et al., 2013:220). Existing literature aligns strongly with the current study as members gain huge benefit from intrinsic motivation, therefore enhancing wellbeing.

Eudaimonia as a way of behaving includes themes that relate to the subthemes that apply to the element meaning within the PERMA framework. The findings from the analysis reveal that intrinsic motivation concerns the inner desires and personal objectives of musicians through their involvement in a community orchestra. Huta in David et al. (2013:207) suggests that authenticity is acting in line with one's true self and deepest values. This is applicable in the current study as an individuals' experience is meaningful when they reap the benefits from playing in a group. Newman, Lohman and Newman (2007) suggest that members develop a sense of meaning through involvement in a music group. The findings suggest that progress is made when one takes the initiative to work at something, which deals with the theme of acceptance as it refers to striving for excellence while simultaneously working with others (Huta in David et al., 2013:207). The findings confirm that participants are extremely interested in learning through their experience in the orchestra and notice progress in their personal ability as well as the progress made by the group. Finding a balance in one's routine greatly benefits psychological wellbeing. Members offer two important reasons why they benefit from such a unique activity in their routines; namely the platform to form relationships and to also play music as part of a group. According to Huta in David et al. (2013:207), excellence is the concept that one strives for something better. This literature concurs with the current study as participants intend to create a balanced routine for themselves which is different to their other weekly commitments.

The findings from the analysis revealed the subtheme 'the musician receives' which details the fulfilling experience of being involved in the orchestra where personal gain is commented on by various participants. This finding is significant and concurs with Huta in David et al. (2013:207) who motivates that fulfilment is about feeling complete, where one does not wish anything more. The study showed that the orchestra is meaningful to participants as the experience leads to personal gains that were unpredictable yet wholly

embraced. It can thus be determined that being involved in a music group is inspiring as it adds value to musicians' lives. This finding relates to the literature regarding elevation which involves being inspired, enriched, and raised to a higher level of functioning (Huta in David et al., 2013:207). Kasser and Ryan (1996) identify different aspirations distinguished by SDT and maintain that higher wellbeing was reported on those who emphasized intrinsic aspirations. For a community orchestra, members feel their experience is meaningful and they place importance on self-enrichment. It became apparent in the current study that the orchestra is an opportunity for responsibility for those who desire to improve their management skills. Huta in David et al. (2013:207) provides that this relates to connectedness where people feel aware of themselves and their activities in a long-term context. This is applicable in the current study where members acquire skills in an environment that is familiar to them and learn in a way that is stimulating and therefore meaningful.

5.3.5 Accomplishment

The findings of the analysis show that accomplishment acquired fewer statements from participants than all the other PERMA elements. This suggests that community orchestra members are not necessarily enticed by the final outcome of achievements made in the orchestra, but rather the process which leads to these accomplishments. Grape et al. (2003) concur with the current study concerning community orchestras, as they reveal that greater wellbeing is experienced by amateur musicians whereas professional musicians experience greater arousal and feelings of accomplishment. Accomplishment refers to internal and external achievements and success (Forgeard et al., 2011). Therefore, it must be meaningful to the individual rather than important to others. Huta, Ryan, and Deci (2008) assert that the process of achievement is as important as the final outcome. According to Croom (2012), "a well-executed and emotionally inspiring music performance requires not only musical knowledge and technique, but also a performer's confidence and social grace", that manifests to create a sense of accomplishment.

Regarding the study by Lee et al. (2017), it was noted that the least number of examples identified concerned accomplishment. This implies similarity to the findings from the data in the current study. The study by Lee et al. (2017) argues that this may have been

subjective reflection on the reporting focus of the case studies, or it may show that accomplishment may not result in wellbeing benefits. However, examples from their study do show that music education programmes may endorse this element of the PERMA model. The current study can shed light on this uncertainty with evidence strongly suggesting that accomplishment is necessary to attract members to the orchestra and to encourage them to progress as musicians.

Eudaimonic happiness involves doing what is right or virtuous while pursuing growth-producing goals. The orchestra's role in virtuousness is highlighted in the analysis of the data as examples of how music groups foster and maintain eudaimonic action, and how they are shared. Virtuousness can be considered as the finest element of the human condition and represents procuring goodness for its own sake (Dutton & Sonenshein, 2007). It is the actions as well as the desires that yield personal and social good (Chapman & Galston, 1992). Findings of the analysis reveal that members join an orchestra to achieve happiness throughout their experience, rather than seek finality in accomplishment.

Five subthemes contained data examples resonating with accomplishment. Two subthemes concern eudaimonia as a way of behaving. Learning as progress centres around development: the purpose that promotes personal evolution and realisation of one's potential (Huta in David et al., 2013:207). An important finding from the current study is that participants strive for accomplishment but find meaning throughout the process. The musician as 'giver' corresponds with the broad scope of concern, which encompasses striving to serve a greater good, essentially entities beyond oneself (Huta in David et al., 2013:207). The current study suggests that members of a community orchestra promote music and music education in society, which fosters an increased desire for individuals in the community to understand and appreciate music.

Eudaimonia as a form of wellbeing includes themes supporting accomplishment found in the PERMA framework. The findings have been able to demonstrate that the repertoire influences the participant's desire to learn the music and resonate strongly with the eudaimonic theme aliveness. According to Huta in David et al. (2013:207), aliveness refers to feeling alive and present which is influenced by the level of the music the orchestra performs. 'The musician receives' confirms that members feel accomplished through

smaller short-term achievements in the orchestra. The current study indicated that being consistently committed, attending rehearsals, as well as learning the music are smaller goals that contribute to feeling a sense of achievement. This finding resonates with elevation which includes “a sense of being inspired and raised to a higher level” (Huta in David et al., 2013:207). It is clear that every small accomplishment encourages further involvement and a better work ethic in the orchestra. The findings of the analysis propose that the role of performance is an incentive for hard work and can be considered an external accomplishment for musicians. Huta in David et al. (2013:207) states that competence refers to the mastery in life’s important domains and supports the influence of performance in encouraging participants to accomplish certain objectives.

It is clear through an analysis of the data that although accomplishment has secured the least number of statements, participants are motivated by goal-related achievements. The study proves that participants find meaning in the process of working towards certain objectives which results in a strong internal feeling of accomplishment.

5.4 Conclusion

The discussion of the analysis suggests certain significant perspectives on participants’ experiences of wellbeing in a community orchestra. The motivation, growth, and musical identity focused on the underlying reasons for participants’ involvement in a music group and revealed reasons that entice them to commit to the orchestra and brought to light personal objectives they establish for themselves. The interpersonal impact of playing revealed the individual responses that playing evokes in members. The psycho-social benefits of playing refer to the relationships that are formed between members in a community orchestra and how this may have an effect on members’ attitude towards the group. The external operations of an orchestra are essential for the longevity of the group and are discussed under leadership and responsibility. This includes a variety of considerations such as the location of the rehearsals and concerts, the process through which the repertoire is chosen, and the responsibility of the conductor. Literature relating to the PERMA model was used to substantiate the data which supports an acknowledgement of wellbeing from members. Specific attention was given to comments

made by participants who proved they are aware of enhanced psychological wellbeing through their involvement.

The second step of the discussion involved a deductive consideration of the subthemes under the elements of the PERMA framework. The reorganisation referred to pertinent literature about hedonia and eudaimonia, and how community orchestra members are exposed to a complex, ever-increasing experience of wellbeing which supports the eudaimonic approach. Each subtheme was referred to in relation to significant themes of eudaimonia as a form of behaviour or wellbeing (Huta in David et al., 2013:207). Members of a community orchestra are motivated by opportunities that foster autonomy and closeness to others during their leisure time. These experiences support participants' natural tendencies towards psychological and interpersonal integration, maintaining the relevance of SDT in this study. The orchestra facilitates an important role in virtuosity and the progress participants make throughout their involvement has great personal value. It is clear that participating in group music is meaningful beyond the individual, therefore contributing to an enhanced experience of wellbeing.

Chapter 6

Summary and conclusions

6.1 Introduction

The research intended to explore the psychological wellbeing of community orchestra participants. Chapter 1 included an introduction to the research and presented the background, research aims, and the research questions. Chapter 2 provided a comprehensive overview of the pertinent literature relevant to wellbeing, self-determination theory, virtuosity in organisations, the concept of work, the PERMA framework and its constituents, and the value of community music-making. Chapter 3 included the methodological procedures relevant to the study in order to interrogate the research questions. Chapter 4 provided a detailed analysis of the research findings. Chapter 5 consisted of a discussion on the findings that concur with the pertinent literature. The current chapter summarises and presents the outcomes of the research. This includes addressing the main research question and the five sub-questions in systematic order.

6.2 Addressing the research questions

The main research question of the study was: How can playing in a community orchestra contribute to wellbeing? The results of the study were considered through the lens of the PERMA framework. Before discussing and providing answers to the main research question, the five sub-questions will be addressed.

6.2.1 How do the participants of a community orchestra experience positive emotions while playing together?

The findings of the analysis showed that experiencing positive emotions is a salient aspect of the involvement in the community orchestra frequently experienced by members. Positive emotions are often sought in the short term but can evolve into long term emotional experiences. Research on happiness finds that hedonia involves subjective wellbeing consisting of mainly positive feelings with few negative feelings (Diener et al., 1999), whereas eudaimonia is a result of doing what is right or virtuous (Seligman, 2002; Warr, 2007). Positive emotions are continuously pursued and become more profound and

complex over time. Ultimately, eudaimonic wellbeing results from a long-term experience of positive emotions and this is apparent from the data analysis.

Participants reported frequent physiological responses as part of an emotional reaction to the music in the form of chills or goosebumps. These are heightened when a participant is familiar with the music. The study recommends that the choice of repertoire is significant in that it can induce positive emotions, which in turn entices participants to continue involvement with the group. Appropriately challenging and/or familiar repertoire inspires a desire to learn the music and musicians feel happy when they are able to express themselves through playing.

Adding to the experiences of positive emotions is the fact that community musicians feel they are contributing to the greater society and they strive to serve a greater good, beyond their individual entities. This reciprocal experience, being able and showing a willingness to give back to the community and receiving appreciation and positive energy from the community, generates positive emotions resulting in eudaimonic wellbeing.

6.2.2 How do the participants engage with other members in a community orchestra?

This study found that multiple experiences of engagement occur when participants are immersed with their role in the group. The findings from the analysis revealed that musicians in a community orchestra are fully immersed in the music during rehearsals and performances, culminating in flow experiences. Feeling engagement is a process experienced in varying intensities over time. This often begins with their first encounter with the repertoire, requiring practice in order to become familiar with their part. Engagement is multi-layered and has a temporal aspect, suggesting eudaimonic wellbeing.

The community orchestra demands a certain level of commitment and sacrifice that needs to be made by participants in order to give their full attention to the orchestra during rehearsals and concerts. Participants make arrangements so that they can be fully engaged and benefit from rehearsals. The study showed that commitment to the orchestra is unfaltering and participants make personal sacrifices in order to be fully engaged during the limited rehearsal times.

Challenging repertoire helps participants focus and engage during rehearsals and consequently increases a musician's chance of experiencing flow. Participants are engaged in learning the music because it is at the appropriate level for their ability. When the repertoire is suitably challenging, participants become immensely engaged with learning the music. The study showed that the role of the conductor is vital in ensuring that participants are constantly provided with constructive critique to improve their playing as a group. Members revealed that they are engaged when the conductor guides them through learning the music and transforming the sound quality.

6.2.3 How do members of a community orchestra view the importance of forming relationships in a community orchestra environment?

The findings from the analysis revealed that relationships are very important in a community orchestra. Participants form close relationships with other orchestra members from the shared experience of time and effort required for rehearsals and concerts.

Committed members make sacrifices to be involved in the orchestra, sometimes affecting time spent with family or friends. Members form important social bonds with one another which contribute positively to their experience in a community orchestra. The findings from this study indicate strongly that members join the orchestra with the understanding that they will become acquainted with people, whether as friends or for constructive working relationships. This proves that there are benefits to be gained other than the recognition and skills learnt from performance.

The connection between conductor and participants has a profound effect on the overall experience of playing in a group. The conductor must be approachable to members of the orchestra and understand that they are not full-time musicians. Although a certain standard of playing is maintained, the orchestra is a place where participants feel happy and relaxed. Convincing evidence from the study revealed that people who form relationships in a community orchestra experience a greater sense of wellbeing.

6.2.4 How may being involved in a community orchestra help participants establish a sense of meaning or purpose in their lives?

The findings of this analysis showed that being involved in a community orchestra facilitates significant meaning to participants' lives. Therefore, according to the PERMA framework,

meaning is the most significant outcome of playing in a community orchestra. The accumulated number of statements about meaning in the data was greater than any of the other PERMA framework elements. This finding strongly suggests that the orchestra provides players with an opportunity to foster autonomy, resulting in experiences of eudaimonic wellbeing.

Members offered reasons why they benefit from such a unique activity in their routines, such as the platform to form relationships and play music as part of a group. The study revealed participants achieve a strong sense of intrinsic motivation, inner desires, and personal objectives through their involvement in a community orchestra. Being involved in a music group adds value to musicians' lives. Experiences are particularly meaningful when they reap the benefits of hard work and playing in a group. Participants are extremely interested in learning throughout their experience in the orchestra and notice progress in their playing ability.

6.2.5 Does the involvement in a community orchestra allow members to feel a sense of accomplishment and if so, how?

Notably, the importance of accomplishment was rated the lowest by participants than any other of the PERMA elements. The current study revealed that accomplishment is necessary to attract members to the orchestra and encourage them to progress as musicians. It is clear that community orchestra members are not necessarily enticed by the final outcome, but rather the process which leads to these accomplishments.

The orchestra's role in virtuousness is highlighted in the analysis of the data as examples of how music groups foster and maintain eudaimonic action. Members join an orchestra to achieve happiness throughout their experience, rather than seek finality in accomplishment. They feel accomplished through smaller short-term achievements in the orchestra. Constant commitment, attending rehearsals, as well as learning the music are smaller goals that contribute to feeling a sense of achievement. It is clear that every small accomplishment encourages further involvement and a better work ethic in the orchestra.

6.3 Answering the main research question: How can playing in a community orchestra contribute to wellbeing?

Overall this study found a strong relationship between wellbeing and involvement in a community orchestra. The findings are highly correlated with existing literature. Members are motivated to join a community orchestra for a variety of reasons and part of the community orchestra appeal includes learning new repertoire within an environment facilitated by a skilled conductor. The interviews revealed the importance of the orchestra as an opportunity to foster autonomy and the orchestra's role in virtuousness.

The participants' experience of wellbeing was clearly evident when they spoke about the social experience and social benefits of being in a community orchestra. The like-mindedness of individuals in a community orchestra allowed for easier communication which helped create a comfortable setting in the orchestra. This was readily acknowledged by the participants. The comfortable setting of the orchestra provided an enabling environment for an emotional engagement with the music. Further benefits of being involved in a community orchestra are the psychological effects that the participants experience. These were evident due to the reduced anxiety levels with performing in a community orchestra setting.

6.4 Limitations of the study

This research offers insight into the wellbeing experiences of community orchestra musicians. Certain limitations arose during the research.

Firstly, only three community orchestras in Gauteng were considered for the purpose of this study. Further research encompassing more community orchestras, not only in Gauteng, but the rest of South Africa is required to ascertain whether the findings can be generalised to other community orchestras.

Secondly, the sample size was small (ten participants) and does not represent generalised findings. A larger number of participants needs to be considered during further exploration of the topic.

Finally, as this research was exploratory, a significant amount of data was generated, not all of which could be analysed with attention to detail. For example, health issues have an

impact on the participant's ability to be involved in the orchestra (such as mental health problems) and these could have been explored in greater detail, as some participants seemed willing to provide.

6.5 Recommendations for further research

Firstly, further research into this topic could include other community music groups, such as community choirs, community bands and small chamber groups. There is a paucity in research that explores wellbeing in community musicians, specifically within South Africa.

Secondly, it may have been beneficial to include a questionnaire which would need to have been completed prior to the interview process. This could have limited the time spent trying to understand the participant's willingness to discuss certain aspects of their involvement and these could have been explored in greater depth.

Thirdly, it is recommended that this research should be conducted between participants amongst a variety of socio-economic backgrounds and possibly also between different ethnic groupings. It would be beneficial to ascertain how these findings would differ (or even concur) across different segments of society. This will allow the researcher to understand whether a participant in a low-income group, for example, would be as willing to commit to a community orchestra, knowing they will not be paid for their contribution to that orchestra. This is particularly necessary for community orchestra musicians in a third-world country such as South Africa.

6.6 Conclusion

In conclusion, the main finding of this research reveals that participants experience psychological wellbeing in a community orchestra. This study is the first of its kind in South Africa to investigate this phenomenon. The research contributed to understanding the value of being involved in a community music group and illustrated overwhelmingly that each of the participants experienced an ever-increasing sense of wellbeing through this involvement.

Two steps were taken in analysing the data and presenting the findings of the research through a discussion comparing relevant literature. The first step included an inductive analysis of the data, and findings from the analysis were presented according to this

approach. This helped ascertain the value of participants' experiences with a focus on the individual comments and reflections made by each member. The second step revealed the reorganised data according to the PERMA framework. It was easier to obtain a general idea of the wellbeing experiences of participants through the lens of the PERMA model and this enabled the researcher to focus on applicable features of wellbeing.

Interestingly, while the first step was useful in acquiring a rapport with each participant and determining their biases towards certain facets of the orchestra that contribute to their wellbeing, the second step proved to be better suited to answering the main research question and the supporting sub-questions. Relating the participants' experiences to the various approaches of wellbeing and linking the findings of the analysis to factors that enhance wellbeing, such as autonomy and virtuousness, afforded the researcher a comprehensive understanding of the topic.

The research reveals that community orchestra musicians experience wellbeing that is multifaceted, ever-increasing, and valuable to each participant; therefore favouring a eudaimonic approach. Members realise their potential in an orchestra as they strive for excellence through embracing their authentic selves. The orchestra is a place for people to produce personal and social good, therefore supporting the role of virtuosity within the group. Members view their role in the orchestra as an end in itself, as they strive towards social betterment. Community group music is an opportunity to foster autonomy as musicians behave independently and with a sense of self-endorsement and volition. As a result of these experiences, eudaimonic wellbeing is realised.

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Appendix A: Interview Schedule

Semi-structured interview schedule (based on the PERMA – profiler (Butler & Kern, 2014))

Each domain of the PERMA model is addressed in the questions below.

Global self-evaluation of wellbeing

Let's start by talking about these past six months. How did you feel about playing in the orchestra?

Positive emotions

When you are involved in the orchestra, how often do you feel positive emotions?

What about playing in the orchestra makes you truly happy?

Engagement

Tell me about your level of engagement in the orchestra rehearsals?

In general, to what extent do you feel particularly excited or interested in the repertoire?

Relationships

Tell me about your relationship with the orchestra members?

Meaning

Tell me about the meaning music-making attributes to your life?

In general, to what extent do you feel what you do with the orchestra is valuable and worthwhile?

Accomplishment

How much of the time do you feel you are making progress as a musician?

What are your goals for yourself in the orchestra?

Overall wellbeing

How do you feel playing in the orchestra contributes to your feeling of wellbeing

Appendix B: Letter of informed consent



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Music Department

Faculty of Humanities

University of Pretoria

Date: _____

Dear Participant

I am currently enrolled for a MMus (Musicology) at the University of Pretoria for which I am conducting a research project. I would greatly appreciate your involvement since your personal experience of wellbeing in a community orchestra will be used to formulate an outcome for the proposed study.

Title of the study

Exploring psychological wellbeing in community orchestra players.

Aim of the study

The proposed study aims to understand the relationship between psychological wellbeing and the experience of those participants who partake in a community orchestral ensemble.

Research procedures

I would like to invite you to take part in a semi-structured interview. Should you agree, the interview will be arranged at a convenient place and time. The interview will be audio-recorded for ease and accuracy of data collection, and should take between thirty to forty-five minutes. Should you wish, the transcribed interview will be sent to you for verification.

Confidentiality

You are assured that the information will remain confidential. Your personal details will not be used and you will be assigned a pseudonym to ensure confidentiality. Only myself and my supervisor will have access to the participants' identities. The University of Pretoria will store the raw data at the music department for a period of fifteen years after the study is completed.

Potential risks

There are no potential risks associated with this particular study.

Participants' rights

Your involvement in this particular study is voluntary and you may withdraw from the study at any given time without any negative consequences. You are welcome to view the full project upon completion.

Contact details of researcher

Jeanine Coghlan

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0825312398

Contact details of supervisor

Prof Clorinda Panebianco

clorinda.panebianco@up.ac.za

Faculty of Humanities

Department of Music

If you agree to participate in this research, please sign the following letter of consent.

I, _____ (name of participant) hereby acknowledge that I am aware of the abovementioned formalities associated with the participation in this particular study. I agree to participate in the interviews that will be carried out in order to collect data relevant to this specific topic. I understand that the data will be used for academic purposes only and may be used for further research.

Participant

Signature

Date

Researcher

Signature

Date

Supervisor

Signature

Date

Appendix C: Statements organised according to the PERMA framework

Positive Emotions	Engagement	Relationships	Meaning	Accomplishment
19 statements	21 statements	21 statements	33 statements	14 statements
4 themes:	4 themes:	4 themes:	7 themes:	5 themes:
<ul style="list-style-type: none"> • Physiological Response • Impact of repertoire • Expression • Musician as 'giver' 	<ul style="list-style-type: none"> • Commitment and sacrifice • Music as a challenge • Impact of repertoire • The role of performance 	<ul style="list-style-type: none"> • Commitment and sacrifice • Orchestra relationships • Music as a support system • The role of the conductor 	<ul style="list-style-type: none"> • Intrinsic motivation • Learning as progress • 'The musician receives' • Music as inspiration • Balance • A space for responsibility • The role of the conductor 	<ul style="list-style-type: none"> • Learning as progress • Impact of repertoire • 'The musician receives' • The role of performance • The musician as 'giver'

Total statements: 108

Positive emotions: 19 statements (18%)

Engagement: 21 statements (19%)

Relationships: 21 statements (19%)

Meaning: 33 statements (31%)

Accomplishment: 14 statements (13%)