EXPLORING MEMBER MOTIVATION IN

NORTH AMERICAN DRUM AND BUGLE CORPS

by

MICHAEL AARON ALSOP

(Under the Direction of Alison Farley)

ABSTRACT

This qualitative study explored motivation in music education via the experiences of first-year members of an all-male world class drum and bugle corps in North America (N = 8). I sought to investigate motivating factors that lead to participation in drum corps through the lens of self-determination theory. With consideration toward member retention, I also assessed the attainment of participants' goals and aspirations and the fulfillment of basic psychological needs. Participants completed two interviews, one each at the beginning and end of a summer season. The application of methodological pluralism and an openness toward analytic inspiration led to four separate analyses, with each method selected and adapted to best answer the research questions with the given data. Analysis methods included inductive thematic analysis, deductive thematic analysis, direct comparison of preseason and postseason interview quotes via a data matrix, and phenomenological horizontalization. Participants' motivations for marching were categorized into three themes: (a) personal growth, (b) extrapersonal links, and (c) the drum corps experience. I determined that two mini-theories of self-determination theory effectively explain many of these motivations. For the most part, participants attained their goals and aspirations for the season and had their psychological needs met. Practical implications for

leaders in the drum corps community and methodological implications for qualitative research in music education are discussed.

INDEX WORDS: Drum and bugle corps, Motivation, Music education, Self-determination theory, Methodological pluralism, Analytic inspiration

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CHAPTER 1

INTRODUCTION

Research Topic and Background

North American drum and bugle corps (hereafter referred to as “drum corps”) are non-scholastic performing ensembles, similar in nature to high school and collegiate marching bands, that travel and perform throughout the United States during the summer months. The musical ensemble of a drum corps consists of members playing brass and percussion instruments. Contemporary brass instrumentation includes trumpets, mellophones, baritones/euphoniums, and tubas, with the occasional use of horns, trombones, and sousaphones. The typical modern percussion instrumentation is divided into two sections, a marching battery consisting of snare drums, tenor drums (also known as quads or quad toms), and bass drums, and a stationary front ensemble consisting of various mallet instruments (marimbas, xylophones, vibraphones, etc.), timpani, synthesizers, and auxiliary percussion. In addition to the musical ensemble, drum corps also feature an auxiliary ensemble (colloquially known as the color guard) that manipulates rifles, sabers, flags, and other implements to enhance the visual presentation of the music (Vance, 2014). Finally, drum corps feature between one and five drum majors that conduct the ensemble from various locations around the field, with at least one podium at the front, at or near the center.

Drum corps are operated by non-profit organizations focused on music education and competition, with roots in traditional marching ensembles sponsored by the American Legion, Veterans of Foreign Wars, Catholic Youth Organization, and Boy Scouts of America in the

1920s and 30s (Cole, 2009). Most organizations have a "home base" of operations. For example, the Phantom Regiment Drum and Bugle Corps has been based out of Rockford, Illinois since 1956 (Phantom Regiment, n.d.), and the Troopers Drum and Bugle Corps has operated out of Casper, Wyoming since 1957 (Drum Corps International, n.d.b). While there are drum corps for participants of all ages, junior corps are the most well-known and are composed of members 22 and younger. Drum Corps International (DCI), the activity's competitive governing body that was founded in 1971 (Cole, 2009), divides junior corps into three classes, two domestic (world class and open class) and one international. World class corps are the largest groups and can have up to 154 members. As of the writing of this paper, DCI lists 22 active world class corps from 16 U.S. states (Drum Corps International, n.d.a; see Appendix A for a list of currently active world, open, and international drum corps that participate in DCI).

In the early years of the activity, drum corps primarily recruited members locally, and competed regionally. Over time, the number of drum corps diminished from its peak, near 7,500 in the mid-1960s, to only a few dozen today. For more on this, and an extensive historical review of the activity, see Cole (2009). The organizations that remain now recruit members both nationally and internationally, and compete in the DCI circuit that takes them to competitions across the country. Approximately 3,600 members march in world class corps each summer, and each member travels an average of 605 miles (with a median of 396 miles) to join their group for the summer (Vaticinate, 2017, 2018). Corps members report weeks in advance of their first performance (around the middle or end of May) to begin learning a 10-11.5-minute show that they will perfect over the course of the season. Beginning around the last week of June, the groups travel throughout the United States and perform at as many as 35 competitions in high

school, collegiate, and professional football stadiums, culminating in the DCI World Championships in early August.

A note on terminology: in print, the term “drum corps” is both the singular and plural spelling. In pronunciation, the s at the end is verbalized as a “z” sound (kɔrz) when using the plural form, but is silent when using the singular form (kɔr; Collins, n.d.). In addition to referring to single or multiple performing ensembles, “drum corps” can also refer to the activity as a whole.

Statement of the Problem

The retention rate of drum corps members from year to year is poor and has proven challenging for administrators and educational staffs to improve. For the three world class seasons between 2016 and 2018, the percentages of corps members participating for the first time were approximately 55%, 47%, and 48% respectively (Vaticinate, 2017, 2018). Because of a lack of systematic research, leaders in the activity are left to speculate based on anecdotal evidence why roughly half of participating members do not return each year. Some membership turnover can be attributed to the “age-out” rule; the age limit for junior corps is 21, or 22 if your birthday falls on or after June 1. However, with the average age of world class members being 19.32 in 2018 (Vaticinate, 2018), it is safe to assume that half of drum corps participants do not age-out each summer.

For some members, the substantial commitments of time, energy, and money may prevent them from continuing participation. Seasons can last up to 12 weeks, consisting of long rehearsal days, performances at numerous contests, parades, and other community events, thousands of miles traveled across the country, and splitting sleep time between motor coaches and gymnasium floors (Drum Corps International, 2015b). Additionally, the average cost of

participation in 2018, when factoring in tour fees, travel expenses, and miscellaneous spending over the summer, was $4,059 (Vaticinate, 2018). These commitments may not be sustainable year after year for some members. One factor that may contribute to poor member retention that has yet to be investigated is the potential disconnect between members' expectations and the realities of the drum corps experience. If participating in drum corps does not fulfill members' goals and aspirations, or fails to contribute to their overall well-being in desired ways, they may be less inclined to return for future seasons.

Purpose of the Study and Research Questions

The purpose of this study was to explore member motivation in North American drum and bugle corps. It was designed to investigate the motivations of first-year brass players of an all-male world class drum and bugle corps through the lens of self-determination theory. Drum corps members were interviewed at the beginning of a season to learn about their motivations for marching, as well as their goals and aspirations for the season. Follow-up interviews were completed after the season to examine perceptions of motivation during the season, learn whether members' goals and aspirations were fulfilled, and ascertain the degree to which drum corps participation contributed to supporting or thwarting members' psychological well-being. My research questions included the following:

1. What motivating factors lead members to participate in a world class drum and bugle corps?
2. Is self-determination theory an appropriate framework for explaining these motivating factors?
3. Do members perceive that their drum corps experiences helped them attain their goals and aspirations for the season?

4. Does participating in a world class drum corps impact members' well-being or ill-being by supporting or thwarting their basic psychological needs?

Investigating the first question helped me explore why drum corps members march in the first place. The second question assisted in coding the data, helped determine the applicability of a well-established theory of motivation to an activity that is not well-researched, and situated the study within the broader body of motivation research in music education. The third question helped explore whether the drum corps experience fulfills the initial goals that participants start out with, and the fourth guided toward areas in which the activity might seek to improve in order to increase member retention.

It is hoped that knowledge gained from this study will assist leaders of drum corps organizations (board directors, executive directors, program coordinators, educational staffs, etc.) and DCI in evaluating and meeting the needs of their most important constituents, the marching members. Changes to policy and practice that lead to more fulfilling experiences for first-year members could lead to increased participation and improved retention for future seasons. It is also hoped that knowledge gained from applying self-determination theory to participant motivations can add to the growing body of literature on motivation in music education and be applied to the field more broadly.

The Researcher's Role

Marshall and Rossman (2016) described how researchers bring their own passion and excitement to projects, and how biases (e.g., identities, experiences, and values) can affect every aspect of a study. For the sake of transparency and clarity for the reader, it is important that researchers elaborate on the issues of personal biography, positionality, entry, rapport,

reciprocity, and ethics, and how these issues may affect the generation and presentation of new knowledge within a study.

Personal Biography and Positionality

At the time of data collection, my past experiences with drum corps included two seasons as a marching member and one season as an instructor. In the seven years that elapsed between marching and teaching in the activity, I spent a considerable amount of time teaching high school marching bands during the summer and fall months each year. Although I was not actively involved with drum corps during that time, I remained a fan, attending shows each summer and keeping up with drum corps news and announcements. My personal experiences as a member, teacher, and fan of the marching arts has impacted me to the degree that it influences my overall educational philosophy and many of my approaches to pedagogy. I believe that participation in drum corps positively contributes to the development of young people in numerous ways. As a current staff member, I have a vested interest in understanding member motivations, advocating for the member experience, and increasing the retention of members from year to year.

As stated before, I marched two seasons of drum corps. It is also pertinent to note that I took a season off in-between. While some of the common hinderances to drum corps participation prevented me from marching during the "gap" year, particularly financial reasons, there were other aspects of my rookie season that deterred me from returning the following year. Those included both on-field issues, such as grievances I took with some of the staff's instructional strategies, and off-field issues resulting from personality conflicts and a lack of maturity on my part. During the gap year I reflected on my experiences, decided to give drum corps another chance, and returned for a second season. That ended up being one of the best decisions of my life. It is challenging to pinpoint whether the experience was better the second

time around because of personal differences (e.g., more mature, different mindset), organizational differences (e.g., a more positive environment, different educational staff), or a combination of those and other factors. Regardless, the second season impacted my personal and professional life in numerous ways that are still manifesting today. Thirteen years later, after many informal conversations with drum corps staff, members, and alumni, I understand that members discontinue participation for myriad reasons. Many miss out on the opportunity that I had to experience a second season. The impetus for this study stemmed out of both professional responsibility and personal curiosity.

Entry and Rapport

My position on the educational staff of a drum corps allowed for regular interactions with participants throughout the season. After gaining IRB approval from my institution, I received permission from the corps' chief executive officer, programs director, and corps director. Because the participants were familiar with me as an instructor and knew of my past experiences in drum corps, it is unlikely that I created any of the tensions that can be associated with "outsiders" (Merriam & Tisdell, 2016) performing research. I had already established a teacher-student rapport with the participants, so I used a semi-structured interview guide that allowed the interviews to be somewhat conversational, and gave the participants opportunities to ask questions about both my experiences as a member and my interests as a researcher.

Reciprocity and Ethical Considerations

Before each interview, participants were talked through the informed consent process. Assurances of anonymity were made, and members were informed that participation in the study would not affect their standing with the corps. Although no incentives were offered for their participation, I offered to keep them abreast of the research findings and ensured that their

contributions might have the potential to help lead to an improved member experience for those that followed. Because a teacher-student relationship already existed between the researcher and participants, clear boundaries were established and maintained. Interviews were conducted in a public space where the interactions could be seen but not heard. Participants were informed that they could pass on any question that they felt uncomfortable answering.

As someone who is invested in the success of drum corps as an activity, I had to wrestle with my own biases throughout the study. Efforts were made to delineate between researcher and participant experiences and to examine the phenomenon objectively. These included critical reflections on my own experiences and working to set biases and prejudices aside (also known as *bracketing*; Moustakas, 1994), as well as writing reflective memos to ensure that I stayed immersed in the data during both the collection and analysis processes (Birks et al., 2008).

CHAPTER 2:

LITERATURE REVIEW

North American Drum and Bugle Corps

The drum corps activity and its participants have received little scholarly attention in its near century-long existence. Some researchers might consider the activity as too niche, and the audience for drum corps research too small. However, one needs only to consider the relationship between drum corps and high school marching band in the U.S. to understand how broadly implications from drum corps research might reach; many high school band teachers and students attempt to emulate drum corps, both educationally and competitively (Vance, 2014). There are a few possible practical explanations for the lack of drum corps research. First, it is challenging to spend any substantial amount of time with a drum corps because they relocate every few days throughout the summer. Second, because of their stringent rehearsal schedules, some educational staffs might be hesitant to give up rehearsal time for research purposes. Despite these and other challenges, some research has been completed on the activity. What follows is a description of drum corps research that has been published over the last two decades as theses, dissertations, and peer-reviewed journal articles.

The history and traditions of drum corps have received scholarly attention. For example, Cole (2009) used methods from ethnomusicology to examine the history and development of the activity. He highlighted cultural transformations (e.g., in ideology, community, and identity), and the balance between tradition and innovation over the decades as corps have assimilated people (by recruiting members from outside of regional boundaries), business (by taking on corporate

sponsorship), and technology (by using more advanced instruments). Others have chronicled developments in show design (Odello, 2016) and instrumentation (Dostal, 2017; Summerlin, 2016), and their implications for performers, designers, and audience members. Additionally, Maher (2011) examined the controversy surrounding the rule change in 2003 that allowed the amplification of instruments and voices for the first time. Finally, Jorge (2017) used theories of space and community to highlight how Black drum and bugle corps of New York City served their communities during the civil rights era in the 1950s and 60s.

Others have examined the drum corps community and its culture utilizing various theoretical lenses. Researchers have explored the impacts of changing performance practices on community identity by applying ritual theory (Odello, 2020), and the impacts of competition on culture through the lens of Bruner's culturalism (Vance, 2014). Bosch (2018) studied the experiences of Japanese members in American corps using a framework of organizational assimilation, while Chavez (2016) and Zdzinski (2004) investigated alumni satisfaction and quality of life post-marching. Psychologists and exercise scientists have performed studies on various mental and physical aspects of drum corps. These have included performance anxiety (Levy et al., 2011; Levy & Lounsbury, 2011), member personality traits and injuries (Levy et al., 2009), the application of injury risk assessments (Merritt & Powden, 2018), heart rates and rates of perceived exertion for percussionists (Dye & Barry, 2016), effects of participation on body mass index (Levy et al., 2013), and members' perceptions of trust with their athletic trainers (Chinburg, 2017).

One aspect of drum corps for which there is a dearth of research is that of member motivation. Rogers (2018) applied self-determination theory in a comparison of instructional practices between high school marching band and drum corps. After interviewing directors and

surveying marching members, she found that certain instructional practices in drum corps (e.g., collaborative peer feedback for performance video assignments, individualized instruction throughout the season, and positively-framed staff-student interactions) led to greater fulfillment of members' basic psychological needs (i.e., autonomy, competence, and relatedness), and therefore improved motivation. Rogers also highlighted how participants' satisfaction with their educational staff decreased over the season and how they expressed that better communication from the staff would have reduced frustrations and thus improved well-being. Rogers's study was a good first step in examining motivation in drum corps. An objective of this study was to expand on this prior work of applying self-determination theory to drum corps members' motivation. Before expounding on the applicability of self-determination theory to the present study, I will first contextualize it within past research on motivation in music education more broadly.

A Brief History of Motivational Theory

In the 17th century, the leading thoughts on motivation – as the phenomenon that spurs human behavior – revolved around the hedonic principle, which stated that we make choices that aim to maximize feelings of pleasure and minimize feelings of pain (Marks, 2011). Through the 18th and 19th centuries, motivational theory focused primarily on biological reflexive responses to external stimuli (Cofer, 1981). This outward-focused view set the stage for *drive* theories, such as Hull's (1952) drive reductionist theory, which posited that organisms are moved to act by innate primary drives (e.g., hunger, thirst, and sex) and conditioned secondary drives (e.g., money). These behaviorist theories, along with Freud's ideas about psychic energies, dominated motivational theory in the 20th century until psychologists began to turn their focus toward cognitive processes in the 1960s (Cofer, 1981).

In their chapter of "MENC Handbook of Research on Music Learning," Linnenbrink-Garcia et al. (2011) succinctly summed up the evolution of motivational theory over the last century:

> Early work in the field of motivation began by focusing on internal factors as motivating behavior, such as volition and needs. However, during the behavioral revolution of the early 20th century in the United States, the focus turned away from internal forces to external forces, which could be reliably measured and manipulated. Then, the cognitive revolution in psychology reoriented motivational theorists to again consider internal cognitions as determining behavior. This gave rise to more current social cognitive theories, which emphasize cognitions as well as reactions to the environment. (p. 221)

These more recent social cognitive theories allow researchers to examine how individuals perceive and construct events, the influences this has on motivation, and the interaction between self-determination and environmental factors in personal thoughts and actions (Hallam, 2016).

In the 1970s, Bernard Weiner and some of his colleagues were applying attribution theory to motivation (Weiner et al., 1972), while Albert Bandura (1977) was publishing his seminal work on self-efficacy. In 1978, the book "The Hidden Costs of Reward: New Perspectives on the Psychology of Motivation" (Lepper & Greene, 1978) brought together leading contemporary scholars on intrinsic motivation, including Mihaly Csikszentmihalyi, who was later responsible for recognizing and naming the concept of *flow*, and Edward Deci, who would go on to create self-determination theory with Richard Ryan. The renewed interest in cognitive aspects of motivational psychology in the 1970s and 80s spurred motivational research in music education, as will be described in the next section.

Research on Motivation in Music Ensembles

Published discussion in U.S. music education journals regarding motivation in music can be traced back at least as far as the 1930s (see Hutchinson, 1935). However, there were several decades through the early and middle parts of the 20th century during which little research on the topic was conducted, and what was being shared was mostly limited to theses and dissertations (e.g., Gaudin, 1962; Markarian, 1951, Wood, 1973). One such dissertation, which examined the differences in motivation between music and non-music students in grades 6 and 12 (Berntsen, 1972), was reviewed in the *Bulletin of the Council for Research in Music Education* (Roach, 1974). The appearance of this review in a top-tier journal demonstrated the field's growing awareness of the importance of motivational research. However, most of this early research lacked guiding theoretical frameworks (Hallam, 2016), which hindered its ability to impact music education broadly.

It was not until the late 70s and early 80s that music education researchers began to investigate motivation in music more regularly and with more vigor. This correlated with the proliferation of social cognitive theories in psychology at large. In 1980, MENC (now NAfME) published a supplement to the *Music Educators Journal* that highlighted several discussions about motivation happening in the field at the time (Murphy, 1980). Topics mentioned included: behaviorism, intrinsic and extrinsic motivation, motivational sequences, and individual differences in motivation. After that, the idea of motivation in music as an important thread of inquiry began to gain traction in the field. Scholars like Edward Asmus (1985, 1986a, 1986b; Asmus & Harrison, 1990) and James Austin (1988, 1990b; Austin & Vispoel, 1992) began making motivation a larger part of their research agendas, investigating motivation through cognitive theory frameworks such as achievement, attribution, and self-esteem. Gary McPherson,

who would go on to lead a team of researchers in investigating motivation in music around the world and have two issues of *Research Studies in Music Education* dedicated to their findings (issues 32-2 and 33-1), published his first motivation-related article at this time (McPherson, 1989). Finally, the *Music Educators Journal* also began publishing about motivation more regularly, geared toward informing practitioners (e.g., Austin, 1990a; Lautzenheiser, 1990; Powell, 1984).

The 1990s saw a boom in research on motivation in music education, covering a large range of subjects from elementary students' music activity preferences (Bowles, 1998) to the relationship between motivation and aural skills performance of college freshmen (Harrison et al., 1994). Researchers continued to investigate the factors that lead to student participation in music, utilizing a variety of theoretical frameworks and both quantitative and qualitative research methods. For example, Yoon (1997) used chi-square tests and multiple-regression and found differences in children's interests based on age, gender, self-schemas, and parental involvement. Corenblum and Marshall (1998) applied structural equation modeling and found that students' socioeconomic status and teacher evaluations were predictive of intentions to continue in high school band. Davidson (1999) utilized interpretative phenomenological analysis within a social constructionist framework and found students to be influenced by their school culture and the social opportunities provided by the school band. Evans (2015) highlighted the variety of theoretical frameworks that music education researchers have applied to motivation, including "expectancy-value theory, self-efficacy, attribution theory, and identity development, among many others" (p. 66).

Since the turn of the century, researchers have investigated motivation to join, and continue participation in, elementary instrumental music (wind and string instruments; Vasil,

2013), elementary world music ensembles (Hess, 2010), middle and high school bands (Crosslin, 2004; Cumberledge, 2020; Gibson, 2016; Mitchum, 2008; Varner, 2017), high school orchestras (Liu, 2016), collegiate bands (Daigle, 2018; Isbell & Stanley, 2011; Moder, 2013), and community bands (Cavitt, 2005; Dale, 2018). One can find additional research on motivation in non-instrumental music activities, including choir and elementary music. Of particular note is a series of studies completed by McPherson and colleagues (McPherson & Hendricks, 2010; McPherson & O'Neill, 2010) that investigated motivation in music for 24,143 students from eight countries. Most relevant to this study is the research on motivation in collegiate marching band because of its similarities to drum corps.

A survey of 642 collegiate marching band members from 12 schools in Kansas and Missouri found that "students wanted [to] be part of a dynamic organization, wanted to continue making music, and chose to be involved with a high quality group that they actually observed in action" (Whitten, 2015, pp. 82-83). Whitten also found students interested in developing interpersonal relationships and being a part of tradition and "something bigger than myself" (p. 83). Weren (2015), interested in social network dynamics, used concepts from self-determination theory and social network analysis to examine the motivations of 205 members of a large Division 1 collegiate marching band. She observed high levels of intrinsic motivation and found participants to be largely motivated by social reasons. Heath (2017) surveyed 78 returning members of the University of Alabama's Million Dollar Band and found five positive themes related to retention: social interactions, travel opportunities, performances, pride in being a part of the ensemble, and game day activities. Anecdotal evidence from DCI states that members might choose to participate in drum corps for very similar reasons: spending time with friends, improving as professional performers or educators, and having the opportunity to challenge

one's self to become the best one can be (Drum Corps International, 2015a). One purpose of this research is to examine drum corps members' motivations systematically to validate or expand upon those anecdotal claims, as well as to compare motivations with past research in the marching arts.

Theoretical Framework

Self-Determination Theory

Although it is perhaps most well-known for its contributions to understanding intrinsic and extrinsic motivation, self-determination theory (SDT) is a comprehensive theory of human behavior, focused broadly on factors that affect human development and wellbeing (Ryan & Deci, 2017). It "is centrally concerned with the social conditions that facilitate or hinder human flourishing. The theory examines how biological, social, and cultural conditions either enhance or undermine the inherent human capacities for psychological growth, engagement, and wellness" (Ryan & Deci, 2017, p. 3). What began as an examination of intrinsic and extrinsic motivation in the 1970s and 80s has turned into a comprehensive set of mini-theories meant to explain human motivation and development.

The first mini-theory, *cognitive evaluation theory*, sets formal propositions that explain the relationships between intrinsic motivation and social environments, extrinsic rewards, and psychological needs. *Organismic integration theory*, the second mini-theory, proposes a continuum of extrinsic motivation broken into categories based on levels of autonomy, and explores the processes by which behaviors become internalized as they move across that continuum. The *causality orientations theory* is concerned with the different ways that individuals interpret motivating factors (e.g., whether they perceive an environmental context as controlling their behavior or allowing them to make autonomous decisions). The *basic*

psychological needs theory defines three fundamental needs (autonomy, competence, and relatedness), and describes how they relate to well-being and the processes by which they are supported or thwarted. The fifth mini-theory, *goal contents theory*, posits that the pursuit of life goals associated with extrinsic and intrinsic motivation leads to greater ill-being or well-being respectively. Finally, the *relationships motivation theory* elaborates further on the psychological need of relatedness, framing it as an intrinsic motivator that plays a critical role in close relationships.

Part of what makes SDT useful is that it cuts across the traditional psychological fields (e.g., behavioral, clinical, cognitive, developmental), and has the utility to be used in almost any applied field (Ryan & Deci, 2017). It has been used as a theoretical lens to examine parenting and other social relationships, education, medicine, work and organizations, sports and exercise, video games and virtual environments, various cultural, economic, and political systems, and more (Deci & Ryan, 2002, 2012; Gagne, 2014; Ryan & Deci, 2017). SDT works well in qualitative research and constructivist paradigms because it centers on individuals' interpretations. When examining effects on motivation, SDT's focus is the psychological meaning, or *functional significance* of events or behaviors as experienced by the individual (Ryan & Deci, 2017). An example offered by Ryan and Deci is the effect of engagement-contingent rewards on intrinsic motivation. The rewards are not necessarily controlling by themselves, but because individuals perceive them as controlling, intrinsic motivation is thwarted. An example from this study relates to member autonomy. It does not matter how I view the structured daily routine of drum corps and its repressing pressures on autonomy, but rather how members perceive their own abilities to make choices and enact their personalities within that structure.

SDT started to appear in music education research around the mid-2000s (see Anguiano, 2006; Faber, 2004; Rosevear, 2008), and was used occasionally throughout the decade that followed. However, a surge in the use of SDT as a theoretical framework in music education has occurred more recently, coinciding with Evans's (2015) call for its application in the field. Since 2015, scholars have validated and applied SDT frameworks to numerous music education topics, including the relationship between music involvement and well-being (Kang & Yoo, 2019; Koehler & Neubauer, 2019; Krause et al., 2019), psychological benefits of being in a choir (Stewart & Lonsdale, 2016), student practice (Evans & Bonneville-Roussy, 2016; Schatt, 2018; Valenzuela et al., 2018), children's singing games (Roberts, 2018), performance pressures (McPherson et al., 2019), the promotion of lifelong music participation by educators (Krause & Davidson, 2018), and attributes of autonomy in music making (Bonneville-Roussy et al., 2020; Kupers et al., 2015). Some researchers have applied constructs from two of SDT's mini-theories (basic psychological needs theory and organismic integration theory) to expand on past research regarding motivations to join and continue participation in music (Comeau et al., 2019; Freer & Evans, 2017; Liu, 2016; Yoo, 2020). These two mini-theories guided the analysis in this study.

Basic Psychological Needs

The basic psychological needs theory (BPNT) explores the relationship between individuals' well-being and the satisfaction or frustration of three innate and universal psychological needs: autonomy, competence, and relatedness (Ryan & Deci, 2017). In SDT, wellness is "described in terms of thriving or being fully functional rather than merely by the presence of positive and absence of negative feelings," and the theory focuses on "the health of the self—of the integrated set of processes, structures, and representations that are the basis of autonomous functioning rather than the attainments of recognition, status, esteem, or rewards"

(Ryan & Deci, 2017, p. 241). This focus on thriving and functioning separates SDT from other definitions of wellness that concentrate on happiness or success.

In SDT, autonomy refers to an individuals' ability to act of their own free will and volition, as opposed to being controlled by internal or external pressures. Competence refers to how individuals perceive their abilities to perform and develop. Relatedness refers to experiencing connectedness with others and is reinforced when caring for others is reciprocated. If any of these needs are not met, individuals cannot thrive and fully function, resulting in ill-being rather than well-being. Of particular importance is autonomy support, which facilitates relatedness and competence. When individuals experience an inability to act of their own volition, or perceive an environment to be controlling, they are also less likely to feel connection with others and competent in their performance.

Organismic Integration Theory

According to Ryan and Deci (2017), individuals' motivations fall on a spectrum from least to most autonomous. Organismic integration theory (OIT) explains *internalization*, the process by which individuals take on externally regulated behaviors as their own. In OIT there are four types of extrinsic motivation: external regulation, introjected regulation, identified regulation, and integrated regulation. In external regulation, motivation is contingent upon the presence of rewards and punishments. An example of external regulation would be a student who practices because he is required to complete a practice log for a grade. In introjected regulation, motivation comes from within, but out of a sense of guilt, shame, or maintaining self-esteem. A student motivated by introjected regulation might practice to avoid guilt from letting down his teacher or peers. In identified regulation, individuals have started to internalize behaviors and can identify their value. A music student with identified regulation might practice because he

appreciates the contribution it makes to his musical development. Finally, in integrated regulation, individuals have self-reflected and aligned new behaviors with prior interests, values, and beliefs. Integrated behaviors and intrinsic behaviors are both highly autonomous. What differentiates the two is that integrated behaviors serve some goal or outcome in the future, while intrinsic behaviors are associated with interests and inherent satisfactions in the present.

The process of internalization is deeply connected with basic psychological needs. Individuals' social circles (family, friends, coworkers, organizations, etc.) and sense of relatedness drives much of internalization as they take on practices and values that are meaningful to each group, increasing participation and a sense of belonging. Children feel competent as they emulate behaviors of their parents and teachers, while adults perceive success and productivity when they are accepted by peers and take on leadership roles in familial, work, and community groups. Finally, individuals experience greater levels of autonomy once they have identified and integrated behaviors and enact them of their own volition. Environments that support psychological needs facilitate the internalization of group values, while environments that thwart psychological needs obstruct internalization. The inverse is also true; individuals that are motivated more from integrated and intrinsic regulators are more likely to experience psychological needs fulfillment and greater well-being.

Self-Determination Theory and Music Participation/Retention

Some scholars have begun applying concepts from SDT to investigate participation and retention in elective music settings. This includes the use of the internalization continuum from the organismic integration theory. Among high school orchestra students, Liu (2016) found a negative correlation between external regulation and students' intentions to participate in future music learning, and a positive correlation between introjected, identified, and intrinsic

regulations and intentions to continue music participation. Legutki (2010) discovered that students' valuation of band participation (i.e., identified regulation) was a predictor of other intrinsic motivations and positive attitudes toward future involvement in music. In creating a model to explain motivational variables of 188 adult musicians, MacIntyre et al. (2018) found that more autonomous regulation types lead to other motivational features (e.g., desire to learn, motivational intensity, perceived competence for music), which loops back to generate more motivation, creating a "virtuous cycle of motivation for music learning and performance" (p. 712). Overall, this small set of research demonstrates the importance of autonomous motivation to retention in elective music-making.

Music education researchers have also investigated the relationship between basic psychological needs satisfaction and various aspects of music participation. For example, Evans and Bonneville-Roussy (2016) found greater autonomous motivation in collegiate music students who perceived their needs were being met in their school of music environment, while Krause et al. (2019) found that needs satisfaction predicted overall well-being in a general population of 192 Australian residents between the ages of 17 and 85 actively engaged in musical activities. In exploring students' motivations to continue participation in elective music in Australia, Freer and Evans (2018) studied 204 male high school students and found that needs satisfaction led to greater valuing of music as an elective, which increased the likelihood they would continue with music. Similarly, Legutki (2010) and Liu (2016) found positive associations between needs satisfaction and students' intentions to continue participating in U.S. high school band and orchestra students, respectively. Most recently, Yoo (2020) highlighted how high school ensemble teachers' efforts to fulfill basic psychological needs led to "intrinsic motivation, positive motivational outcomes, and persistence in musical activities" (p. 1). Just as Ryan and

Deci (2017) described generally, the relationship between basic psychological needs satisfaction and autonomous motivation is not unidirectional in music participation. Evans (2015) stated that the reverse interaction is also true; participating in music out of autonomous motivation leads to greater needs satisfaction.

With the understanding that autonomous motivation and psychological needs fulfillment are associated with greater levels of participation and retention in elective music, I decided to apply these lenses to the present exploration of drum corps members' motivations. I sought to discover where on the OIT continuum participants' motivations fell, both before and during the season, and hoped to learn about members' perceptions of how the activity satisfied their basic psychological needs and contributed to their well-being.

Methodological Background

Considering that methodological pluralism (MP) is uncommon in music education, the following sections (a) explain variations in the use of terminology around pluralism, (b) differentiate pluralistic research from mixed-methods research, (c) establish pragmatism as the theoretical paradigm used to rationalize MP in this study, and (d) describe and justify MP in qualitative data analysis.

Methodological Pluralism and Mixed-Methods

To clarify and contextualize pluralism in this study, it is important to note the ways in which the term has been applied in music education research. First, pluralism has been used to describe a community of scholars in which different research approaches are not only tolerated, but accepted and embraced (Conkling, 2018; Dorfman & Dansereau, 2018). In this use, it is "about the people who conduct research, the decisions they make, their worldviews, their processes, and their embracing of those whose work and contributions differ" (Dorfman &

Dansereau, 2018, p. 3). These more accepting communities are thought to have a greater capacity for knowledge, unlike those that narrowly define their paradigmatic borders (Conkling, 2018). Second, epistemological pluralism, also known as theoretical pluralism or worldview pluralism, involves individuals becoming well-versed in, and accepting of multiple methodologies, while also avoiding imposing old paradigms on new methods (Wiggins, 2009). Mantie (2018) discussed the ramifications of accepting different ways of knowing the world and how this concept of pluralism is especially important among gatekeepers of truth (e.g., reviewers for top-tier peer-reviewed journals). When nontraditional paradigms are accepted by those who control the narrative, "more marginal voices can participate in the construction of stories, and hence truth, about the world" (Mantie, 2018, p. 206).

While supported by my own open-mindedness toward research epistemologies, the use of pluralism in this study refers to the application of multiple research methods (specifically analytic methods), hence the term *methodological pluralism*. Cornelia Yarbrough (2003), esteemed music education scholar and former editor of the *Journal of Research in Music Education* (JRME), advocated for combining research methods in music education, claiming that it "is not only appropriate, but desirable, in answering research questions about music teaching and learning" (p. 3). She concluded by saying,

> Realizing that as musicians we operate within different and often conflicting philosophies as we interact with music, we should accept the fact that the pursuit of knowledge of our art may involve many different and conflicting techniques selected from more than one methodology. Continuing scrutiny of music from all available viewpoints cannot help but bring us to a better understanding of our relationship to music within our multicultural environments. (p. 15)

Since Yarbrough used her platform to highlight three examples of studies in JRME that combined research methods, *mixed methods* research has gained popularity and is currently the most well-known type of pluralistic design.

Most agreed upon descriptions of mixed methods research involve a mixing of qualitative and quantitative methods within a study or series of studies. The precise mix of methods is decided at the beginning of a study before data collection commences. Creswell (2015) identified six designs for mixed methods research: (a) the convergent design, in which quantitative and qualitative data are collected simultaneously, merged, and compared; (b) the explanatory sequential design, in which quantitative and qualitative data are collected sequentially, the first informing the second; (c) the exploratory sequential design, in which qualitative data collection informs the quantitative data collection; (d) the experimental design, in which qualitative methods are injected into an experiment; (e) the social justice design, in which a convergent, explanatory, or exploratory sequential design is used through a theoretical framework such as feminist or critical race theory; and (f) the multistage evaluation design, in which mixed methods are used to create, assess, and revise a program or project.

Mixed methods research is just one approach to MP (albeit the most defined approach). Beyond mixed methods designs, MP opens the researcher to select the methods best suited for the research questions and context, regardless of their qualitative/quantitative categorization or research function (e.g., data collection, analysis, or presentation). Selecting the best possible methods might mean not selecting them *a priori*, but rather approaching a study reflexively, moving back and forth between research questions, methods, and data as the inquiry progresses to arrive at the most appropriate design (Conkling, 2018). For example, in this study I immersed myself in the data, exploring it and attempting to view it from multiple perspectives, all while

continuously reflecting on my research questions. I manipulated the data by creating matrices (Miles et al., 2014) and found poetry (Leavy, 2015), and by extracting meaningful statements (Butler-Kisber, 2018). This allowed me to select methods appropriately suited to capture and portray participants' experiences, which ultimately led to the selection of a variety of analytic techniques from multiple methodologies that I had not considered when the study began.

There are foundational philosophical underpinnings associated with most methodologies and methods. These associations are important factors in the selection of research methods (Allsup, 2014), but have acted in the past to constrict researchers from using methods freely or creatively to answer research questions. One approach proffered by proponents of MP is to disregard the qualitative and quantitative categorizations and the paradigms from which they come. The following section describes a different paradigm that is used to support MP.

Research Paradigms: Positivism, Interpretivism, and Pragmatism

A research paradigm is a set of philosophical assumptions that influences how a researcher sees the world and chooses to carry out inquiry; it is an "orientation of mind that determines how one thinks about the world" (Kohl, 1992, p. 117). Although Thomas Kuhn is regularly cited for introducing the term into scientific research in the 1960s and 70s (Kaushik & Walsh, 2019), it is often the work of social science researchers Yvonna Lincoln and Egon Guba that is cited when referencing early discussions of paradigms in qualitative research. In 1985 they borrowed and adapted a definition for paradigms from William Reese (1980):

> …sets of basic or metaphysical beliefs…sometimes constituted into a *system of ideas* that "either gives us some judgment about the nature of reality, or a reason why we must be content with knowing something less than the nature of reality, along with a method for taking hold of whatever can be known." (Lincoln & Guba, 1985, p. 15)

These sets of beliefs typically include stances toward "the nature of reality (ontology), how the researcher knows what she or he knows (epistemology), the role of values in the research (axiology), the language of research (rhetoric), and the methods used in the process (methodology)" (Creswell, 2007, p. 16).

A researcher's paradigm informs every decision about inquiry, consciously or not, from the first contemplations of research questions to the finished manuscript (Allsup, 2014). For example, according to Myers (2018),

> As studies evolve, the choice of specific methods for gathering and analyzing data is deeply influenced by investigators' beliefs about the nature of reality, whether the locus of knowing resides within an/or external to the individual, and how new knowledge may best be generated relative to the questions at hand. (p. 100)

When a researcher points to something as evidence to back up a claim, they make epistemological assumptions about the generation of knowledge (Pascale, 2011), and when they decide whether to recognize the values and biases they bring to a study, they make axiological assumptions about the researcher's role (Creswell, 2007). To create transparency in the research process, it is vital that researchers are (1) aware of their own paradigms, and (2) disclose them in sharing their findings (Scheib, 2014). In a call to improve the quality of research in music education, Burnard (2006) stated, "Research would be enhanced if researchers explicitly mapped out their assumptions, theories of action, and their research process, including the 'what', 'how', and 'why' of methods and methodologies" (p. 149). This contextualization not only guides the researcher, but also helps the consumer judge the quality and validity of the research.

Throughout the 20th and early 21st centuries, research methodologies have been primarily placed into one of two broad categories based on opposing paradigms: quantitative research

(positivist) and qualitative research (interpretivist; Onwuegbuzie & Leech, 2005). Positivists seek objectivity and limited researcher bias through rigor and strict adherence to scientific protocols to reveal truths of the one universal reality (singular). Interpretivists recognize biases and the interactions between researcher and subject as they pursue socially constructed realities (plural; Merriam & Tisdell, 2016; Spencer et al., 2014). The divide between these camps is so entrenched and debated in the social sciences that researchers new to the field often feel they must pledge to one side or the other. Onwuegbuzie and Leech (2005) highlighted several reasons for the continued divide, including faults with graduate-level instruction in research methodologies, differences in language (e.g., qualitative researchers being unfamiliar with jargon associated with statistics), and long-standing misconceptions about the relationships between epistemologies and methods. The so-called "paradigm wars" between proponents of positivism and interpretivism, as well as the way qualitative research has gradually gained acceptance in music education, have been well-documented (see Conway & West, 2014; Radocy, 1994; Sims et al., 2016; West, 2014, 2018; Yarbrough, 2002).

In the 1980s and 90s, some scholars began to argue that the positivist and interpretivist paradigms were not incompatible, and that methods should be chosen based on the context of research rather than philosophical assumptions typically associated with those paradigms (West, 2018). This led to a focus on flexibility of inquiry that allows researchers to "select the research design and the methodology that are most appropriate to address the research question" (Kaushik & Walsh, 2019, p. 6). According to Grbich (2013),

> The evolutionary nature of qualitative research means that it is most appropriate that you hunt through the tool box to find the best tool/s for the job at hand and, where none quite

> fits, be prepared to adapt several in order to seek the best answers to your research question. (p. 39)

This new approach called for a different paradigm, one that would allow researchers to explore methods without having to perform philosophical gymnastics. Scholars found a relatively new paradigm to qualitative inquiry to help them move beyond the positivist/interpretivist dichotomy: *pragmatism*. Pragmatism has been used to justify both methodological pluralism (Conkling, 2018) and mixed methods research (Fitzpatrick, 2014; West, 2018). Based on the philosophical movement led by Pierce, James, Dewey, Mead, and others in the late 19th and early 20th centuries, pragmatism sets aside metaphysical debates about ontology and epistemology, and instead focuses on observable human actions and their consequences (i.e., experiences; Morgan, 2014). Pragmatists claim that the philosophical disputes about reality can never be solved for lack of evidence, and it is therefore more useful to focus on the empirical (Kaushik & Walsh, 2019). Pragmatic thinking is not an excuse to use whatever methods are desired, but rather a reason to explore and select the best methods for each unique study. Some scholars have used pragmatic thinking and pluralistic designs in relation to data analysis decisions, as I have done in this study.

Methodological Pluralism in Qualitative Data Analysis

Scholars contend that pluralistic approaches lead to a greater depth of understanding and stronger evidence to back up findings. In an editorial introducing an issue of the *Journal of Research in Music Education*, former editor Wendy Sims (2011) discussed the mixing of quantitative and qualitative data and described how researchers "gain insights that are greater than those that might be obtained from either analysis alone–in other words, the whole is greater than the sum of the parts" (p. 227). Kincheloe (2001) called this a "synergy," and Sechelski and

Onwuegbuzie (2019) described the increasing *verstehen* (understanding) from applying differing perspectives. These findings are backed up via *triangulation*, or *complementarity*, the idea that the findings from methodological approaches commensurate and validate each other (Barnes et al., 2014). By selecting the most appropriate methods given the data and research questions, and utilizing more than one as needed, the strengths of each are allowed to emerge, offering the potential to overcome present weaknesses (Fitzpatrick, 2014; Wiggins, 2009).

Ideally, researchers begin inquiry with prescribed methods, but approach each part of the process with flexibility and adaptability in mind, setting them up to adjust as the study unfolds. Conkling (2018) said,

> A researcher may begin with a hunch about the methods that will best suit the problem at hand, but until the researcher is in the midst of putting those tools to use, she or he will not know how the methods refine the problem, or in turn, how the problem modifies the tools. (p. 45)

Thornton (2018) described how "ideas are not static. They are only captured in the moment and researcher thinking continues…the world in which research occurs changes, and the place for passions within the world can shift and buck" (p. 56). The act of research can take months or even years, and researchers may find themselves considering new or different perspectives mid-study. Having a willingness to adapt as they grow, explore new perspective, and discovers new methods of interpreting data, is crucial to realizing that "methods currently used for uncovering and understanding…do not encompass all the possibilities" (Conkling, 2018, p. 45).

According to Gubrium and Holstein (2014), "slavish attention to procedure shackles the imagination," (p. 35) and "research guided purely by procedural rules, sequential or not, misses the point, which is to provide understanding" (p. 37). They advocate for curiosity, seeking out

new ways of seeing things, and being open to what they call “analytic inspiration” (p. 35). In this study, I began with a single data analysis method in mind: deductive thematic analysis based on pre-defined codes from self-determination theory. As I began exploring the data, seeking answers to my research questions, I found that the prescribed method of analysis was not going to suffice in effectively capturing the complexities of participants’ experiences, nor allow me to adequately answer my research questions. Thus began a process of exploration and discovery as I sought methods best suited for this study. The methods I eventually decided upon to best answer each research question are elaborated on in Chapter 3.

CHAPTER 3

METHODS

Participants

Purposeful convenience sampling was used to recruit participants for this study. In purposeful sampling, individuals are chosen specifically because they are deemed "information rich" and will aid the researcher in investigating the phenomenon under study (Creswell, 2015, p. 205). Convenience sampling involves selecting individuals that are "willing and available to be studied" (Creswell, 2015, p. 144). An announcement was made one afternoon during the first week of the drum corps season in May that the researcher was doing a study on motivation in drum corps and that first-year members could volunteer to participate. It was hypothesized that returning members would have different motivations for marching after having previously experienced a season of drum corps. Therefore, the study was limited to first-year horn line members to keep the sample homogeneous in experience level, an important consideration when trying to achieve theoretical sufficiency. According to Marshall and Rossman (2016), theoretical sufficiency is achieved when researchers have "categories well described by and fitting with" the data, and "acknowledges the fact that we can never know everything and there is never one complete Truth" (p. 229). This is a departure from the traditional concept of data saturation, which has been described as the point at which a researcher notices repeating patterns in the data and determines that continuing data collection will likely contribute nothing new. The original intent was to recruit 12 participants because that sample size has been shown to achieve sufficiency/saturation in a homogeneous sample with narrow research objectives (Guest et al.,

2006). Due to constraints related to strict rehearsal schedules and available times for interviews, the sample was limited to the first eight volunteers. I further discuss the sample size and what I determined to be a lack of theoretical sufficiency in chapter five.

The drum corps from which participants were selected for this study was an all-male corps based in a Midwestern U.S. city. In 2018, approximately 81% of world class horn line members self-identified as male. All eight participants in this study were White. In 2018, of the total world class drum corps member population (including horn line, percussion, and color guard members) roughly 70% self-identified as White (North American or other), 12% as Hispanic, 7% as Asian (East Asian or other), 4% Black (African American or African-Black), 5% multiple races, and less than 1% in several other categories. These percentages are offered to help contextualize the demographic makeup of the study's participants. The participants came from five U.S. states in the South Atlantic, East South Central, West South Central, and Mountain regions, and covered a range of grade levels (for the upcoming school year), including two high school seniors, one college freshman, two college sophomores, and three college juniors. They performed on a variety of instruments: two trumpets, one mellophone, two baritones, two euphoniums, and one tuba. Each participant has been randomly assigned a pseudonym to protect their identity (see Table 1).

The participants came from a variety of backgrounds and involvement with the marching arts. They represented medium-sized, rural high school bands and large powerhouse programs from Texas. College-aged participants hailed from an assortment of schools, ranging from small private universities to large state schools. As two of the youngest members in the corps, Brandon and Levi offered the perspective of members who would return to their high school marching ensembles in the fall. Zane and Stewart, on the other hand, did not participate in music at their

Table 1

Participants

Name	Upcoming grade level	Instrument	Music education major
Brandon	Senior (high school)	Euphonium	N/A
Levi	Senior (high school)	Trumpet	N/A
Zane	Freshman (college)	Euphonium	No
Isaac	Sophomore (college)	Mellophone	Yes
Stewart	Sophomore (college)	Baritone	No
Kurt	Junior (college)	Tuba	Yes
Shawn	Junior (college)	Trumpet	No
Vernon	Junior (college)	Baritone	No

colleges, and therefore drum corps was acting as their only connection to a performing ensemble. Although not music majors, Shawn and Vernon both participated in ensembles at their colleges, including the marching bands, while Isaac and Kurt were majoring in music education. Having members with varied backgrounds and interests as part of the study offered an assortment of motivations, goals, and aspirations for analysis, and presented diverse perspectives for examination.

Data Collection

This study was designed as a "basic" qualitative study, a type of interpretive study in which the researcher does not attempt to categorize it into a particular design or genre (e.g., ethnography, phenomenology, case study; Conway, 2014; Merriam & Tisdell, 2016). Basic qualitative studies, like all qualitative research, are founded on the principles of constructivism –

the idea that multiple realities exist, "constructed" by individuals as they live out their lives and develop meaning in their own experiences. With that in mind, interviews with open-ended questions were selected as the primary form of data collection so that participants could share their experiences in their own words (Roulston, 2010).

The first round of interviews occurred during the second week of summer training in May, outside of rehearsals, during meals or evening down time. The interviews ranged in length from 21 to 37 minutes (excluding time talking through informed consent), with an average time of 32 minutes. Interviews were semi-structured, meaning that questions were predetermined and listed in a protocol/guide, but that the process could be more conversational, allowing for follow-up questions or the reordering of questions as necessary (Roulston, 2010). The predetermined questions related to four topics: (a) musical background, (b) interests in drum corps, (c) relatedness, and (d) goals and aspirations for the summer. It was important to learn about participants' backgrounds in music and the marching arts because life context is critical to exploring the meaning assigned to experiences (Seidman, 2002). Questions about drum corps inquired into what participants found appealing about the activity and how they decided when and with what corps to march. Ryan and Deci's (2017) self-determination theory inspired questions about relatedness, goals, and aspirations. For example, questions about relatedness included "Tell me about your relationship with peers in groups you have marched with in the past," and "Do you feel a connection to people you perform with?" Participant goals and aspirations were investigated with questions like "What do you think are the benefits of marching in drum corps?" and "On August 11th, the day after finals, what needs to have happened for you to be able to categorize the summer as a success?" "Why" questions (e.g., "Why did you choose to march in drum corps?") were avoided because they tend to lead to

conversational dead-ends (Patton, 2015). Theoretically, individuals' motives are a complex web of factors, and when responding to "why" questions, they typically only choose one of those factors on which to elaborate. Obviously, this does not fully capture the causality implied in the question. Practically, it can then become uncomfortable to follow-up or probe further because it may come across as doubting the interviewee's initial response. Instead, *ideal* and *hypothetical* questions were asked to illicit thoughtful responses (e.g., "If for circumstances beyond your control you were unable to march this summer, what do you think you would miss out on the most?"; Merriam & Tisdell, 2016). See Appendix B for the complete first interview protocol.

The second round of interviews was completed after the conclusion of the drum corps season, between two and four weeks after the participants returned home from the last competition. Interviews were conducted face-to-face as virtual meetings at times that were convenient for both parties. Two participants did not complete the follow-up interview. One became injured and returned home during the season. The second declined to participate. The interviews ranged in length from 33 to 48 minutes, with an average of 41 minutes. The interview questions were mostly open-ended, with the exception of the last series of questions, and related to four topics: (a) positive and negative influences on motivation, (b) fulfillment of goals from the beginning of the season, (c) support for psychological needs, and (d) contributions of drum corps participation to individuals' well-being.

To explore factors that impacted member motivations during the summer, participants were asked to describe their motivation during both average and unique days, as well as to describe influences that impacted their motivation most positively and negatively. The second set of questions was unique to each participant and referenced goals stated in the first round of interviews. Eight questions were asked to develop a sense of how well participants' basic

psychological needs were met throughout the summer. For example, “To what degree would you say you were able to make choices for yourself this summer?” was a question related to autonomy, and “Describe the level of which you were able to perform the tasks asked of you this summer.” explored participants’ sense of competence. Finally, participants were asked to rate a series of adjectives (e.g., depressing, joyful, worrisome, happy) from 1 to 10 based on how well each described their experiences over the course of the summer. The adjectives came from a set that has been used extensively to measure well-being in a variety of contexts (Reis et al., 2000). See Appendix C for the complete second interview protocol.

Audio from the first round of interviews was recorded on an iPad and transferred as MP3s to a password-protected computer. The computer program Audacity was used to capture sound of the second round of interviews that were completed virtually. All interviews were transcribed verbatim by the researcher, which allowed for increasing familiarity with the data and an early start to the interpretive and analysis processes (Merriam & Tisdell, 2016; Roulston, 2010). Member checks were performed by allowing participants to read transcripts and ensure that their thoughts were captured accurately (Marshall & Rossman, 2016). One participant asked to revise a response after the first interview and altered one paragraph to portray his meaning more accurately.

Analytic Methods

In the original research proposal for the study, deductive thematic analysis using codes from self-determination theory was the sole form of analysis. As the interview process started and participants began sharing their experiences, it became evident that a simple deductive analysis was not going to allow me to explore the data to the depths needed to accurately capture participants’ experiences and present their meaning-making. This led me to return to the

literature on qualitative data analysis, where I found pragmatism and methodological pluralism (see Chapter 2 for more on these topics). The pluralistic approach to analysis allowed me to move back and forth between data and research questions as I contemplated the best analytic techniques for this study.

Analysis of Preseason Interviews

Because it is sourced from human experiences and social interactions, qualitative data is quite complex. Although qualitative researchers typically choose a single data analysis approach that is linked to the goals of a study, the type of research questions being asked, and the theoretical base (methodological or paradigmatic) guiding the inquiry (Mantie, 2018; Miles et al., 2014), some recent scholars that adhere to pragmatism or methodological pluralism advocate for multiple analyses within a study (Honan et al., 2000; Sechelski & Onwuegbuzie, 2019). Using multiple analytic approaches and/or coding methods, simultaneously or in succession, can help capture the complexities of data, lead to richer perspectives, and allow the researcher to explore varying interpretations and potential contradictions (Alvesson & Kärreman, 2007; Barnes et al., 2014; Saldaña, 2013). According to Barnes et al. (2014), performing multiple analyses can lead to deeper understanding and create flexibility in methodological decision-making. They highlighted how proponents of this process recognize that individual methods have limitations, and hope that the strengths of the two or more methods make up for the weaknesses that are present.

Sechelski and Onwuegbuzie (2019) offered five rationales, or applications, for using multiple analyses in qualitative research. In the first, *triangulation*, findings from one analysis are compared with those from another. The second, *complementarity*, seeks to discover how findings from one analysis elaborate on, enhance, or clarify other findings. *Initiation* is the third

application, and it involves finding inconsistencies and disputes between analyses that might lead to additional knowledge. The fourth application is *development*, in which findings from one analysis informs future analyses. Finally, *expansion* uses analyses to build upon one another. Examples of researchers applying multiple analyses in a single study are few, but excellent in quality. In one example, after applying three analytic frameworks in a literary analysis, Wickens (2011) described her data as robust, multidimensional, and prismatic. Frost (2009) applied multiple types of narrative analysis to interview data and found that it created "layers of understanding" (p. 23). Research teams in the fields of higher education and mental health described how they reached stronger conclusions by having each team member perform a separate analysis and then comparing findings (Sweeney et al., 2012; Sword et al., 2018). In this study, I performed two analyses of the same data set (one inductive, and one deductive), with each designed to answer my first or second research question, respectively.

There are three modes of reasoning in qualitative data analysis: inductive, deductive, and abductive (Reichertz, 2014; Roulston, 2010). Inductive analysis, most commonly associated with qualitative research methodologies, begins at the data level and moves toward theory-building via inferences and pattern recognition. Beginning with the data allows researchers to interpret realities as constructed by individuals, and develop theories based on patterns that emerge among participants. Inductive analysis was chosen to investigate my first research question ("What motivating factors lead members to participate in a world class drum and bugle corps?") because it allowed me to begin my investigation immersed in the data, searching for patterns and themes.

At the theoretical level, deductive reasoning is used to test existing claims, starting with the abstract (i.e., theory) and working toward the concrete (i.e., evidence in the data; Creswell, 2015; Marshall & Rossman, 2016). This type of deduction is commonly associated with

quantitative research methodologies, as it correlates with positivist paradigms that involve attempts to prove or disprove *a priori* hypothesized statements about the research subject. Deductive analysis, at the method level as opposed to a theoretical level, can be used in qualitative research methodologies without necessarily clashing with interpretivist paradigms. This involves borrowing pre-defined codes from theoretical frameworks, but seeks to apply those codes in order to better understand qualitative phenomena and subjects' lived experiences (constructivism), rather than to prove/disprove a hypothesis and enlighten a truth about a singular reality (positivism). A major reason for including this kind of deductive work in the methods of a study is that it can add focus to an analysis (Linneberg & Korsgaard, 2019). Deductive analysis was chosen to investigate my second research question ("Is self-determination theory an appropriate framework for explaining these motivating factors?") because it allowed me to search for themes in the data from self-determination theory decided *a priori*.

There are detractors of both inductive and deductive reasoning. Critics of inductive reasoning point to the leap from data to theory as unscientific because of the uncertainty that observed events will continue to recur (Bendassolli, 2013). Critics of deductive reasoning point to its rigidity and how it potentially locks multidimensional data into preconceived categories in which they may not neatly fit (Creswell, 2007; Erickson, 2004; Graneheim et al., 2017). In truth, almost all qualitative data analyses are some combination of induction and deduction. Scholars have long dismissed the idea of a "pure" analysis (Lopez, 2013). Try as they might to perform inductive analyses absent of theory, it is impossible for researchers to completely remove their biases. The knowledge they bring from past experiences with theory and the subject matter inevitably creeps into the process, even if only subconsciously. On the flip side, deductive analysis will at some point involve inductive processes, such as recognizing patterns in the data.

Abductive reasoning, commonly associated with grounded theory, is one approach that blends inductive and deductive reasoning. It involves evaluating the plausibility of several hypotheses that might explain phenomena in the data, and bouncing back and forth between the patterns inferred from the data and claims found in the considered theories (Roulston, 2010). Another blended method involves beginning data analysis with theory-based codes in mind, but remaining open to new codes/themes that present themselves during analysis (Fereday & Muir-Cochrane, 2006). These approaches create flexibility and allow the researcher to utilize the most appropriate and beneficial parts of inductive and deductive reasoning (Linneberg & Korsgaard, 2019). Rather than use one of the blended analysis techniques just mentioned, for this study I chose to perform two separate analyses, first inductive, and then deductive, before comparing the findings to gain a deeper understanding of the data. This allowed me to take advantage of the five rationales described by Sechelski and Onwuegbuzie (2019). Although rare, this approach is not completely without precedent (see Lopez, 2013).

Inductive Analysis

The computer software Atlas.ti was used for both the inductive and deductive analyses. Analysis began with open coding by reading the transcripts line-by-line (Emerson et al., 2011) and assigning a code to any data segment (i.e., word, sentence, or paragraph; Linneberg & Korsgaard, 2019) related to motivation. After coding three transcripts, 103 codes had been assigned. At that point similar codes were aggregated into 20 categories to ease coding moving forward and keep the process manageable (Creswell, 2015). Upon completion of coding all eight transcripts, there were categories related to motivation but not associated with members' reasons for marching in drum corps (e.g., being forced by parents to join band in middle school, or motivations related to overcoming obstacles in high school band). These codes were irrelevant to

the research questions and were removed from the analysis. Using inductive techniques from grounded theory (Merriam & Tisdell, 2016), the remaining 11 categories and five uncategorized codes were formed into three themes.

Deductive Analysis

As mentioned previously, pure inductive and deductive analyses are not possible. However, in attempting to reduce the amount of bleed-through from the inductive analysis to the deductive analysis, I allowed five months to elapse between analyses, during which I put the project aside and avoided interaction with the data. That time was spent researching deeper in the literature and reviewing self-determination theory to develop codes in preparation for the deductive analysis.

Deductive codes were pre-defined (Saldaña, 2013) based on terminology and questionnaires used in past research involving organismic integration theory and basic psychological needs theory (Comeau et al., 2019; Legutki, 2010; Liu, 2016; Ryan & Deci, 2017; Sheldon & Hilpert, 2012). Codes related to OIT included external regulation, introjected regulation, identified/integrated regulation, and intrinsic motivation. Identified and integrated regulation types were combined into a single code because of the challenges associated with differentiating between the two in practice (Comeau et al., 2019). Additional codes were associated with basic psychological needs supports (e.g., Autonomy+) and frustraters (e.g., Autonomy-). Multiple rounds of reading the transcripts and coding led to the creation and revision of subcodes as they became evident (e.g., intrinsic: fun/enjoyment, and intrinsic: memories/experiences; DeCuir-Gunby et al., 2011). The final codebook can be found in Appendix D. Because the deductive codes were decided *a priori* from themes in SDT, little inductive work was needed to manipulate the data into themes for analysis and write-up.

Comparing Analyses

Given that performing multiple analyses of singular data sets is still relatively novel in qualitative research, prescribed methods for doing so were almost nonexistent in the literature. In perhaps the best example of this approach, Sechelski and Onwuegbuzie (2019) applied five analysis methods in an instrumental case study: word count, keywords-in-context, classical content analysis, constant comparison analysis, and discourse analyses. They likened the process of examining results from multiple analyses to "constructing a large and complex jigsaw puzzle to which one has lost the box, as well as some of the pieces" (p. 805). Although Sechelski and Onwuegbuzie mentioned that their understanding of the data "expanded with each analysis" (p. 806), they did not elaborate on their procedures, other than by describing how "all five rationales for conducting multiple qualitative data analysis approaches (i.e., *triangulation*, *complementarity*, *initiation*, *development*, *expansion*) were realized" (p. 807). I decided to use these five rationales as a framework to begin my own messy and complicated approach.

While seeking out examples of triangulation, complementarity, etc., I approached the process from two levels: macro and micro. I began at a macro level by comparing themes from the two analyses, pursuing common and contrasting conclusions. For example, the inductive theme of extrapersonal relationships and the deductive theme of relatedness share many characteristics between their definitions. This discovery led me to return to the data and explore their meaning further. At the micro level, I read through the inductively coded and deductively coded transcripts side-by-side, which allowed me to directly compare codes between the analyses. This allowed me to notice how comments about performing were all lumped into a single category in the inductive analysis, but had been coded into different categories in the deductive analysis based on their motivational level of autonomy (intrinsic versus introjected).

As these intricacies in the data were realized, I kept note of which rationale they exhibited to make their reporting easier.

Analysis of Postseason Interviews

In remaining open to analytic inspiration, I decided to pursue the answers to each research question separately in my analysis. My third research question ("Do members perceive that their drum corps experiences helped them attain their goals and aspirations for the season?") proved the most challenging to tackle. I elaborate further on those challenges and the journey I took to arrive at my final methods in Chapter 5. I eventually settled on using pre-post dyads for research question three, and for research question four I borrowed a data horizontalization technique from phenomenology.

Pre-Post Dyads

To answer research question three, I created a visual method of analysis similar to a time-ordered matrix (Miles et al., 2014) that allowed me to move back and forth between preseason and postseason transcripts and manipulate the data into easily digestible chunks. This process consisted of six steps. First, I extracted answers to the second section of questions in the postseason interviews, which were participant-specific and based on preseason interview comments about goals and aspirations. I put those quotes in the right-hand side of a two-column table. Second, I returned to the preseason interview transcripts and found the quotes about goals and aspirations that inspired the follow-up questions. I placed those in the left-hand side of the table, directly next to the corresponding postseason quote, creating dyads of participants' thoughts about each goal from before and after the season. Third, I reread the preseason transcripts and identified any goals or aspirations that I failed to ask about in the postseason interviews. Fourth, I returned to the postseason transcripts to determine if any of the goals or

aspirations from step three had been addressed in the postseason interviews, even if not specifically asked about in section two of the protocol. Fifth, I separated the dyads into themes based on the inductive analysis (personal growth, extrapersonal links, and the drum corps experience), which also resulted in the creation of a new miscellaneous category for individualized goals that did not contribute to a theme. Finally, I closely read the dyads to determine if members' goals and aspirations for the summer had been achieved in each theme. The pre-post dyads can be read in full in Appendix E. In presenting the complete dyads, I hope to remove a layer of interpretation from the research process and allow readers to more aptly judge the validity of the findings.

Phenomenological Analysis

There was a series of eight questions in the second-round interview protocol designed to investigate my fourth research question: "Does participating in a world class drum corps impact members' well-being or ill-being by supporting or thwarting their basic psychological needs?" My original intent was to consider each psychological need in turn, analyzing participant responses to the two-to-three questions specific to each need. However, as I immersed myself in the transcripts, I found statements related to the phenomena of autonomy, competence, and relatedness throughout the interviews. I broadened the analysis to include significant statements from the entirety of all six second-round transcripts and chose phenomenological horizontalization as a way of capturing how these participants experienced each basic psychological need during their drum corps experiences.

Phenomenology is a specific type (i.e., methodology) of qualitative research in which the researcher seeks to "describe the meaning for several individuals of their lived experiences of a concept or a phenomenon…The basic purpose of phenomenology is to reduce individual

experiences with a phenomenon to a description of the universal essence" (Creswell, 2007, p. 57-58). A key feature of phenomenology is that it is less focused on explaining the phenomenon, and more focused on the essence of the experiences of the individuals who lived it. In other words, in building new knowledge about a phenomenon (e.g., hate, happiness, fear), researchers not only describe the phenomenon itself, but explore *how* humans experience it. I chose to use a data analysis approach from phenomenology to help investigate how participants experience each of the three basic psychological needs in drum corps: autonomy, competence, and relatedness.

Prescribed analytic methods specific to phenomenology share similarities with the inductive processes common in most qualitative research analyses, but typically involve methodology-specific techniques. For example, horizontalization is a process of reading through data and extracting meaningful statements that offer insight about the phenomenon, and—because of phenomenology's constructivist philosophies and valuation of individuals' experiences—gives equal weight to each statement. Meaningful statements are then clustered and eventually grouped into themes. Although many scholars have prescribed methods for performing phenomenological analysis, they also often encourage remaining flexible in the process, recognizing that phenomenological analysis is not just a formulaic operation to be followed, but rather a personalized craft in which meaning-making happens (Vagle, 2018). I initially borrowed an approach from Butler-Kisber (2018) and adapted it as I explored the data. Butler-Kisber's steps to phenomenological analysis are as follows:

1. "Read and reread the field texts to get a feeling for what is contained in them.
2. Extract 'significant statements' (sentences and phrases) from the field texts that relate to the phenomenon under study and eliminate duplications.

3. ‘Formulate meanings’ about the significant statements that relate to the participants’ contexts and that bring out hidden meanings, being careful not to lose the link to the significant statements.
4. Cluster the formulated meanings into a series of themes to reveal common patterns across experiences.
5. Write a detailed ‘exhaustive description’ that reflects the participants’ ideas and feelings about each theme.” (p. 64)

In my analysis, the formulated meanings (step 3) and clusters/themes (step 4) were easily determined and formed differently for each phenomenon. Following Vagle’s (2018) advice to “resist the urge to follow a recipe and, instead, embrace the open searching, tinkering, and reshaping that this important work requires” (p. 116), I allowed myself to complete steps three, four, and five for each phenomenon in ways that seemed most sensible given the data and themes. For example, themes of autonomy were closely related to the questions about decision-making abilities and freedom to be one’s self. Competence-related themes fell naturally into a chronological order, while themes around relatedness expressed several dichotomies (making it a challenge to write an ‘exhaustive description’). Additionally, one question in the interview protocol associated with relatedness (“At any point this summer did you feel alone?”) resulted in such rich data that I isolated and analyzed responses to it and crafted an exhaustive description of how members experience aloneness in drum corps. As a model of this process, the step-by-step analysis of aloneness as a phenomenon can be examined in its entirety in Appendix F.

Descriptive Statistics

To complete the postseason interview, each participant was given a list of nine adjectives that represent positive (joyful, happy, pleasing, and fun) and negative (depressing,

worrisome/anxious, frustrating, angering, and unhappy) feelings they might associate with their drum corps experience. This set of adjectives has been used in the past as a measure of well-being (Reis et al., 2000). Participants were asked to rate each on a scale from one to 10 based on how they thought it described their experiences as a whole over the season. A score of one indicated that the adjective did not match their experiences, while a score of 10 was a perfect match. Basic descriptive statistics were calculated and reported to supplement the study with a quantitative dimension.

CHAPTER 4

RESULTS

In this study I explored motivating factors that lead to participation in North American world class drum and bugle corps. I also assessed the attainment of participants' goals and aspirations and the fulfillment of basic psychological needs resulting from first-year drum corps experiences. Two mini-theories from self-determination theory, organismic integration theory and basic psychological needs theory, were used as theoretical lenses. In applying methodological pluralism and remaining open to analytic inspiration, I explored interview data via numerous analytic techniques, and eventually determined four techniques best suited to answer my research questions: (a) inductive analysis, (b) deductive analysis, (c) a data matrix directly comparing preseason and postseason quotes, and (d) phenomenological horizontalization. In this chapter, the results of each analysis are presented in turn.

Inductive Analysis

The inductive thematic analysis resulted in the following themes: (a) personal growth; (b) extrapersonal links; and (c) the drum corps experience. See Table 2 for a breakdown of themes and subthemes. Evidence from the data is presented next to support each theme.

Personal Growth

The most common theme in the data was that participants sought personal growth as a result of their participation in drum corps. This appeared in four subthemes: (a) personal skills; (b) performance skills; (c) physical development; and (d) professional development. Past research on music teacher skillsets have resulted in lists of attributes considered to be personal

Table 2

Motivations to March: Thematic Breakdown of Inductive Analysis

Theme	Subthemes
Personal Growth	Personal skills
	Performance skills
	Physical development
	Professional development
Extrapersonal Links	Interpersonal relationships
	Connecting to something larger
The Drum Corps Experience	On-field experiences
	The "next level"
	The rewards for hard work
	Performing
	Off-field experiences: Making memories

skills including enthusiasm, leadership skills, patience, flexibility, professionalism, organization skills, maturity, goal-orientation, confidence, and more (Miksza et al., 2010; Teachout, 1997). Seven participants mentioned developing such personal skills as part of their goals for the season. The skills mentioned ranged from specific statements about patience, stress management, self-evaluation, and the ability to focus on details, to broader statements about growing up or gaining valuable life experience.

Self-confidence was mentioned by several of the participants. For Kurt and Shawn, they had seen others finish drum corps seasons and return home from the activity with a certain sense of confidence about them.

> Whatever it is that those people have that I look at them and I think, "Yeah, they've done drum corps before." Like, I want that. I don't want to say it's like a swagger to them, but they definitely carry themselves differently, I think. And I want to have kind of the confidence to do that. (Shawn)

Likewise, Vernon hoped to be "stronger in self-confidence" and Levi desired an experience that would allow him to be "who I truly am with confidence."

Other personal skills that were described included a stronger work ethic, personal accountability, mental toughness, and the ability to handle adversity. Isaac hoped that drum corps would help him develop time management skills. He said,

> I put things off really bad. And so I'll procrastinate something, and then I'll realize that I procrastinate, and then I'll stress really hard about it…This activity is forcing me to not do that, at all. I have to [pause] I'm thinking ahead, always…So I'm actively trying to become more forward thinking, and to take care of things before they actually become a problem and need to be taken care of.

Meanwhile, Shawn shared about his mental health struggles and a desire to develop coping strategies in drum corps:

> I struggle with some mental health stuff. I'd like to hopefully, through this experience, find kind of more healthy ways of coping with that. And, either through the social outlet that this provides, or through the musical side of things, or even through just the exercise…I'd really like to be in a more sound state mentally at the end of this.

Quotes like these from Isaac and Shawn demonstrate how participants foresaw better versions of themselves at the end of their drum corps experience. Several mentioned how high school or

college marching band had helped develop these personal skills and anticipated that drum corps would continue that development.

In addition to personal skills, seven participants acknowledged a desire to grow as performers. Brandon and Kurt stated simply that they hoped to get better at their instruments. Zane saw the season as a chance to become a more proficient marcher. Isaac had auditioned for a top-tier drum corps early in his career, thinking, “I just want to get a really hard experience. I want to push myself. I want to see where my ceiling is.” Stewart similarly talked about growing and improving over the season, while Shawn described how he hoped that the show music would push him as a musician. While it might seem obvious that musicians would perform in ensembles to develop their skills, these participants made it clear that they intended to finish the season as better players and marchers than when they began.

Six participants mentioned physical traits that they hoped to see change. These included strength, weight, and skin tone. A few of these statements seemed almost flippant, possibly because the participants were not fully serious, or they were concerned their response might be considered shallow. One described getting tan and fit as “surface level things.” Another, when asked how he thought he would be different at the end of the season, replied, “Well, tanner,” after which he laughed and moved onto a more “serious” response. Others recognized that they might be in the best shape of their life at season’s end, and two had specific fitness or weight loss goals. Regardless of the sincerity of their responses, it was at least acknowledged that participation in drum corps was going to have positive effects on physical appearances and well-being.

Two participants, Isaac and Kurt, were music education majors in college and expressed the intent of gaining professional development during the summer. Isaac described how his

teaching philosophy had not been lining up well with his collegiate professors, but had so far with the corps staff. He hoped to get past a level of stagnation he had reached in his teacher education during the school year. Kurt saw the summer as an opportunity to learn from different perspectives. Drum corps staffs are often pieced together with educators from myriad backgrounds, each bringing diverse teaching strategies to the team. Kurt's strategy was to keep a notebook with a list of "teaching moment notes," which he would be able to pull from in the future. He said,

> I have a chance to go back to my high school and work there and be a tech there, and to be able to use all of that stuff. That's the reason I told my parents I wanted to march, was so that I could become a better music educator.

Across all eight participants, the theme of personal growth was evident. Whether personally, musically, physically, or professionally, it was clear to these first-year members that their drum corps experience could have lasting effects on their lives.

Extrapersonal Links

The subtheme "developing interpersonal relationships" was second only to "personal skills development" in the number of supporting codes in the data. Some of the coded quotes came from responses to a question about the types of relationships that participants had formed with peers during past involvement in the marching arts, a question prompted by my interest in self-determination theory. This question may have primed participants to be thinking about relationships. However, the desire to develop strong relationships/bonds with peers was prevalent in all eight interviews, coming up multiple times for most of the participants. This demonstrated that it largely impacted their decision to march.

Several participants described the strength of bonds they hoped to forge over the summer, and how they anticipated those bonds would last for the rest of their lives.

> I can't think of any other activity where you spend 85 days straight with just the same people every day, and really developing that level of a bond with those people. Because you're doing the exact same thing. There's nothing else going on except this activity. And so, just having that, and having everyone there for the same reason. And wanting the best for themselves and each other is just truly remarkable. And so, I think that's the benefit of being in drum corps. Just establishing those lifelong friendships and bonds. (Stewart)

Vernon mentioned the "life-long friends" that he will be able to call and catch up with in the future, and Shawn described finding "a place where I can really meet people that I'm probably going to be friends with for the rest of my life."

Some of the participants described the relationships using familial terms. Because of the history and traditions surrounding the corps, those within the organization in the past and present have often referred to it as a brotherhood. The participants in this study were no exception. For example, Isaac and Shawn referenced the brotherhood when talking about support within the environment of the corps. Levi said, "I feel like it's a brotherhood, the family kind of aspect…I never really saw the familial community like this corps has." For Zane, he foresaw the corps "becoming like a second home," a "new family." When asked what he would miss the most if he had to leave tour and was unable to finish the season because of circumstances beyond his control, Brandon replied simply, "The people." Participants in the study saw the drum corps experience as an opportunity to establish new friendships and develop bonds that would last long past the end of the season.

Aside from interpersonal relationships, participants also described sentiments likened to being a part of something larger than themselves. Several participants described an appreciation for being a part of a group of like-minded individuals, all working hard toward a common goal. “Everyone’s here for a purpose. You don’t pay as much as you do not to come here and give it everything. It’s nice to be surrounded by people who are like-minded in that sense,” said Zane. Similarly, Kurt expressed, “Everyone wants to be here. They want to be here, and they want to be good.” Stewart summed it up well when he said, “…just having everyone here for the same reason. And wanting the best for themselves and each other is just, it’s just truly remarkable.” This collective experience is amplified by the challenging moments throughout the summer, as Shawn described: “A lot of the bonds of drum corps come from, you know, we’re suffering together. We’re putting our blood, sweat, and tears into making this as good as it can be together.” These participants sought out an activity in which they could feel like a part of a larger collective.

In addition to bonding with their peers, several participants expressed a desire to develop a strong bond with the organization, either through corps traditions like wearing the corps jacket, singing the corps song, or connecting with the history of the organization.

> The reason I went with [this corps] is because it had a lot of good shows and a lot of history and tradition that I really was interested in…I feel like I’ll have a lot deeper connection with not only the activity in general, but the [corps], definitely. Just having that sense of loyalty that I’ve already felt, and that emotional attachment that I’ve already felt behind the corps song and stuff. Just already seeing myself in the future, fully realizing that I’m a [corps member], and everything that entails. (Stewart)

Other participants described a sense of belonging within the group, the feelings experienced after a performance when everyone collectively gave 100%, and the metaphysical experience of being on the same wavelength as other people.

> The fact that I'm probably not the only one that's thinking that. Everyone's brain is kind of working the same at the same time. Of like, I'm doing this, and then this. It's beyond verbal communication, and even like, any form of communication really. It's kind of just, that everyone can be on the same wavelength. (Kurt)

It is apparent from the data that feeling connected to peers and the organization was important to the participants. This makes sense when considering the social tendencies of humans (Schunk & Usher, 2012). In an activity that puts participants in nearly constant social contact for an entire summer, one almost has to desire the rewards of that social contact to make the most out of the experience, which was the case for the participants in this study.

The Drum Corps Experience

The immersive nature of drum corps provides opportunities for some unique experiences. The participants in this study were eager to be a part of these experiences, both on and off the field. On the field, participants described wanting to be a part of the "next level," an eagerness to reap the rewards of hard work, and a desire to perform for thousands of audience members. For Zane, drum corps was the next logical step after high school band. He said, "It's nice to have a mature environment. And I know some high schools offer that, but mine really didn't. So it was nice to just take like, a leap to the next level." He also mentioned the "professional" nature of the activity, a description that was echoed by Vernon. Kurt equated the activity to the National Basketball Association: "I'm really into sports. The fact that I can't be watching the NBA finals in two days is killing me. And the fact that there's a higher level of this activity out there was

really cool for me." Brandon felt compelled to march in drum corps, but struggled to put his thoughts into words, saying, "I just really wanted to try. I felt like I couldn't not try for it." For these participants, drum corps was the next logical step in their marching arts careers.

Part of participating at the highest level in the marching arts is putting in an incredible amount of work. Participants in this study anticipated the hard work because of the perceived rewards. Levi said, "It puts me in a place where I have to work harder to achieve goals that are bigger than myself." One week into the season Brandon said, "It's been really hard. But like, it's rewarding to work this hard." Likewise, Kurt described how rewarding it feels to "really push past what you think you're able to do." Others were looking ahead to the end of the season. For Stewart, the final product was going to be worth the effort: "I feel like…the progress and realizing where you started and where you ended, and seeing the work…that most of it paid off. And having that feeling of everything coming together finally. It's just a really good feeling."

Being able to perform was a big motivating factor for the participants in this study. Several described moments from past performances as their happiest moments in the marching arts, and anticipated similar feelings in drum corps. Zane, Stewart, and Levi all described the thrill of their first marching band performance, while Isaac and Shawn described exciting performances at state- and national-level competitions. Isaac stated that performing is why he loves the activity so much: "Anytime I'm able to get into that mode, and just really show up and show out, that's my favorite part of the activity." Vernon looked forward to performing for large crowds: "One big motivation for me doing it [drum corps] is standing in front of a crowd who's standing on their feet clapping. Like, that was one of the biggest motivations, imagining myself in that situation." Levi expressed similar excitement when he said, "I love being on the big stage of drum corps, having thousands of eyes watching you." These on-field experiences, of

dedicating a summer to performing at the highest level, were big motivating factors for the participants in this study.

While performing was important to most of the participants, competitive results were not. One person expressed a desire to be competitively successful. Brandon said, “It’s important to me, the placement…That’s sort of why I’m doing this. I want to be really good…It’s a goal that we make finals, for me.” Contrary to that, three others specifically stated the opposite. Kurt said, “I didn’t come here to make finals…that’s not why I’m here. That’s not what’s going to make or break the season.” Similarly, Vernon said, “I can say right now, if we don’t make finals or something like that, I could say the season is still successful to me.” Finally, Isaac said, “I don’t need to win. I won’t even be too extremely upset if we didn’t make finals. I’m more in it for the experience, the middle experience.”

The middle experience that Isaac was referring to included the many off-field experiences to be had and the memories to be made: “Everything that happens on the bus, and everything that happens after performances, and you know, in the lot, and all those kinds of things.” Kurt hoped to be able to look back at his experiences in the future fondly:

> When I’m sixty years old, and I’m telling people about the show that I marched…I’m gonna be like, “Oh, my friend did this really stupid thing. Let me tell you about it.” As exciting as it is to put that first show on, that doesn’t mean anything unless I have fun getting to that point.

Levi said something similar: “I want to be able to retain the memories of what I’ve done, and be able to look back on them and say, ‘I loved doing that, and now I want to do it again.’” Most of the memories participants were interested in making revolved around the unique social circumstances that drum corps creates.

Deductive Analysis

Five months after completing the inductive analysis, I returned to the same data set and completed a second analysis, applying codes based on the organismic integration and basic psychological needs mini-theories of SDT. These analyses allowed me to gain a deeper understanding of the data and answer two research questions using separate methods. What follows is a description of the themes found most prominent in the preseason interview data after applying the codes from SDT. The themes are presented in order from most to least autonomous.

Autonomy

When asked about social influences on their choosing to march, participants stated that they largely received positive support from family members, teachers, recent drum corps alumni, and peers. However, each described how the final decision was solely their own. Vernon said, "Everyone that I put the idea forward to was supportive of me. But it was really my decision. I wanted to do this." Isaac described the decision as "pretty much all mine," while Kurt explained how he had always wanted to march. Zane, a high school senior at the time of auditioning, made the decision without consulting with his parents, although they willingly attended the audition camp with him and supported him thereafter. A few participants had such strong autonomous motivations to march that they overcame substantial negative influences. For example, after his high school band director discouraged him from marching, Brandon (a woodwind player) bought a marching baritone with his own money and taught himself how to play so that he could audition for a corps. Isaac pursued his dream of marching after a mediocre playing audition when he was younger that resulted in a staff member telling him that he would "never be good enough to march anywhere."

Self-determination theory acknowledges that reasons for any given behavior are usually a product of many motivations that fall along the internalization spectrum (Krause et al., 2019; Ryan & Deci, 2017). Past researchers have quantified overall levels of autonomy in activities by utilizing variations of a *relative autonomy index*, which involve assigning weighted points to motivations based on where they fall on the internalization spectrum (e.g., -2 for extrinsic regulation, -1 for introjected regulation, +1 for identified/integrated regulation, and +2 for intrinsic motivation) and summing the scores (Evans & Bonneville-Roussy, 2016; Legutki, 2010; Liu, 2016). Although not an in-depth form of analysis, frequency counting of words or codes (Miles et al., 2014) worked well in this situation to provide an overall snapshot of the relative autonomy of individuals choosing to march. In this analysis, coded segments related to identified/integrated (53) and intrinsic motivations (26) far outnumbered those related to introjected (21) and extrinsic motivations (0). The volume of codes from the more autonomous side of the spectrum, combined with the fact that there were zero codes related to extrinsic motivations, highlights that the decision to march for participants in this study was largely autonomous.

Relatedness as Intrinsic Motivation

Although there can be numerous extrinsic benefits associated with having close friends and relationships (reputation, popularity, resources, etc.), it is the inherently satisfying feelings of belonging and connectedness to other individuals or groups that qualifies the desire for relatedness as an intrinsic motivator (Ryan & Deci, 2017). Social benefits and personal relationships with peers have been documented as motivations for participation in high school and collegiate marching bands (Dagaz, 2012; Gibson, 2016; Heath, 2017), and the same proved

true for these participants and drum corps. All eight shared how they anticipated developing strong personal relationships over the summer.

Stewart recognized how friendly and welcoming members of the corps had been at the first audition camp. He was eager to get the season started and to be a part of a group that "cared and watched out for one another." Isaac said, "I absolutely want to have formed a close bond with many people…you spend so much time with those people. Like, you kind of form bonds that are deeper than any of the other ones that I've ever formed." When asked what he would miss out on the most if he had to leave tour prematurely, Shawn described his shy nature and how he would miss the opportunity to develop close friendships in such a unique social environment. For Levi, a goal for completing a successful season was to be able to form meaningful friendships and be able to maintain them beyond the season. Rather than discuss specific relationships, Vernon highlighted the sense of community he feels performing with a group of people who all want to be there.

Some participants described how the immersive nature of the activity is conducive to developing strong bonds with others. Zane said, "I went in hardly knowing anybody, and it's only a week in and I know at least everyone in my section, and probably 15-20 other people, that I know well, because of how much time we spend together." For Kurt, it was the "mutual suffering," everyone facing the same challenges of 12-hour rehearsal days in the summer heat, that brought the group closer together. Regardless of how they envisioned it happening, there was anticipation for the fulfillment of the psychological need for relatedness.

Other Intrinsic Motivations

Aside from developing relationships, two other themes arose in connection to intrinsic motivation. According to SDT, intrinsic motivation can be sparked by interest, pleasure,

enjoyment, or curiosity (Ryan & Deci, 2017). The rewards of intrinsically motivated activities happen in the present, a result of satisfactions inherent in the activity itself. Adjectives typically associated with intrinsic motivation used in self-regulation questionnaires include fun, enjoyable, interesting, and challenging (Comeau et al., 2019; Liu, 2016).

Five of the participants described specific fun or enjoyable aspects of the season that they were looking forward to, either on or off the field. Isaac said, “The drill that we have, it is so much fun. Like, the drill is just a blast to march, and I’ll never get tired of playing any of the music. It’s just so much fun.” Shawn agreed, saying, “The music is awesome, and I love working on it.” Kurt described how, when he is sixty years old, he will not be telling people about the show that he marched, but rather the “stupid things” his friends did during the summer. He said, “As exciting as it is to put that first show on, that doesn’t mean anything unless I have fun getting to that point.” He emphasized the point again later in the interview, saying, “When I’m sitting in my bed finally [after tour], and thinking about was that successful or not, I’m gonna think about ‘Did I have fun? Did I get a lot out of it?’”

More broadly, some participants mentioned the “experience,” or “making memories” that they would be able to look back on fondly. Zane said, “It’s been a week and I’ve already made a ton of memories,” and he anticipated that trend would continue. Isaac said, “I want to have memories…I’m more in it for the experience, the middle experience. Everything that happens on the bus, and everything that happens after performances, and you know, in the lot, and all those kinds of things.” Levi summed it up well when he said, “I want to be able to retain the memories of what I’ve done, and be able to look back on them and say, ‘I loved doing that, and now I want to do it again.’” While these comments hint at some future perspective (e.g., looking back on

memories), future goals do not underly these motivations. It is the enjoyment of the moment, the act itself, that qualifies these motivations as intrinsic.

Identified/Integrated Regulation and Competence

Identified motivators are values and behaviors associated with activities that individuals deem valuable, worthwhile, important, or significant. Individuals act on these motivations not to comply with external demands, but out of feelings for their own self-worth and self-development. For a motivator to become fully integrated, individuals go through a process of self-reflection that aligns the value or behavior with other aspects of the self. At that point, integrated motivations are completely autonomous and compared equally with intrinsic motivations for their ability to fulfill basic psychological needs (Ryan & Deci, 2017). In this analysis, identified/integrated motivation was the most used code, and there was considerable overlap with competence, or the "desire to be effective in one's skills, abilities, and interactions in the social environment" (Evans, 2015, p. 68).

One way in which participants expressed a desire to develop competence was through their descriptions of self-confidence and self-assuredness. For example, Vernon mentioned personal accountability and personal confidence, "Because there is no way somebody could go through a DCI season and not develop those." Kurt described personality traits of others he had seen return home after marching in drum corps: "I've seen people that marched and come back and are just different. Like, you can't pinpoint one thing that's different. It's kind of like the self-confidence thing." Likewise, Shawn identified how he had seen participation in drum corps change people. He said,

> There's something about them that I can't really put into words…Whatever it is that those people have that I look at them and I think, 'yeah, they've done drum corps before,'

like I want that…They definitely carry themselves differently, and I want to have kind of the confidence to do that.

While these participants could not quite pinpoint how it was going to happen, they identified a value in drum corps that would contribute to their personal development.

Participants identified several other ways in which drum corps was going to contribute to their growth in performance and life skills. Specific examples included Zane discussing the process of "honing" his performance skills over the course of the season, Kurt mentioning his development as a tuba player, and Brandon foreseeing becoming a better player and marcher. There was a large amount of overlap in the analyses between data segments coded as "identified/integrated" in the deductive analysis and "personal growth" in the inductive analysis. For more insight into participants' expectations to develop performance and personal skills, refer to the results of the inductive analysis presented earlier. Stewart summed it up well when he said, "I'm really looking forward to how I can improve as like, just a marcher, musician, and person in general…I can't wait to see how much more I can grow, how much potential there is to improve."

Introjected Regulation

On the organismic integration spectrum, introjection is the first step toward autonomous motivation in which the individual has begun to internalize a behavior and for which external contingencies (rewards or punishments) are no longer required. With introjected motivations, individuals have internalized the values related to such behaviors, but they still act out of response to some demand or force aside from their own will (Ryan & Deci, 2017). For example, a student might join high school band because she knows her parents will be disappointed if she does not. In this example, the decision to join or not was internalized (i.e., she was not going to

be punished or have a reward removed for not joining band), but she projected an external force (her parents' opinions of her) onto her decision. Introjects often relate to projections, imagining how others approve or disapprove of them, relating many introjects to pride and ego, or self-esteem and self-worth.

Codes related to introjection revealed three subthemes: pride/self-esteem, physical appearance, and guilt. The most common introject was related to the boost in pride/self-esteem that comes from receiving positive reinforcement from an audience. Performing can fall into different categories of the organismic integration spectrum depending on how it sparks motivation. For example, if individuals are motivated by performances purely out of the fun or enjoyment of the experience, it would be categorized as intrinsic motivation. In the instances described by these participants, however, the intentions (as determined by context and tone) led me to believe that they were motivated by a boost to their self-esteem, which would categorize it as introjected motivation. For example, Vernon said, "One big motivation for me doing it [drum corps], is to be like, standing in front of a crowd who's standing on their feet clapping for me…imaging myself in that situation is like, a really big motivation for me." For Levi, a big motivator was being on a big stage and "having thousands of eyes watching you." Likewise, Isaac described his connection with audiences and his excitement about performing for thousands of screaming and clapping people. For these participants, affirmation from audiences (an external source) was projected onto their own self-esteem and acted as a motivator.

Most of the physical benefits of marching (e.g., strength, fitness, health) were coded as identified regulators, but one was coded as an introject: physical attractiveness. Three participants described something related to what Stewart called "surface level things": getting a nice tan. Based on the context of the interviews, it seemed more like participants saw this

motivator as a bonus, as opposed to a "serious" reason to march. Four participants described a sense of guilt associated with their decision to march, put on them by their current or future selves. Brandon said, "I felt like I couldn't not try for it," and Zane said, "I didn't want my senior year of high school to be the last time I did something special like this." Shawn addressed this with a sense of certainty, saying, "If I turn twenty-two, and I never did it [drum corps], then there goes my chance to do it. Like, I'm gonna go my whole life regretting that I didn't do it." Although three subthemes of introjected regulators developed out of this analysis, the overall number of codes related to introjection was small compared to that of identified/integrated and intrinsic codes.

Insights from Dual Analyses

Applying the rationales of Sechelski and Onwuegbuzie (triangulation, complementarity, initiation, development, and expansion; 2019) helped identify ways that these separate analyses could combine to offer a deeper understanding of the data. Triangulation has long been used by qualitative researchers as a method to corroborate findings and interpretations. It traditionally involves comparing evidence from multiple individuals, different sorts of data, or contrasting data collection methods (Creswell, 2015; Merriam & Tisdell, 2016). Sechelski and Onwuegbuzie have added the triangulation of data analyses to the researcher's toolbox for improving the internal validity of a study. When comparing the findings of two or more analyses, similarities between them may act to bolster the overall soundness of each set of findings. This was the case in the present study.

The separate analyses revealed several similarities in categories and themes. For example, both analytic methods revealed the development of personal and performance skills as the most prominent theme in participants' motivations to march. In the inductive analysis, the

theme developed because of the volume of references to personal development across all eight participants. In the deductive analysis, the theme developed because participants identified with the value of that personal development (identified regulation was a predefined code from SDT). This result may not be surprising considering both analyses were thematic in nature. However, that should not diminish the fact that similar themes appeared both inductively (generated from the data) and deductively (based on relevant theory), adding validity to the findings.

In complementarity, one analysis elaborates, enhances, or clarifies another. In this study, the theme of relatedness from self-determination theory elaborated on the theme of extrapersonal relationships from the inductive analysis. It was clear that participants anticipated developing strong bonds with new friends during the season; some stated it explicitly as a personal goal. Thinking of these goals in terms of relatedness explained why there was such a strong desire for these relationships. They were meant to fulfill a basic psychological need, which would be crucial to participants' well-being and their eventual evaluation of the success of the season. Similarly, having fun and making memories was a subtheme of lesser importance in the findings of the inductive analysis. However, after considering those motivators as intrinsic and highly autonomous, they took on more weighted value in the overall motivation equation.

Using findings from one analysis to inform others is evidence of development. In the inductive analysis, all references to performing were lumped together as a single theme. Applying codes from the organismic integration theory exposed how performing as a motivator can result from intrinsic motivation (e.g., because it is fun to experience the moment) or introjected regulators (e.g., the audience reaction boosts self-esteem). In this way the deductive analysis informed a new interpretation of the findings from the inductive analysis, further developing the original theme.

An example of expansion dealt with relatedness. In SDT, relatedness describes "the need to feel close and connected with feelings of belongingness and acceptance by others" (Evans, 2015, p. 68). The inductive analysis revealed participants who were seeking a sense of belonging to the drum corps organization, its members past and present, and the tenets that it stands for. The theme of connecting to the organization may have been missed if the inductive analysis was not performed and only person-to-person relationships were sought after. This finding expands on the traditional view of relatedness as being between people, either as individuals or groups.

Performing both inductive and deductive analyses allowed for taking advantage of the benefits and overcoming the perceived weaknesses of each. One perceived weakness of inductive reasoning is that the observed events, or in this case the participants' meaning-making, are unique and will not necessarily recur, meaning that conclusions based on induction are not generalizable. To overcome this, the findings were triangulated with deductive themes from a well-established theory of motivation. One criticism of deductive reasoning is that it can force data into categories in which they do not fit. In this case, the inductive analysis allowed for the generation of new categories and themes in addition to those used in the deductive analysis. It was the combination of analyses that led to greater understanding of member motivations to march. Further implications of performing multiple analyses on a single data set are discussed in Chapter 5.

Goals and Aspirations

In determining whether drum corps participation helped participants achieve their goals and aspirations for the season, I created pre-post dyads that directly compared participants' thoughts on a goal from before and after the season. Whereas the inductive analysis of motivations in the preseason interviews involved several interpretive leaps to move from data to

themes, for this analysis I tried to remove as much researcher interpretation as possible and stick to goals and aspirations that were more obviously stated during the interviews. For this reason, the dyads are composed of direct quotes. To connect the dots between analyses, the dyads were categorized based on themes from the inductive analysis of the pre-season interviews (personal growth, extrapersonal links, and the drum corps experience), and are presented here in that order. The pre-post dyads can be read in full in Appendix E.

Personal Growth

In the inductive analysis of preseason interviews, the most coded theme was related to motivations around developing personal skills. It is logical then that personal skills were mentioned most often among participant goals for the summer. For example, early in the season Zane said, "I don't think you can do an activity like this and not gain something in the areas of patience, or determination, or strength…So I think that will be the interesting thing to reflect back on." When asked in the postseason interview about his growth, Zane said,

> So I feel like I've grown a lot in the realm of patience because I've had to be patient with myself. When I started in spring training, my marching skills were just, you know, they weren't up to par by any means. So having to cope with that, and just be patient with myself, and you know, keep working every day, is something that I've done pretty well I think…And I guess also leads with determination, just you know, waking up every day and doing the thing…And then, with strength, um, I don't think I've ever been in this good of shape before.

He was able to pinpoint aspects of his experiences that had contributed to his personal development.

Vernon, Shawn, and Levi all spoke specifically in the early season about confidence. Vernon expected it to develop out of his responsibilities to the group in perfecting his individual performance. After the season he said, “I feel like I definitely have a different sort of confidence…I feel like I like carry myself different sometimes…And, it's a nice feeling.” For Shawn, he had witnessed a different air about individuals that had marched in drum corps and hoped to feel the same. After the season, he expressed, “I think my confidence, it definitely grew…And now that I've done it, it's like, ‘Oh yeah, I'm able to do it.’ I've proved that to myself.” Levi sought to develop the confidence to be able to be himself around others. After the season he stated that although he did not fully achieve his goal, he had opened up to more people than he expected, and felt relieved to “step out of his shell for once,” which he considered an improvement. Some other personal skills that participants improved upon during the season included mental fortitude, abilities to focus, mindsets toward adversity, and overcoming mental health obstacles.

In performance skills, Shawn and Stewart each had specific goals in mind regarding their playing and marching. Shawn spoke broadly about his accomplishments after the season, saying, “I feel better at that than I did before…I’m sure I’ve gotten better over the summer.” Stewart, on the other hand, gave some specific examples. He said, “Musically, I started to improve a lot, in terms of just breathing more relaxed…my embouchure got fixed a lot better. I learned how to use my air more efficiently…that was something I noticed in the last few weeks.” In physical development, Brandon acknowledged how much stronger he had gotten. He spoke in the preseason interview about gaining strength to help him achieve some goals outside of drum corps. After the season, he described improvement in physical tests and described his ability to hold the euphonium in playing position for an extended amount of time as an example of his

growth. For Shawn, his weight loss goals were realized as he lost 40 pounds during the season and finished feeling more comfortable in his own body and with his body image in general.

Unfortunately, neither of the two participants that expressed goals related to professional development participated in the postseason interview, so I was not able to follow up on that theme. Overall, when it came to personal growth, the participants were able to realize their goals for the season.

Extrapersonal Links

Goals related to extrapersonal links broke down into two categories: with peers and with the organization. At the beginning of the season, Shawn recognized that he had already started to feel at home and connect with other members. He said, “I’ve found a place where I can really meet people that I’m probably going to be friends with for the rest of my life.” After the season, he agreed that he will continue to stay in contact with some of his closer friends, and stated that he had intentions to return to the corps because “the people are great.” In the preseason interviews, when asked what they would miss the most if they were unable to finish the season, Levi and Zane both discussed potential relationships. Levi mentioned bonds and experiences with new friends while Zane described it as creating a “new family.” After the season, although Levi expressed that he had not fully come out of his shell, he was able to identify two meaningful relationships that helped him grow. Zane described feeling like he had known this new family for a long time, and felt that he had developed several deep relationships.

At the beginning of the season, Stewart shared a “sense of loyalty” that was already developing toward the corps. After the season, he elaborated on how those sentiments had grown even stronger, saying, “I started to become more attached to the organization, and what it stands for…I really appreciated the values and the traditions…I really feel attached and everything, the

direction that it's going." For these participants, their goals related to connections with the drum corps and their peers were achieved. For more on these relationships and general statements about relatedness, see the phenomenological exhaustive description below.

The Drum Corps Experience

Two participants stated goals that related to the drum corps experience theme. First, Brandon, frustrated from feeling a lack of contribution to his high school marching band, expressed at the beginning of the season that he was looking forward to contributing to the sound of the horn line. After the season, when asked if he felt like he was able to contribute to the show, he said, "Definitely…I really appreciated being part of the team, my playing mattered, and like, my show mattered…You can sort of work with the people who are teaching you to make the show better. That's something I hadn't experienced before." Vernon had aspired to perform for large audiences. He said, "One big motivation for me…is standing in front of a crowd…who's standing on their feet clapping for me." After the season he expressed that the standing ovations were thrilling. He described how "every show we would get that. And so it was just really, really awesome. It definitely satisfied what I was hoping."

Other

In closely reviewing the transcripts, I found three sets of corresponding preseason and postseason statements about goals that did not fit into the aforementioned themes. In the first interview, Stewart described a successful season as one in which he would not have any regrets. He said, "I feel like, if I let myself down, I'm letting the corps down as well. So, just, not having any regrets. That's what I'd want, at the end of the season." After the season, in discussing his growth as a performer, he described a sort of plateau in the middle of the season where his growth stagnated. When asked about regrets he said,

> I did have one [regret]. It was that like to realize that I could have been improving this much a long time ago. And so just having that mentality change. I just wish I had that sooner, so I can see if there's even more I can improve on.

Stewart did elaborate on how much his musical performance had improved over the summer, and how he had not really expected that to happen. So his regret is more focused on how much more he could have improved

Another personal goal for one of the participants centered around sharing his beliefs. Early in the season Vernon mentioned the importance of Christianity in his life and that he hoped to minister to others in the corps. Later, when asked about opportunities to do so, he said, "I was able to accomplish some of that…I made connections with people that, um, I wasn't expecting. So, I was happy I could do that…Yeah, I'd say I succeeded in that goal." He also expressed how the corps was a "good environment" for doing so, meaning it created an atmosphere in which members could be open and share with each other on a deeper level. Finally, Brandon had a competitive goal for the organization to qualify for the DCI finals competition, which requires placing in the top 12 at the last set of competitions of the season. Although the corps did not meet Brandon's expectations, his mindset toward competition changed as the season progressed. Afterward, he said,

> When we sort of realized that wasn't going to happen, we just focused on performing it and showing up…So we doubled down and just like, get the audience on their feet and make the judges regret it. And I think that's a really cool way to think, honestly.

This new mental approach to competition and the other rewards of performing in drum corps demonstrated Brandon's maturation and personal growth over the season. Although his initial

goal for the corps was not achieved, he developed a new mindset to make the most of the situation.

Psychological Needs and Well-Being

To explore participants' experiences of each basic psychological need (autonomy, competence, and relatedness), the postseason interview transcripts were analyzed using phenomenological methods adapted from Butler-Kisber (2018). This method of horizontalization involved repeatedly reading the transcripts, extracting significant statements regarding each phenomenon, formulating meaning based on those statements, clustering formulated meanings into themes, and then writing an exhaustive description that "reflects the participants' ideas and feelings about each theme" (Butler-Kisber, 2018, p. 64). In the following sections, the exhaustive description for each phenomenon is presented first, followed by a discussion of the evidence used to craft that description. In addition to the basic psychological needs, the phenomenon of aloneness/loneliness was also explored as a result of rich data found in the interview transcripts.

Autonomy

Exhaustive Description

Drum corps members find autonomy in an activity that is structured to squash it. Members have little choice over their daily schedules and routines, but generally feel treated as adults as they organize personal spaces and decide how to spend their limited free time. Personal expression in performance is minimal as show designers and staff members create and mold the show. However, members stretch beyond feeling like a pawn by working *with* staff members to make the most of individualized moments, and by committing to make their personal performance the best it can be. Members recognize that while they may be required to physically be in a rehearsal or performance, they control their own mental and emotional energies; "There is always a choice."

For the most part, drum corps members feel comfortable being themselves around their peers. There is some discomfort at the beginning of the season that generally dissipates as members get to know one another and form new friend groups. Some social pressures to "fit in" may keep some members from truly feeling comfortable being themselves, but even those members feel comfortable most of the summer. Rest and relaxation days (i.e., free days) break

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up the monotony of tour and offer opportunities for autonomy as members are free to do as they please. Even on R&R days, however, some members have little choice as they acquiesce to friend group decisions about how to spend their time.

When asked to describe an average day of drum corps, participants mostly recounted the same, uneventful day, consisting of breakfast, rehearsal, lunch, rehearsal, dinner, rehearsal (or maybe a performance), shower, and then falling asleep on a gym floor or tour bus, only to get up and do it all over again the next day. Every morning a detailed schedule is announced by the drum major and members are expected to be exactly where they are told, when they are told to be there. Instructional staff members plan rehearsals down to the minute, designating time for performance repetitions, staff feedback, and even water and bathroom breaks. Members spend the season perfecting music, drill, and choreography written by professional designers, striving to be as consistent and uniform with their peers as possible. Vernon expressed this well when he said, "…towards the middle of the season I got this sense that drum corps is not as much everyone's individual performance, as it is like, everyone's part of the piece that is the show designers' idea for a show." One would think that such a structured environment would squelch any consideration of member autonomy, but as discovered in this study, members find ways to experience autonomy and express themselves through the season.

Members feel the most autonomous outside of rehearsal when expectations are less structured. According to Vernon, "They [the staff] really treat you like an adult, day to day. They don't say you have to make your bed and stuff…It's when you don't have rehearsal going on, you can be your own person." Zane similarly described rest and relaxation days as "designated free time, and…up to you what you wanted to do with that free time." After performances, members often have opportunities to visit with members of other drum corps or friends and

family that attended the show, walk to a local fast-food restaurant, go into the stadium and watch other corps perform, or sit alone and catch up with text messages and social media. Despite the monotonous structure of the day, members find time to do their own thing.

Even in rehearsals, when every minute is planned and members are focused on breathing life into someone else's show design, members find autonomy. For example, Brandon discussed moments in the show when individual choreography was not defined by a staff member and was instead left up to the performer's interpretation. He said, "It's kind of up to you. You define it. You can sort of work with the people who are teaching you to make the show better." Likewise, Vernon identified moments in the show during which he could "show his personal performance," and then each time those moments arrived in rehearsal or performance, he would do as much as he could to show off what he could do. The most striking expression of autonomy came as each member elaborated on their mental approach to rehearsal. Although members are expected to be physically present, several expressed how easy it can be to "check out," or "go through the motions." But instead, they described the choices they made to engage mentally and put forth the effort required to continue improving and push the ensemble forward. Levi said, "The attitude I chose to have, and how much work I decided to put in…I think that was probably the biggest thing where I had the most agency this summer." Likewise, Stewart said, "Everything we did, we got to choose to do it. I felt like the staff was giving us that pressure to improve, but I never really felt like they were forcing us to do that." Stewart also described how a big motivator for him daily was choosing something new to improve on each day, striving to move himself and the organization forward.

There are occasions during which social pressures prevent members from being completely comfortable acting as themselves. Shawn expressed that "There were definitely times

where I felt like I was kind of trying to fit in, maybe as someone I necessarily wasn't." This is particularly true at the beginning of the season, when members are still feeling out the social space and developing friend groups. Brandon said, "The first week-and-a-half or so of spring training, I was just sort of quiet. And as the season went on, I got to be more of myself…being more comfortable with being around everyone all the time." Likewise, Levi described a sort of personal evolution. He said, "At first I felt like I have to do this, this, and this, and I'd be fine. And I kind of realized that near the end, I didn't really have to. The social norms were just…there, but not really." Stewart's views on social pressures and personal enactment summed up the phenomenon well:

> Most of the time where I didn't really feel like myself was at the beginning whenever I wasn't very familiar with the staff or the other people I was with. And so, I just kinda slowly started to break down those walls and started to just become more of my genuine self…I started noticing that people were different than they initially were. Well, most people were because they just weren't familiar with everyone. I feel that's kinda in any situation where you have a group of 150 people, just thrown together that don't know each other…Initially it's a little intimidating, but then as it goes on, you realize that this is a fantastic opportunity to just be yourself.

When asked "To what degree would you say you were able to make choices for yourself this summer?" and "What percentage of the time this summer have you felt like you were yourself, and didn't have to pretend to be somebody different, for whatever reason?" the participants answered with numbers between 70-99% of the time. Despite the strict demands on members' time and social pressures to fit it, their drum corps experience largely met their basic psychological need of autonomy.

Competence

Exhaustive Description

Drum corps members' sense of competence evolves over the course of a season. In the beginning, some may doubt their place in the ensemble, or if they are "good enough" for what is coming. However, joining a drum corps in the first place requires a leap of faith in oneself that can spark new feelings of competence. A member's confidence grows as they notice their own improvement, overcome challenges, and prove themselves and others wrong about perceived limitations. Feelings of competence can vary based on different skillsets, or broadly from day to day depending on circumstances. However, by the end of the season, most drum corps members feel competent in their abilities to perform their shows well. Some may even strive beyond competence for perfection. This new confidence bleeds into other aspects of members' lives after the season is completed, positively affecting their futures beyond drum corps.

Members' competence during the season is largely impacted by their peers and teaching staff, and to a smaller degree by the fans and judging community. Members build each other up through encouragement and compliments, which tend to have lasting effects on each other's sense of self-worth. Occasional sarcastic or derogatory remarks in rehearsal result in equally powerful negative effects that can put others in a dark headspace lasting anywhere from a few minutes to a few days. Members appreciate staff corrections and how they contribute to the development of personal and group performance. They notice how the staff not only focuses on performance, but also recognizes members' efforts and growth. Each show results in a mixed set of influences. Members generally receive recognition from audiences positively, while focusing too intently on negative aspects of scores and competitive placement.

Members often consider how others think about them, and project those views on themselves. For example, members who believe the staff sees them as positive contributors and capable performers are also likely to see themselves as competent. Members that describe their peers as having negative perceptions of them also offer lower ratings when characterizing their own competencies. This is important to consider, as members place a lot of value in not letting their peers down in performance.

Brandon shared an anecdote about an experience he had at one of the winter camps leading up to the season. He said, "I was at a camp, and one of the staff members told me that my feet were out of time, and kept correcting me. And I took it really personally. And I was like, 'Am I good enough?'" Vernon and Levi similarly expressed pre-season doubts about their abilities to perform everything that would be asked of them. However, as the season progressed, these doubts were quelled by cumulative experiences and influences that built up each member's

sense of competence. For example, about halfway through the season Brandon noticed how much stronger he had become, and how he no longer found it challenging to hold his euphonium in playing position for extended amounts of time. Zane described how his effort level was high from the beginning, and toward the end of the season his execution level had gotten to par with his effort. For Stewart, he picked up on gradual improvements in his music-making. He said "I noticed, throughout the season went by, musically, I started to improve a lot…My embouchure got fixed a lot better. I learned how to use my air more efficiently…that was something I noticed in the last few weeks." Others spoke more generally about their improvements, like Vernon, who described "knowing every day how much progress you can make," and how that "really does a lot for confidence."

Competence development is not always linear, however. One participant mentioned how his mental and emotional states affected him. He said,

> Sometimes I would be feeling really good about myself, and I would do really well on those reps. And then there would be a few times where I basically felt like what I did didn't really matter…And I was really tired and I didn't want to do anything, and my performance level dropped…so I didn't do as well as I should have.

Another recognized that his playing had improved to a degree much higher than his marching, and this influenced his overall perception of his abilities as a performer. The development of competence for members is not consistent from day to day or across skillsets. Nor is it uniform from person to person. By the end of the season, however, each participant largely felt that they were able to successfully perform all of the tasks asked of them. For instance, Vernon said, "I definitely felt like I was excelling at a lot of it. I would think my peers would think I'm solid. You know, he puts some work in, and he gets it done." According to Brandon, he could

"definitely perform everything the way it was supposed to be," while Zane humbly described himself as a "pretty adequate performer."

Because the postseason interviews took place between two and four weeks after the completion of the season, participants had some time to reflect on their experiences before being interviewed. The semi-structured nature of the interview allowed conversation to meander a bit from the protocol, and two participants wound up sharing some of their reflections about the effects of participating in drum corps on their post-drum corps selves. Vernon described having a "different sort of confidence going into everyday individual things, but also big things." He had auditioned for a choir at his college at the start of the semester and realized a different carriage about himself, and attributed his new self-confidence to his drum corps experiences. Similarly, Levi described overcoming the intense challenges of the summer and developing a new mindset of "If I can endure all of this, then I can probably take on any other challenges that comes in my way." In these ways, the effects of drum corps participation on members' competence lasted beyond the end of the season.

The biggest influences on member competence during the season came from the people with which they spent the most time: peers and staff. Being one of the youngest members of the corps, Levi described how two student-leaders in the group befriended and guided him through the summer. They helped encourage him when he was having a bad day, and acknowledged his hard work and improvement. When this would happen, Levi said that it "made me feel better about myself…and then the rest of the day I would think about that and it kind of boosted my confidence." Brandon, another young member of the corps, shared a conversation he had with one of the oldest members. Brandon approached the veteran member, concerned that he was not contributing as much as he could to the group, to which the veteran replied with strong words of

encouragement that boosted Brandon's sense of competence. It must be noted, however, that peers can just as easily negatively affect each other. For example, Zane recounted making a mistake in rehearsal and proclaiming a self-deprecating statement to acknowledge the error to those around him. At that point another member said, "Well, you tick, like, every other rep." In drum corps lingo, the term "tick" is used to describe a mistake and comes from an antiquated evaluation system in which judges counted mistakes and marked "ticks" on performance evaluation sheets. Zane shared, "When he said that, it kind of got to me…stuff like that just kind of brought me down for a while. It took me some time to get out of that head space."

When it came to what their peers thought about them, participants fell into three categories. They felt that peers saw them as fully competent, not fully competent, or they were unsure of, or did not care what their peers thought. One participant said, "I feel like as a performer, most members appreciated and knew I was just doing my job." Another said, "I may miss my dots, and people I marched next to may ask 'Can he get his stuff together, or something?'" Less concerned participants said, "Who knows what other people think?" and "I don't really know…I haven't really heard anyone say anything about me." A correlation appeared between how these participants believed others perceived their competence and their own perceptions. The same correlation appeared with beliefs about staff members' perceptions.

Brandon "loved" receiving individual corrections from the staff and acknowledged that "they just want to make you better." Zane said, "both visually and musically the staff enabled me to perform everything the way that it should be." Levi described his relationship with one staff member in particular who "would always come to me and correct me, and he gave me all this advice. He kind of compared it to other things to help me learn it. And that helped me a lot." In describing interactions with the staff, participants noted that they not only recognized

competence in performance, but also effort levels and improvement, which was appreciated. Stewart mentioned that "the staff knew I was trying to improve as much as possible as a performer, and so I feel like that was appreciated." Shawn described his receptiveness to staff feedback and how they were grateful that he was "teachable."

Less impactful on participant competence, but still notable, were influences from fans and judges. Some of this influence was negative, as it was with Shawn, who described some early-season woes after reading negative fan reviews on internet forums. On the other hand, Vernon recounted the elation of performing for large audiences and receiving multiple standing ovations during each performance, which positively affected his sense of competence. Zane mentioned that he and some other members of the corps had moments of getting down on themselves because of judge's scores and placements. For Shawn, they were one of his biggest demotivators. He said,

> Comparing how I felt we were improving to how other people felt, it made me not think that we were improving as much as we really were. By having those scores, it started to make me feel like the work I was doing didn't matter.

Although fans' and judges' opinions of the group's performance impacted members' competence, it was not to the same degree of the impact from peer and staff interactions described earlier in this section.

Relatedness

Exhaustive Description

Members form strong, deep bonds with peers over the season. These friendships consist of confiding in and looking out for one another, building one another up and wishing for their success, and committing to not let one another down. Most members feel like they "fit in," and feel comfortable joking around and being themselves within the group. The activity

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creates an environment that is conducive to developing strong friendships. Its immersive nature, in which members are around each other 24/7, forces people closer together.

Bonds form over the three-month-long affair as members experience a sense of shared goals and like-mindedness and live through the same trials and tribulations. This is particularly felt within instrument-specific sections, as they spend the most time together in and out of rehearsal. However, feelings of connectedness extend broadly to everyone in the organization, even if only on a "base level." However, things are not always hunky-dory. Sometimes relationships sour or an individual's bad mood leads to put downs in rehearsal. Disagreements happen, and personality conflicts mean that not everybody gets along at all times. For some, it is possible to finish the season without feeling those strong bonds to peers and the organization.

Relationships formed during the season contribute to the overall drum corps experience and bleed into members' future lives. As members leave tour they commit to friendships for the long haul, keeping in touch as weeks and months pass. The relationships formed during drum corps help some members fill a void left by negative relationships from past experiences. For others, these friendships are motivating factors for returning to march in future seasons. Beyond their peers, members also develop relationships with staff members, particularly those that are honest and open in their teaching, as well as with the organization and its traditions and ideals.

Participants overwhelmingly described forming positive and enduring relationships with peers during the season. Levi said that he developed "really deep connections" on a "personal level" with two other members, while Brandon detailed some "really good friendships…but kind of on a deeper level." Zane characterized them as "deep loving friendships," and said, "There's several people that I feel like I've known for a very long time. I feel very strongly towards them, like they're my brothers. I have made significantly more very deep relationships than I have in real life." Stewart shared a similar sentiment when he said, "I feel like I kind of have a closer bond compared to some of my other friend groups." These relationships manifest in many ways. For example, members confide in one another. Zane said that when he needed to share or have someone empathize with him, nine out of ten times someone was there for him. Members keep a look out for each other. Levi described how another member in his section helped him "get back on his feet" after going through a tough time. Members build each other up and cheer for their

peers' success. Brandon expressed how "there were people around who are there to support me…like no matter what happens, they're gonna push you to be better." Finally, members dedicate themselves to not letting each other down, in and out of performance. Vernon said, "That pushed me through the harder things I had to do, was being able to do that for each other."

Participants felt like they "fit in" with their peers and in the organization. Stewart said, "I felt like the [corps] did a great job of including everyone and having that brotherhood. And so I really felt like I fit in." Likewise, Vernon expressed, "For the most part I definitely felt like these were a group of people that were a lot like me." Part of the formula for creating these relationships is the lengthy and immersive nature of the activity. Seeing each other every day for more than 80 consecutive days will force you closer together. Shawn comically mentioned growing close as a result of being "crammed in a bus like sardines for three months." Another part is the sense of common goals and like-minded approaches to improvement. Brandon said, "Even if we were on each other's toes just a little bit, we all want the same things," and Zane said, "I feel like a lot of us were kind of on the same wavelength, because we all have the same goals for the season." They also experience the same difficult challenges together, which contributes to the overall sense of team and unity.

The relationships do not happen instantaneously at the beginning of the season, but rather mature as the summer progresses. As mentioned earlier in the autonomy discussion, members may not feel completely free to be themselves at the beginning of the season. According to Brandon, the relationship building first requires getting more comfortable being around everyone and getting into the routine of the activity. Shawn shared that some relationships within the corps actually "started hostile, and then eventually got less so," and that his opinions about some individuals changed as he got to know them. Participants felt a sense of relatedness with

everyone in the organization. Vernon described feeling "not just acquaintance, but friendliness with everyone in the corps," which he had not anticipated entering the season. He went on to say:

> I felt like I was a friend of theirs. Being on the same field as them rehearsing I think was part of that. And then all it would take was a small conversation to get that small level of friendship…It's a unique bond, being able to perform in the same show with somebody…and that creates a bond between everyone, I think.

Relationships form particularly strong, however, between members of the same performing section. Being close to those members in drill formations and spending large amounts of time together in instrument-specific rehearsals create plenty of opportunities for bonding.

Just because members develop loving relationships with their peers does not mean that the activity is without familial spats or disagreements. One participant described two other members of his section that always seemed negative toward him. He said, "They would give me these looks and stuff, and basically talk down about me whenever I said something…Whenever they said stuff to me, it kind of seemed like they were personally attacking me." Another participant shared that "there were times when there was a lot of dissonance and everybody was kind of disagreeing. But I would say that those moments were pretty few and far between." A third participant discussed avoiding interactions with individuals because they tended to be annoying. When asked about relationships from the season, one participant mentioned that he was not missing his friends and had not experienced the "post-tour depression" that is sometimes talked about in drum corps circles. He attributed it to "maybe just because I've been with them for so long," insinuating that he was ready for a break from the socially immersive experience.

Aside from that one case, participants largely anticipated committing to these relationships for a long time and seeking out opportunities to continue developing friendships

and make more memories together. Zane and Shawn shared details of late-night group chat threads that had continued for weeks after the season, as well text messages and phone calls with close friends. Stewart said, “I know that those friends that I made this season, I can always count on them if I ever need them or anything.” For Zane, the relationships he formed were guiding his decision regarding future participation in drum corps. He said, “That’s a big reason that I’m coming back. I’m coming back to make memories with my friends.” Stewart likewise said, “I definitely know I want to come back to [corps] because I had such a great time and because the people are great.”

Lastly, participants felt relatedness beyond their peers, to include the organization more broadly, as well as some of the staff members. For Stewart, the values and traditions of the organization, developed over its many decades of service to its members and the community, made him feel a strong connection to it. He said, “I feel like I started to become more attached to the organization and what it stands for…Tradition is a very important thing in it.” One staff member in particular was mentioned positively by several participants as one that they connected with. He was appreciated for his candor and heartfelt efforts to improve the members in both their performance and humanity. Stewart, again, summed up this staff member’s aura well when he said,

> He would not only help us with reps and stuff, but sometimes he just had kind of those, heart to heart moments where he would just talk to us and explain why he was doing the things he was. And having those little moments, it really helped to let you think and reflect that all of this is happening for a reason, rather than thinking that they are just working us because they can.

Thanks to his ability to connect and relate with members, this instructor was able to ease the minds of his students and guide them successfully through the season.

Aloneness and Loneliness

Exhaustive Description

While not universally done, many members choose to have moments of aloneness. There might be feelings of guilt or shame in pushing others aside, but most do not feel that alone time is a bad thing, choosing purposely to "shut off" others in order to have a moment to oneself. This could happen in rehearsal, despite all the group activity, by figuratively cocooning and not speaking to or acknowledging others. It could also happen on the bus, in the gym, or during meals by self-isolating.

Loneliness manifests itself differently for each person. It can be sparked early in the season when members first leave home and are surrounded by people that they do not know yet. It can come about when family members visit on tour and then leave, or seemingly randomly when standing in the lunch line with other members one is less friendly with. The length of loneliness also varies from person to person. For some, it lasts only seconds, while for others, it can last days. Finally, some members rarely or never feel alone on tour.

Most members express that the mere proximity of people, 24/7, makes it easy to not be alone if it is not desired. Having friends in the immediate proximity during rehearsals, on the bus, during meals, after shows, etc., allows for instant human interaction if it is desired. It is generally seen that the group creates a strong sense of community and support for anyone who needs it.

I have selected two words with which to speak about this phenomenon. Aloneness is typically a neutral term used to describe a state of isolation or separation from others. Loneliness, on the other hand, carries a negative connotation of sad and depressed feelings often associated with being alone. Participants experienced both aloneness and loneliness during the season.

In an activity that surrounds you with people twenty-four/seven for three months, members occasionally need a break for some alone time. Zane said, "There was times where I was willingly not talking to people." For Shawn, these moments happened particularly during meals, when he would "go through the lunch line and go and sit and be alone for a bit." Stewart expressed that "you kind of just want to have those moments when you're by yourself," and

stated that these moments were not “downers,” but opportunities to reflect and be with his own thoughts. He said, “I didn’t really mind it most of the time.”

Contrary to the elective moments of aloneness were moments of loneliness. Loneliness was not a common phenomenon; participants experienced it “rarely,” “once,” or “3% of the time.” For one participant, he would feel lonely for a couple of days at a time. For another, it usually only lasted a few seconds before he noticed his feelings and would strike up a conversation with someone nearby. These feelings were sparked by different events for each person, but were particularly challenging at the beginning of the season and immediately after visiting with family members on tour. Fortunately for these members, they felt that their peers created a positive support network if needed. According to Brandon, there were people around who were there to support him and offer consistency, which was something he recognized he needed. Shawn described the “really good sense of community” that allowed him to reach out.

Affective Associations with Drum Corps Participation

Table 3 reports the mean, standard deviation, minimum, and maximum of participants’ ratings of nine affective adjectives (four positive and five negative) used in past research to measure effects on well-being. Because this measure was used in a descriptive manner (not seeking to explain causation), the results should be interpreted as participants’ feelings of well-being associated with their drum corps experiences, and not necessarily a result of those experiences. Participants rated each adjective on a scale from one to 10 as to whether the word described their experiences as a whole for the season. A rating of one was a poor match while a rating of 10 was a perfect match.

Because of the small sample size, I will avoid reading too much into this quantitative data. However, a few trends are worth pointing out. It appears participants mostly associated

Table 3

Agreement with Adjectives as Descriptors of Drum Corps Experiences

Positive Adjectives	M	SD	Min	Max
Joyful	7.8	1.2	6	9
Happy	8.2	1.6	5	9
Pleasing	8.8	1.8	6	10
Fun	9.2	1.0	8	10
Negative Adjectives				
Depressing	1.2	1.2	1	3
Worrisome/Anxious	4.3	1.7	2	7
Frustrating	6.0	1.9	4	8
Angering	2.3	1.2	1	4
Unhappy	1.8	1.2	1	4

positive feelings with their drum corps experiences. In general, the positive adjectives received higher ratings while the negative adjectives rated lower. Of note are the two negative adjectives that received higher ratings than the others: worrisome/anxious and frustrating. Although participants' experiences were largely positive during the season, some worry and frustration from various sources may have detracted from their overall well-being. Future researchers may wish to investigate the sources of this worry and frustration. The low amount of variability in this data may suggest that participants had somewhat similar experiences.

Summary

This chapter detailed the results of four analyses, each of which corresponded with a respective research question related to motivation in drum corps. First, an inductive thematic

analysis of preseason interviews revealed that participants sought to develop personally, create meaningful relationships with peers and the organization, and experience unique aspects of the drum corps activity. Next, a deductive thematic analysis of the same data set utilizing codes based on two mini-theories of self-determination theory revealed participants' motivations to be highly autonomous and aligned with the basic psychological needs outlined in SDT. Completing two analyses of the same data, supported by five rationales, allowed for a deeper understanding of participants' experiences and meaning-making. To answer the third research question, participants' statements from postseason interviews regarding goal achievement were directly compared with their initial statements in the preseason interviews. It was found that participants' experiences largely fulfilled their goals and aspirations for the season. Finally, a phenomenological horizontalization of significant statements in the postseason interviews, along with some descriptive statistics, showed that participants' basic psychological needs were met for the most part, and their experiences may have positively contributed to their well-being.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

Discussion

The purpose of this study was to explore drum corps members' motivations for marching and whether their experiences satisfied expectations. My research questions focused on motivations to march, whether those motivations could be explained with self-determination theory, the attainment of members' goals, and whether participation in a world class drum corps fulfilled members' basic psychological needs and contributed to their well-being. Past research that has utilized self-determination theory to investigate motivation in music education has shown associations between autonomous motivation (i.e., identified, integrated, and intrinsic motivation), basic psychological needs fulfillment (autonomy, competence, and relatedness), and music participation and retention. An objective of this study was to examine the member experience as it relates to motivation, and consider what role that experience may play in member recruitment and retention.

Participants in this study included eight first-year members of an all-male world class drum and bugle corps based out of a midwestern U.S. city. Interviews were conducted with each participant during the second week of a season in May, and follow-up interviews were conducted two-to-four weeks after the season with six of the participants. In applying methodological pluralism and analytic inspiration, four separate analysis methods were used to explore the data and reach conclusions. This chapter includes (a) a discussion of the findings for each research

question, (b) implications for drum corps, (c) implications for qualitative research methodology in music education, and (d) limitations of the study and suggestions for future research.

Research Question 1: Motivations to March

My first research question was "What motivating factors lead members to participate in a world class drum and bugle corps?" In a note to parents of prospective members, Drum Corps International stated that "Every student has personal reasons for wanting to be part of a Drum Corps International group…to become a better performer…to be with friends…as a key rung in their climb to be professional performers or arts educators" (Drum Corps International, 2015a, para. 1). These statements pretty accurately represent much of the motivation described by participants in this study, which formed into three themes: personal growth, extrapersonal links, and the drum corps experience. These themes align with much of the literature on the perceived benefits of participation in other ensembles in the marching arts. For example, developing personal skills was the most cited reason to march in this analysis. Cumberledge (2017) highlighted such skills in his literature review for collegiate marching band (e.g., responsibility, leadership, decision-making, cooperation, mental discipline), and Adderley (2009) noted developments in members' leadership and problem-solving skills, as well as changes in levels of maturity in high school marching band. Richards (2012) went so far as to say that "extramusical benefits may be *the most* important aspects of the marching band experience" (p. 52). Performance/musical skills (Carver, 2019; Kelly, 2019; Richards, 2012), physical development (Cumberledge, 2017; Levy et al., 2013), and professional development (Richards, 2012) were other subthemes under personal growth that also appear in the literature.

Participants in this study hoped to meet new people and establish strong friendships that would last a lifetime. They also desired to connect to the organization and feel like a part of

something larger than themselves. Opportunities for social experiences appeared in Cumberledge's (2017) literature review. Varner (2017) found a majority of students for whom band acted as an important social group, while Dagaz (2010) underscored the sense of family in the high school bands she investigated. Heath (2017) highlighted the importance of social connections in band participation, but also the pride that individuals feel in being connected to their school by wearing the marching band uniform and being a part of game day activities. In personal growth and extrapersonal links, the motivations of participants in this study mirrored those of members in high school and collegiate marching bands. However, there are certain aspects of the drum corps activity that make it unique.

Some components of the drum corps experience can be emulated in other marching arts ensembles, as demonstrated by Heath's (2017) finding that performing for large crowds was a factor in college marching band retention. Other components, however, are distinctive to drum corps in the marching arts. First, the immersive nature of the activity requires a substantial time commitment of 80+ consecutive summer days. This immersion was sought out by participants for different reasons. One was excited about the opportunity to focus exclusively on personal growth without the distractions of the outside world. For another, the summer tour provided an opportunity to get away from some toxic issues in his life at home. Second, the training and touring model gives members the opportunity to perform 30+ times each season, which is considerably more performances than high school and collegiate bands. Finally, the level of performance—the "National Basketball Association of the marching arts" or "the next level," as two participants put it—draws many members to the activity. The expected level of excellence, enveloped in competition and followed by fans around the world, is an exciting prospect for young performers. One thing Drum Corps International got right in its note to parents is that

members' reasons to march are very personal. Each participant in this study had a unique set of motivations for auditioning and joining the corps, resulting from personal life experiences and short- and long-term goals and aspirations.

Research Question 2: Applicability of Self-Determination Theory

The second research question was "Is self-determination theory an appropriate framework for explaining motivating factors that lead members to participate in a world class drum and bugle corps?" I wanted to know if viewing the data through the lenses of two mini-theories of SDT (organismic integration theory and basic psychological needs theory) could deepen understanding of members' motivations and help explain the phenomenon. Applying these two mini-theories allowed me to contemplate intrinsic and extrinsic motivators, underlying desires to fulfill basic psychological needs, and the confluence of those ideas.

Regarding autonomy, each participant in this study expressed that they acted of their own volition when deciding to march. Although Ryan and Deci (2017) would label these decisions as autonomous, they might alternatively say that these were decisions accompanied by an *internal perceived locus of causality* (I-PLOC). I-PLOC comes from the work of Richard de Charms (1968) and describes when individuals see themselves as the origin of action, as opposed to some external force. Ryan and Deci use the terms autonomy and I-PLOC interchangeably when describing a regulation that is either intrinsic or well-integrated. Past research regarding PLOC in music education has primarily focused on how students attribute successes and failures to internal and external forces in different combinations (West, 2013). Seemingly rare in the literature are investigations of students' perceived loci of causality when deciding to begin and continue participation in music ensembles, and how those perceptions might affect motivation and learning. In SDT, autonomy support facilitates each of the basic psychological needs (Ryan

& Deci, 2017). If individuals perceive that their environment is controlling, they are unlikely to experience psychological needs satisfaction. Given the importance of autonomous decision making, future research in elective music recruitment should focus on autonomous versus controlling environments, and students' perceptions of those environments, which may influence decisions making.

Not only did participants identify as the source of motivation for marching (I-PLOC), but the analysis of interview responses also bore out a strong overall theme of relative autonomy, meaning that participants' motivations were largely self-determined on the organismic integration continuum. After placing participants' motivations along the continuum, it became clear that codes related to autonomous regulators (intrinsic and identified/integrated) far outnumbered those related to controlled regulators (introjected and extrinsic). Those codes also exhibited greater depth and quality; participants generally spent more time elaborating on autonomous regulators. These findings align with much of the past research on motivation to participate in elective music-making. For example, autonomous motivation (identified, integrated, and intrinsic) has been associated with increased practice time and quality in adolescents and college students (Comeau et al., 2019; Evans & Bonneville-Roussy, 2016; Schatt, 2018), as well as with students' intentions to continue participation in elective music ensembles (Evans & Liu, 2019; Freer & Evans, 2018; Legutki, 2010).

Desires to fulfill all three basic psychological needs appeared prominently in the data. In addition to perceiving and exhibiting autonomous motivation, participants sought deep and lasting relationships with peers and the organization, as well as opportunities to develop competence in both performance and personal skills. Evans (2015) described self-determination theory as an advantageous framework for music education researchers because of its

considerable breadth, its applicability to examinations of persistence and dropout, its emphasis on quality of motivation as well as quantity, and the wealth of SDT research in other domains that can be translated to inform research in music settings. His conceptual overview demonstrated "empirical support that SDT may be an effective framework with which to view motivation in music learning" (p. 78). In this study, mini-theories from SDT aided in understanding members' motivation to march in drum and bugle corps.

Research Question 3: Goals and Aspirations

The third research question asked, "Do members perceive that their drum corps experiences helped them attain their goals and aspirations for the season?" Nearly all the participants' stated goals were fulfilled. They saw growth in personal skills such as patience, confidence, and determination. Their performance skills developed in both playing and marching, and they described getting physically stronger and being in the best shape of their lives. Participants developed deep relationships with their peers and the organization that they hoped will last a lifetime. They were able to contribute to the ensemble and reap the rewards of their hard work while performing for thousands of audience members across the country. Two members achieved uniquely personalized goals related to mental health and personal ministry. On the contrary, at least two members had goals that they only partially achieved. For one, he did not quite reach a level of confidence that would allow him to be completely comfortable being himself in public. For another, a few regrets related to his growth as a performer lingered over him after the season.

According to SDT, the fulfillment of intrinsic goals positively contributes to individuals' motivation and well-being, and the more an individual prioritizes intrinsic goals over extrinsic goals, the greater the contributions (Ryan & Deci, 2017). With just one exception (performing

for large crowds; introjected regulation), participants' goals for the season fell into the identified/integrated and intrinsic categories, meaning that fulfilling those goals positively contributed to participants' well-being. A few scholars have written about the intersection of goals and self-determination theory in music education. For example, Hatfield (2017) proposed a combination of self-determination theory and goal setting theory to improve instrumental practice and music teaching. Renwick and Reeve (2018) suggested encouraging students to set and pursue their own goals in music classrooms to support their sense of autonomy, while Tucker (2020) recommended a focus on students' mastery goal orientations and intrinsic motivations to support overall motivation. Further research is needed to investigate goal setting, goal achievement, and contributions to students' well-being in the marching arts.

Research Question 4: Basic Psychological Needs and Well-Being

Research question four was "Does participating in a world class drum corps impact members' well-being or ill-being by supporting or thwarting their basic psychological needs?" After performing a phenomenological horizontalization (Butler-Kisber, 2018) of significant statements in the postseason interview transcripts, I crafted exhaustive descriptions to chronicle how participants experienced autonomy, competence, and relatedness through the season. Despite the fact that members' day-to-day activities are strictly scheduled in drum corps, participants still managed to find opportunities to make decisions during free time and in their mental approach to rehearsal. Personal reflection, along with feedback from peers, staff members, and audiences contributed positively to a growing sense of competence for each participant, although the group's competitive placement and occasional put-downs in rehearsal had some negative effects. Even though participants experienced bouts of loneliness early in the

season and some conflicts with peers, they mostly experienced meaningful connections with others during the season.

In SDT, support for basic psychological needs is said to promote well-being (Ryan & Deci, 2017). In this study, participants' ratings of positive and negative adjectives as descriptors of their drum corps experiences supported this notion. Participants mostly agreed that their experiences were fun, pleasing, happy, and joyful, and were not depressing, unhappy, or angering. They experienced a moderate degree of frustration and worry/anxiety, which may have contributed negatively to their well-being. Taken together, the phenomenological horizontalization and quantitative analysis demonstrate that participants largely had their psychological needs met and were able to thrive and fully function during their first-year drum corps experiences, with some minor exceptions along the way.

Implications for Drum Corps

Considering only one participant in this study prioritized competitive success as a motivator for joining drum corps, leaders in the activity may want to reconsider the balance of priorities between competitive success and the member experience. Despite the challenges this may present for an activity bred in competition, drum corps have a moral obligation to meet the needs of their most important constituents. In her study on instructional approaches in the marching arts, Rogers (2018) recommended that members and staff regularly re-evaluate goals throughout a season to ensure a "mutually beneficial curriculum" (p. 15). In addition to performance goals, staffs could do more to assist members in achieving other goals and aspirations as well. Participants in this study sought personal development, meaningful relationships, and experiences unique to the activity. By surveying members before a season and

periodically throughout, drum corps staffs may be able to tailor activities to provide the best possible experience for members.

Participants in this study largely expressed fulfillment of their psychological needs during the season. However, there were moments in which all three needs were thwarted, whether it was perceiving little control over one's individual performance, feeling incompetent because of negative peer feedback, or experiencing depression-like symptoms after being treated disrespectfully. To ensure that members' psychological needs are met and that drum corps experiences contribute to well-being, staffs may benefit from adopting recommended needs-supporting behaviors that have been outlined by Evans (2015) and Renwick and Reeve (2012). For example, autonomy-supportive teachers provide reasoning for activities as part of their instructions; when students understand the *why* behind a repetitive or challenging exercise, they are more likely to be able to relate that exercise to their own goals. Autonomy-supportive communication utilizes noncontrolling and informative language, focuses on student progress as opposed to achievement, and allows members to maintain ownership of their behavior and motivation. Staffs can also encourage creativity and individuality during select moments of a performance if appropriate. Participants in this study benefitted from an influential experienced peer who encouraged them to maintain a positive mental approach, regularly reminding them that "there's always a choice." Other groups may find it beneficial to encourage similar mindsets.

To improve competence support in drum corps, staffs should focus on growth and effort, and recognize when members achieve goals both big and small. Instruction should highlight areas of performance that need improvement without putting down members' talents or abilities. Members should be taught strategies for developing their own skills and performance, as well as tips for contextualizing and deprioritizing the opinions of judges' scores and fans' comments on

internet message boards. Participants in this study doubted their competence when peers directed derogatory comments at them. Rogers (2018) described negative perceptions of staff that brought bad moods and pessimistic attitudes to rehearsal. Staffs should focus on maintaining a rehearsal environment in which both staff-to-member and member-to-member interactions are positive and constructive. This may require periodic instruction on social civility and methods of interaction that build up rather than tear down.

The intrinsic experience of connectedness to others contributes to well-being and is so important to SDT that Ryan and Deci (2017) created a mini-theory dedicated to relationships and relatedness. Participants in this study expressed strong desires to develop meaningful relationships during the season, and for the most part they achieved those goals. The nature of the activity, which puts like-minded individuals in near-constant contact for an entire summer and forces them to work together toward a common cause, forges many indelible relationships. I would like to note here that the drum corps from which participants were selected dedicated a lot of time throughout the season to developing members personally and professionally. Weekly corps meetings outside of rehearsal often focused on personal growth and community building. Despite that, participants shared moments in which their need for relatedness was thwarted, primarily early in the season before friend groups had formed, and periodically when conflicts arose. Relatedness-supportive teaching promotes positive interactions between peers and bidirectional relationships between teachers and students. To help quell homesickness and feelings of loneliness, staffs should consider providing more opportunities at the beginning of a season that allow members to develop relationships sooner. Also, teaching interpersonal skills may help members more effectively work through conflicts as they arise during the season.

According to Yoo (2020), “When teachers support their students’ psychological needs… these fundamental needs become satisfied, influencing intrinsic motivation, positive educational outcomes, and persistence in music” (p. 15). The effects of psychological needs supports become cyclical. Needs fulfillment leads to greater intrinsic motivation, which leads to further perceived autonomy and other needs fulfillment, and the cycle continues. As Yoo and others have noted in music education (Freer & Evans, 2012; Legutki, 2010; Liu, 2016), the fulfillment of psychological needs leads to persistence in music participation. Drum corps administrative and educational staffs should consider members’ psychological needs and well-being as they contemplate member recruitment and retention.

Methodological Implications for Music Education Research

Approaching data reflexively with an open mind toward analytic inspiration afforded two major, intertwined benefits to this research: flexibility and greater understanding. It is important that qualitative researchers begin data collection with analysis methods in mind. These methods should be informed by prior knowledge, theoretical lenses, methodological frameworks, and anticipated data sources. However, researchers should have flexibility to select a better approach if predetermined methods are deemed unsuitable or a better method becomes apparent mid-study. Willfully adhering to predetermined methods when more suitable methods are available is like beginning a construction project, realizing you need a screwdriver, and using a hammer instead because that happens to be what you packed in the toolbox that morning. Grbich (2013) recommended searching through the metaphorical qualitative research toolbox for the most appropriate tool, and adapting several if the context called for it. In the present study, I did not limit myself to the deductive thematic analysis that was originally proposed, but instead

immersed myself in both sets of transcripts and reflected continuously on the research questions and potential analysis methods until I arrived at a "best" set of methods.

Yarbrough (2003) spoke to the benefits of utilizing multiple viewpoints in music education research, which includes better understanding of the phenomenon under study. By performing two analyses of the preseason interviews, I was able to view the data from more than one perspective. This approach to analysis has been developed over the last two decades, particularly by Sechelski and Onwuegbuzie (2019), who offered five rationales for applying multiple analyses to data. Because the inductive and deductive analyses played such a large role in answering my first two research questions, each was seen through to completion. The benefits gained from this dual analysis can be read in Chapter 4. I likewise examined the postseason interview transcripts from multiple perspectives. This process further immersed me in the data and helped me achieve a deeper understanding of participants' experiences. For example, in closely examining participants' sense of relatedness, I discovered social structures and power dynamics in the data between members and staff, as well as between first-year members and more veteran members. Although these themes were not prominent enough to warrant a full analysis or reporting in this manuscript, their discovery forced me to think more critically about relatedness and autonomy in drum corps. These themes could have been missed if I had stuck doggedly to my predetermined analysis methods. Not only did they inform the present study, but also planted seeds for potential future research examining social structures within the culture of drum corps, or member experiences of social structures and power dynamics.

Flexibly applying analysis methods proved valuable when I encountered a challenge in answering my third research question about the fulfillment of participants' goals and aspirations. My initial thought was to code the postseason interview transcripts for themes from the inductive

analysis used to answer research question one. However, such an analysis would be complicated by the fact that two participants did not participate in the postseason interviews, and this missing data could perhaps lead to faulty conclusions about the fulfillment of goals and aspirations expressed by all eight participants in the preseason. In seeking a solution to this conundrum, I explored found poetry (Butler-Kisber, 2018; Leavy, 2015) as a way of using participants' own words to describe their feelings toward goal achievement (see Appendix G for an example). Feeling unqualified to write good poetry based on quality standards in research (Faulkner, 2007), I decided not to pursue this form of analysis fully. However, the process of exploring the data for meaningful words and writing the poetry immersed me deeply in the transcripts and allowed yet another perspective on the data. Eventually this immersion in both sets of transcripts led to the direct comparison of goals stated in the preseason interviews with reflections on those goals in the postseason interviews. This method of analysis allowed for the use of participants' quotes, removing a level of interpretation, and creating transparency for the reader.

The application of pluralism in music education at the community level has the power to bring together scholars to overcome traditional paradigmatic borders and create a greater capacity for new knowledge. Accepted by individuals at the theoretical level, it can open the door for marginal voices to enter the conversation. Finally, methodological pluralism can create paths by which researchers are offered flexibility to select the best tools for a given context. I hope that the description of my own experiences with analytic inspiration in this study will act as an example for others seeking to break from strict protocols and achieve greater understanding in their research.

Limitations and Future Research

Limitations of a study illustrate potential flaws in its design and execution that could affect outcomes of the research. Researchers have educational and ethical obligations to share such limitations in the presentation of their studies (Ross & Zaidi, 2019). By describing perceived weaknesses of the present study, I hope to inform readers about potential gaps in the conclusions or places where bias may have influenced findings, as well as recommend areas for further investigation to continue building upon our understanding of motivation in drum corps.

Exclusionary Gaps

The sample population for this study came from a single mid-tier corps and included only white, male, first-year brass players. In qualitative research, "a single case or a small, nonrandom, purposeful sample is selected precisely because the researcher wishes to understand the particular in depth, not to find out what is generally true of the many" (Merriam & Tisdell, 2016, p. 254). Although generalization was not a desired outcome of this study, it was hoped that a more representative sample of the broader drum corps population could be used. Several U.S. regions were represented, but members of other ethnicities and genders were not. Members of other drum corps at more- or less-competitive levels, as well as members of different ethnic backgrounds, genders, experience levels, and areas of performance (e.g., percussion and color guard) may have contrasting motivations and experiences in the activity. In the spirit of pluralism, for future studies I recommend quantitative inquiries with large representative samples of the drum corps population that may lead to more generalizable results, as well as qualitative studies that might seek to better understand the motivations of members from underrepresented groups.

Data Collection

The sole form of data collection in this study was individual face-to-face interviews. As an optional part of the study, participants were given journals at the beginning of the season with several dated writing prompts about motivation. Participants were encouraged to share their thoughts about motivation as the season transpired. Data collected from these journals was intended to be used for triangulation and validity, but unfortunately not enough meaningful data was generated to contribute to the analysis. In qualitative interviews, there are numerous opportunities for mishaps. For example, as the data collection instrument, I brought my own fallibilities and biases in selecting questions, guiding the interview, asking follow-up questions, and potentially influencing participants' responses due to prior teacher-student relationships that may have created undesired power differentials. Data can also be invalidated by participants that misinterpret questions or give answers based on what they think the researcher wants to hear instead of being truthful (i.e., social desirability bias). While qualitative researchers respect and value individuals' personal experiences and meaning-making, we also must recognize that individual truths may not be fully or accurately captured via interviews alone. Future investigations of motivation in drum corps should include a variety of data sources, including but not limited to interviews with parents, high school band directors, and drum corps staff members, as well as observations, journals, or other documents.

Although participants were interviewed at two points in time (preseason and postseason), the design of this study is still considered cross-sectional because it focused on just one season. Participants may have expressed a desire to return to the corps for the following season, but to fully investigate if the fulfillment of basic psychological needs or the achievement of personal

goals and aspirations contributes to retention in drum corps, a longitudinal study following members over multiple seasons would be required.

Data Analysis

As a result of my philosophy toward methodological approaches, I spent considerable time exploring the data and experimenting with various methods of analysis. Performing more than one analysis on each data set allowed me to develop a deeper understanding of the data and select appropriate methods to answer each research question. However, there is no way to ensure that the "best" methods were selected, and that bias was completely eliminated from the analyses. My interpretations of the data should be viewed through the positionality statement from Chapter 1. Also, I do not believe that theoretical sufficiency (Marshall & Rossman, 2016) was achieved; I was still discovering new categories even as the eighth preseason interview was completed, and believe that the inclusion of more participants would have continued to enhance the data set. Although I had initially intended to recruit 12 participants, and would have liked to continue until I felt comfortable with theoretical sufficiency, time constraints limited the sample to eight.

Theoretical Myopia

In choosing to explore member motivation through the lens of self-determination theory, I selected not to apply other well-established theories of human motivation. For example, Bandura's (1977, 2001) social cognitive theory would be an appropriate lens because of the activity's immersive social environment. Wigfield and Eccles's (2000) expectancy-value theory of achievement motivation weighs how much individuals value an activity and how well they expect to perform at it. As part of value, the theory evaluates the negative influence of cost. Applying expectancy-value theory to member motivation and retention would allow researchers

to investigate influences such as the investments of time and money required to participate in drum corps. The selection of a theoretical lens influences nearly every aspect of a study, including the development of research questions, interview questions, and analytic methods, as well as the generation of findings. To again invoke the spirit of pluralism, if member motivation is to be examined from multiple viewpoints and more fully understood, it is crucial that future researchers investigate the phenomenon through additional theoretical lenses.

Conclusion

This study represents a first attempt at exploring motivation in North American drum and bugle corps from the members' perspectives. A few primary findings are worth highlighting. First, participants' motivations for marching were deeply personalized, a result of individuals' unique life experiences. However, those motivations could be categorized into three broad themes: personal growth, extrapersonal links, and the drum corps experience. The self-determination theory of motivation effectively explained participants' motivations by describing the importance of autonomous actions and the fulfillment of basic psychological needs. Second, for the most part, participation within this specific drum corps allowed participants to meet their goals and aspirations for the season, which contributed to participants' sense of competence. Finally, participants described a fulfillment of basic psychological needs, with a few minor exceptions, and contributions to their overall well-being.

The primary goal of this study was one of exploration, not of seeking causality. The question of member retention was not explicitly asked in the postseason interviews. However, several participants did speak of a desire to return to march in the same drum corps the following season, and others expressed that they would like to march in a drum corps but not necessarily this one. If past research linking autonomous motivation and basic needs fulfillment to retention

in elective music participation translates to the experiences of participants in this study, then it would be likely that their experiences related to motivation contributed to those desires. To that end, leaders in the drum corps community should consider examining members' motivations for marching before, during, and after a season to ensure that the organization's goals align with those of its members. Leaders should also consider adopting a teaching philosophy that includes psychological needs-supportive instructional techniques.

Further investigations are needed to assess the motivations of a broader sample of drum corps members that includes different genders, races, socio-economic backgrounds, competitive levels, and performance specialties. Espousing pluralism, I recommend both quantitative and qualitative studies, utilizing a variety of theoretical lenses to create the most complete picture of member motivation in drum and bugle corps. Leaders, teachers, and scholars of the activity play a crucial role in creating an environment conducive to member well-being, and a part of that action is placing a priority on member motivation.

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APPENDICES

Appendix A: List of Active DCI Drum and Bugle Corps

World Class Corps	
The Academy	Tempe, AZ
Blue Devils	Concord, CA
Blue Knights	Denver, CO
Blue Stars	La Crosse, WI
Bluecoats	Canton, OH
Boston Crusaders	Boston, MA
The Cadets	Allentown, PA
Carolina Crown	Fort Mill, SC
The Cavaliers	Rosemont, IL
Colts	Dubuque, IA
Crossmen	San Antonio, TX
Genesis	Austin, TX
Jersey Surf	Camden County, NJ
Madison Scouts	Madison, WI
Mandarins	Sacramento, CA
Music City	Nashville, TN
Pacific Crest	Diamond Bar, CA
Phantom Regiment	Rockford, IL
Santa Clara Vanguard	Santa Clara, CA

Seattle Cascades	Seattle, WA
Spirit of Atlanta	Atlanta, GA
Troopers	Casper, WY
Open Class Corps	
7th Regiment	New London, CT
The Battalion	Salt Lake City, UT
Blue Devils B	Concord, CA
Blue Devils C	Concord, CA
Carolina Gold	Greensboro, NC
Colt Cadets	Dubuque, IA
Columbians	Tri-Cities, WA
Gold	San Diego, CA
Golden Empire	Bakersfield, CA
Guardians	Houston, TX
Heat Wave	Tampa Bay, FL
Impulse	Buena Park, CA
Legends	Kalamazoo, MI
Les Stentors	Sherbrooke, QC
Louisiana Stars	Lafayette, LA
Phenom	Tempe, AZ
Raiders	Burlington, NJ
River City Rhythm	Anoka, MN
Shadow	Oregon, WI
Southwind	Mobile, AL
Spartans	Nashua, NH

Vanguard Cadets	Santa Clara, CA
Vessel	Long Beach, CA
Watchmen	Riverside, CA
International Corps	
Beeches Performance Ensemble	Birmingham, UK
Calgary Stampede Showband	Calgary, Canada
Kidsgrove Scouts	Kidsgrove, Staffordshire, UK

Appendix B: Interview 1 Protocol

1. Background:
    a. What instrument are you going to march this summer? How long have you played [instrument]? Tell me about how you started on [instrument].
    b. How did you get involved in the marching arts?
    c. Describe the happiest moment you have experienced in band/marching. (Tell me about the events that led up to that moment.)
    d. What have been some of the most rewarding aspects of your participation in band/marching?
    e. Was there ever a time that you took a break from the marching arts? (If yes) Describe what that was like.
2. Drum corps background:
    a. How did you learn about drum corps?
    b. When did you decide that you wanted to march?
        i. What led you to that decision?
        ii. What percentage of the decision to march was your own? I.E., How much input did you get from others (family, friends) when deciding whether or not to march?
        iii. How about when deciding what corps to march with?
    c. Tell me how you went about choosing a drum corps to audition for.
    d. Have you felt pressure to march from any outside sources?
    e. Thinking of drum corps broadly, what appeals to you about the activity?
    f. Was there anything particular about the [corps name] that drew you to them?
    g. What do you look forward to the most about this summer?

h. If, for circumstances beyond your control (nothing you did wrong), you were unable to march this summer, what do you think you would miss out on the most?

3. Relatedness:

   a. Tell me about your relationship with peers in groups you have marched with in the past.

   b. Do you feel a connection to people you perform with? (Describe how you perceive that connection?)

   c. Do you have friends that are marching with the [corps name] as well?

4. Goals and aspirations:

   a. Generally, what do you think are the benefits of marching in drum corps?

      i. Again, thinking generally, what do you think are the benefits of marching in the [corps name]?

   b. Do you have any long-term plans for your drum corps career (e.g., number of summers you'd like to march, etc.)?

   c. On August 11th (the day after finals), what needs to have happened for you to be able categorize the summer as a "success"?

   d. How will the August 11th version of [interviewee's name] be different from today's version of [interviewee's name]?

Appendix C: Interview 2 Protocol

Just so you aren't totally baffled, many of the questions are left broad on purpose, so that each person I interview can interpret them in their own way. Each person's experiences are different, and so I want each one of you to be able to go whatever route you want with your answers.

1. Experiences this summer:
    a. In just a few sentences, can you describe the most average day that you experienced this summer? Whatever "average" means to you. What did that day consist of, and how did that contribute to your motivation toward your goals for the summer?

    b. In just a few sentences, can you describe the most unique day that you experienced this summer? Whatever "unique" means to you. What did that day consist of, and how did that contribute to your motivation toward your goals for the summer?

    c. Who or what affected your motivation the most this summer in a positive way? How?

    d. Who or what affected your motivation the most this summer in a negative way? How?

2. Reflect on goals and aspirations from May:
    a. *Questions in this section varied for each participant and were based off responses to questions in the first interview.

3. Were needs met?
    a. [Autonomy] To what degree would you say you were able to make choices for yourself this summer?

    b. [Autonomy] Think about the hardest thing you had to do this summer. What motivated you to complete that task?

    c. [Autonomy] What percentage of the time this summer have you felt like you were yourself, and didn't have to pretend to be somebody different, for whatever reason?

    d. [Competence] Describe the level of which you were able to perform the tasks asked of you this summer.

    e. [Competence] How do you think other members of the corps feel about you as a performer? What about the staff?

    f. [Relatedness] How often this summer have you felt "in tune" with people around you?

    g. [Relatedness] At any point this summer did you feel alone?

    h. [Relatedness] What kinds of relationships with others have developed this summer, or what kinds of relationships are you leaving tour with?

4. Effects on well-being:
    a. I'm going to list some adjectives and I would like for you to give me a rating from 1 to 10 on how much you think each adjective describes your experiences as a whole this summer. A 1 does not match your experiences, while a 10 is a perfect match:
        i. Depressing
        ii. Joyful
        iii. Worrisome/Anxious
        iv. Happy
        v. Frustrating
        vi. Pleasing
        vii. Angering
        viii. Fun
        ix. Unhappy

Appendix D: Deductive Code Book

Code	Definition	Example Codes
External Regulation (EXT)	Motivation that exhibits compliance with external rewards and/or punishments. Behaviors are performed because consequences are expected. When the contingency stops, the behavior also stops. *Examples: Following some social expectation/rule (a family precedent), or for some tangible external reward (a placement/medal)	N/A
Introjected Regulation: Self-Esteem (INTJ-SE)	Motivation around building/maintaining self-control/self-esteem.	"One big motivation for me doing it, is to be like, standing in front of like, a crowd, like, who's like standing on their feet clapping for me. Like, that was one of the biggest motivations. Like, imaging myself in that situation is like, a really big motivation for me like, doing it." "The performances. I love being on the big stage of drum corps, having thousands of eyes watching you."
Introjected Regulation: Physical Appearance (INTJ-PA)	Motivations around pride and worth, developed via image, attractiveness, achievement, success, possessions, etc.	"Besides like the surface level things of getting a nice tan, getting fit…" "Well, tanner [laugh]…"
Introjected Regulation: Guilt (INTJ-G)	Motivations around what one "should" or "must" do, or face anxiety and self-disparagement. Trying to avoid guilt or unworthiness. Can project these feelings onto others (e.g., imagining others'	"I didn't want my senior year of high school to be the last time I did something special like this."

	disapproval of their actions as a result of behavior choices).	"…because it's like if I turn twenty-two, and I never did it, then there goes my chance to do it. Like, I'm gonna go my whole life regretting that I didn't do it."
Identified/Integrated Regulation: Confidence (IDEN-CO)	Motivations that identify with how marching in drum corps contributes to self-confidence, coming out of a personal shell, feeling comfortable with who they are, etc.	"I've seen people that marched and come back and are just different. And you can't pinpoint one thing that's different. It's kind of like the self-confidence thing…There's something different about them, and I really don't know how to describe it." "I'd like to end up like we talked about, more confident."
Identified/Integrated Regulation: Performance Skills (IDEN-PRF)	Motivations that identify with how marching in drum corps will improve performance skills related to playing or marching.	"And then, I feel like I'll be a better player and a better marcher." "The more the days go by, the more, I guess, confident you get in your performing skills, and the more well-honed they become."
Identified/Integrated Regulation: Personal Skills (IDEN-PRS)	Motivations that identify with how marching in drum corps will improve personal skills such as attitude, time management skills, ability to focus on details, patience, determination, etc.	"I don't think you can do an activity like this and not gain something in like, the area, like, of patience, or determination, or strength." "…and the way that I think about time and pacing myself in my day."
Identified/Integrated Regulation: Hard Work (IDEN-HW)	Motivations that identify with rewards of committing 100% to a cause, of developing a work ethic.	"…looking at the progress and realizing like, where you started and where you ended, and just seeing the work that you can see that most of it paid off." "I think as we keep working hard, I think we'll be successful."

Intrinsic Regulation: Fun/Enjoyment (INTR-FE)	Motivation around interests and enjoyment.	"And I just remember thinking that it was the most fun I could ever have doing anything, like ever." "…but you know I was really passionate about music and marching band was a really fun way that I could, you know, use that."
Intrinsic Regulation: Experiences/Memories (INTR-EM)	Motivation around inherent satisfactions in the moment, without concern for future goals.	"I want to have memories…I'm more in it for the experience, the middle experience." "If I was being able to retain the memories of what I've done, and be able to look back on them and say, 'I loved doing that, and now I want to do it again.'"
Autonomy Supporter (AUT+)	Expected ability to behave in ways congruent with the sense of self, arising out of feelings of volition, choice, and being the cause of one's own behavior during the season. Factors influencing the decision to march NOT controlled by external factors. When choices express their "true self."	"I had the interest to march. I don't feel like I was pushed to, like…I don't think I would have done that just because someone was like, 'hey, you should march.'" "They didn't necessarily push me in that direction, but they were very supportive of my decision to do so."
Autonomy Frustrater (AUT-)	Expected "controls" that would be exhibited on them during the season. External factors impacting some or all of the decision to march.	"My band director also told me not to." "I wanted to for myself, but he also kind of pushed me in the direction of coming here."
Competence Supporter (COM+)	Anticipations that the need to be effective in one's skills, abilities, and interactions in the social environment would be fulfilled. Desires to feel successful at difficult tasks,	"Just like, when we go on the field and we know that you did good…whenever coming off the field, everyone knows that they had a good run, because everyone can feel the energy."

	to master hard challenges during the season.	"But uh, the more the days go by, the more, I guess, confident you get in your performing skills, and the more well-honed they become…"
Competence Frustrater (COM-)	Anticipations of factors that might prevent being effective in one's skills, abilities, and interactions in the social environment.	"Well, so, after I didn't make a corps last year, I kind of like, didn't really have any desire to do it." "…just stared at me and told me that I would never be good enough to march anywhere, ever."
Relatedness Supporter (REL+)	Anticipations of the ability to form close bonds with others in complex social network, to feel close and connected with feelings of belongingness and acceptance by others. Seeking contact with people who care for them.	"…having a group of people that are really close, and then, there's like a very diverse like, background of people. They're like from all over." "…new family."
Relatedness Frustrater (REL-)	Anticipations of feeling alone or an inability to form close bonds with others. Avoiding contact with people.	"I just didn't like, mix very well with the other mellophones and the other members of the high brass."

Appendix E: Pre-Post Dyads

Some questions were left in the dyads to contextualize responses. Researcher speech is italicized.

Personal Growth

	Preseason Quotes	Postseason Quotes
Brandon	*What are you going to take away from this summer?* Well, I mean I'm gonna be seriously buff [laugh]. Cuz it's heavy…Stronger mentally for sure, also.	*Can you talk about how much stronger you are, both physically and mentally, now?* Yes. Physically…about halfway through the season I did a 1-minute push up max to see how much I could get, and I increased by like, 20, or by like 25. So, like, that's definitely like a pretty solid indicator of how much stronger I've gotten. And also, seeing pictures of me at camp, and I can't even hold my horn…now, you're holding your horn up for a full show basically. And then mentally…that one's harder…cleaning your show, and focusing on yourself, and pushing through things that are hard…if you feel sick, or your back hurts or whatever, you just push through it…just get through it basically, is what I learned.
Brandon	*How will the August eleventh version of Brandon be different from today's version of Brandon?* I think I'll be able to focus way more on the details. Cuz I said I'd like that, but I'm not sure if I'm good at that, yet…in school, or just doing random stuff…and being more focused and motivated to just get stuff done.	Like I was able to kind of just focus on me, and not focus on the stuff that's out of our control.
Zane	*What do you look forward to most about this summer?* Post finals, being able to reflect on how much I've grown. Because I don't think you can do an activity like this and not gain something in the areas of patience, or determination, or strength. You know, anything that comes with doing this	*What are some of the ways that you grew this summer?* OK, so I feel like I've grown a lot in the realm of patience because I've had to be patient with myself. When I started in spring training, my marching skills were just, you know, they weren't up to par by any means. So having to cope with that, and just be patient with myself, and you

	activity. So, I think that will be the interesting thing to reflect back on.	know, keep working every day, is something that I've done pretty well I think…And I guess also leads with determination, just you know, waking up every day and doing the thing…And then, with strength, um, I don't think I've ever been in this good of shape before.
Zane	*On August 11, how is that version of Zane going to be different from today's version of Zane?* I hope he's like, um, how should I put this? I guess more open to adversity. Because…I go into adversity, but I don't do it sometimes with a smile on my face…So I hope that version of Zane is more willingly excited, I guess, at the thought of adversity, instead of kind of dreading it some.	You asked us a question about where we wanted to be come August tenth, and I believe I said something along the lines of "accepting adversity with a smile" or something along those lines…I feel like I've come a long way in that, maybe I'm not always smiling when I do it, but I'm always willing to accept adversity. And like, you know, deal with it, and get through it, and be better because of it.
Vernon	*What do you think would be some benefits of marching in a drum corps?* I think, would be like personal accountability, and like personal confidence. Because there is no way like, somebody could go through a DCI season, and not either develop those or have those…being confident in yourself, and being able to perform…it's a group effort, but also, everyone has to perform individually by themselves, otherwise it doesn't come together…And those are very strong, lifelong skills that you can use in any part of your life. So I think those would be valuable to anyone interested in doing it, regardless of what they would do in the program.	*I was hoping you might elaborate a little bit on how your confidence changed this summer.* Yeah, I feel like I definitely have a different sort of confidence, going into stuff, like everyday individual things, but also like big things. I feel like I like carry myself different sometimes, and I feel like I'm always like carrying myself different, but I don't notice it all the time. Sometimes I'll notice it and I'll be like, huh, this is kinda nice. And, it's a nice feeling. So confidence, like in everyday things, like just hopping out of bed and, you know, saying hi to people, when I'm walking to class or something like that.
Levi	*Generally, what do you think people gain, and how do they benefit from marching in a drum corps?* I think they gain confidence, to be themselves, and no be like…people perceive them, instead of what they want people to perceive them to be. I've noticed that people perceive me as like, shy or	*You talked about confidence, and how you thought that might change over the summer. Do you think your confidence did change?* Yeah. Before drum corps, and during spring training I felt like I couldn't really do it…And then, over time, as we did like show after show, and all the hard work we did…I've

	awkward and stuff. But drum corps has turned me into something much more than that…It allowed me to change. It allowed me to be who I am, who I truly am with confidence.	never really experienced hard work as intense as this. So, it kind of got me into the mindset of, if I can endure all of this, then I can probably take on any other challenge that comes in my way. *Kind of along with confidence, it was, you talked about confidence in your performance, and your abilities, but also confidence in yourself, and coming out of your shell. Do you think that also happened?* Um…most, like, I would say I didn't achieve that, but I did improve, get closer to that goal. I opened up to a lot more people than I previously thought I would, and, it felt really relieving to step out of my shell for once, and just take in everything…that people say.
Shawn	I struggle with, some kind of mental health stuff. I'd like to hopefully, through this experience, find kind of more healthy ways of coping with that. And, either through the social outlet that this provides, or through the musical side of things, or even through just the exercise, just like, I'd like to definitely improve my mental state, because in a lot of ways, the thought of coming and doing this kept me going through a really rough spring semester…So I'd really like to be in a more sound state mentally at the end of this.	*In May…you talked about how you hoped the summer would help you get through some mental health struggles. Do you think that helped?* I definitely think that that helped…I had a decently overdependent relationship that I got out of and um, that kind of left a, like a sort of a void emotionally that I wasn't really sure how to fill. And, over the course of the summer and kind of forming this bond with these people, it was like, I don't really need a relationship like that to fill that void…And so I think that I, that realization that there were other ways to fill that void really has helped me with that.
Shawn	There's also just the experience of it, and kind of the reason that, I see all these people that have done it, and like, there's something about them that I can't really put into words that, like, I look at them, and I'm like, "yeah, they probably did drum corps"…I want to have that…And I want to have kind of the confidence to do that.	*How do you think your confidence grew over the summer?* I think my confidence, it definitely grew and I think from, at least a performance standpoint, it's really reassuring to me to know that like, so my mindset with drum corps until I was able to finally do it, was like, I really want, it was like kind of, if I don't do this, by the time I age out, I'm going to go my whole life wondering if I was

		even able to do it. And now that I've done it, it's like, "Oh yeah, I'm able to do it." I've proved that to myself.
Shawn	I want to grow as a musician too, you know. Particularly with my range, which is kind of ironic because I'm playing lead. But range has always been an issue for me. And I don't think if there's anything that's going to force me to have better range than to play lead trumpet in the [corps].	And that's kind of helped me confidence wise, especially with regards to, you know, my music and my marching. Like on, uh, even just on like a surface level, I feel better at that than I did before. I mean obviously I'm sure I've gotten better over the summer.
Stewart	*What do you think you look forward to the most for the summer?* I'm really looking forward to how I can improve as a marcher, musician, and person in general. I've already noticed these past eight, nine days, uh, how much I've improved…I'm just really excited to see how much the rest like, seventy-five, or seventy-eight more days left. I just can't wait to see how much more I can grow. How much potential there is to improve. I just think that's super exciting.	*Can you talk about the improvements that you've had throughout the rest of the summer?* Yeah, so those improvements that I mentioned in the first week were primarily just visual. And I noticed throughout the season went by, musically, I started to improve a lot, in terms of just breathing more relaxed…just my embouchure got fixed a lot better. I learned how to use my air more efficiently. And so that was something I noticed in the last few weeks. That was something I didn't really expect to happen. So that was one of the main things that improved, over the rest of the tour.
Shawn	*What do you think are the benefits of participating in drum corps?* There's obviously the physical side. I gained quite a bit of weight this last year, and I'm not here, like, just to lose it all, but that's certainly something I've looked at as a bonus. Definitely by the end of this I'm going to be in the best physical condition I've ever been in, probably.	*To what degree do you think you achieved that goal?* Well, I lost 40 pounds, so uh, there's that. I do feel a lot more in shape…I feel a lot better just kind of in my own body, you know. Um, my body image in general has improved.

Extrapersonal Links

Zane	*If something out of your control happened and you had to go home today, what do you think you would miss out on the most?* I guess besides growth, like, memories you'd make here. Um, it's been a week and I've already made a ton of memories, even	Z: Honestly, the only thing that comes to mind is like, really deep loving friendships…There's several people in [corps] that I feel like I've known for a very long time, just based on circumstance. And I feel very strongly towards them, you know. Like, they're

	though all the days are kind of blurring by. But um, yeah, this is kind of like, it's becoming like a second home for me. Um, so memories, new family.	my brothers…I have made significantly more very deep relationships with [corps] than I have in real life.
Shawn	*What do you look forward to the most about what's gonna happen this summer?* I keep going back to that mission statement of "Grow together." Everybody here has just been like, phenomenal. I've met so many people already, that like, I can just walk up to and say something completely stupid to, you know. [laughs]…I've found a place where I can really meet people that I'm probably going to be friends with for the rest of my life.	*Can you elaborate on some of the friendships and relationships that you formed?* I still keep in contact with like all the trumpets. We still use our group chat all the time, send each other memes and stuff…I've texted and called, you know, some of my closer friends…I definitely think that I'll stay in contact with them for a while…And I do feel like, it's kind of weird because I definitely know I want to come back to [corps] because like, I just had such a great time and because the people are great.
Levi	*What do you think you would miss out on the most?* I feel like I would miss out on the bonds and experiences, and the events that I would be able to do with the corps. And all of the bonds, all of the previously made bonds may have been completely destroyed if I went home.	*Can you elaborate on some of the bonds or relationships that you've formed this summer?* I'll give you a few examples. The German student that we had. I hung out with him a lot, and he and I just like, did everything together. And, as a result, he taught me some things that improved my way of thinking…And the mellophone section leader, as well. This was after he got, basically got me emotionally back on my feet. He and I would talk a lot in-between breaks…the way he talked, it kind of felt like he cared and respected me as I did back at him.
Stewart	*August eleventh, how do you think that version of Stewart will be different than today's version of Stewart?* For one, I feel like I'll have a lot deeper connection with not only the activity in general, but the [corps], definitely. Just having that sense of loyalty that I've already felt. And that emotional attachment…that I've already felt behind the corps song and stuff, just having that.	*How has your attachment to the [corps] changed over the course of the summer?* I feel like I started to become more attached to the organization, and what it stands for…I started to like, I really appreciated the values and the traditions and everything the [corps] stands for…I really feel attached and everything the direction that it's going…

The Drum Corps Experience

Brandon	*What do you look forward to the most about what's coming up?* Just playing in shows. I've never actually contributed to a marching band show, you know, cuz I play saxophone…I hate not being able to be heard unless the arranger says so. Or the microphone being turned on says so…I hate working just as hard as everyone else, and it makes no difference.	*Do you feel like you were able to contribute to this show, and to this corps this summer?* Definitely…So, I really appreciated being part of the team, my playing mattered, and like, my show mattered…And it was kind of cool, like, when we talk about staging and stuff, the way that, all the different instruments sound differently based on where they are…You can sort of work with the people who are teaching you to make the show better. That's something I hadn't experienced before.
Vernon	*If you had to go home today, what do you think you would miss out on the most? P*erforming. I think…one big motivation for me doing it, is to be like, standing in front of a crowd…who's standing on their feet clapping for me. That was one of the biggest motivations.	*Did the audiences live up to your expectations? Y*eah, it did…One of my biggest thoughts going into drum corps was like, I wanted to perform a show that people would just like love, and standing ovations. And so the first night, our first performance, we had two standing ovations and I was like, this is exactly why I want to do all this …every show we would get that. And so it was just really, really awesome. It definitely satisfied what I was hoping.

Other

Brandon	It's important to me, like the placement…I want to be good. That's sort of why I'm doing this. I want to be really good…It's a goal that we make finals, for me. And then if that doesn't happen, I don't think it would be like "Oh, like, why did I even come?" Like, I don't think it will be like that, but it is a goal for me for us to make finals.	*You talked about how you really wanted to make finals…looking back on it now, how much does not making finals jade your view of the summer?* It really doesn't. I think…that's less of our goal as a corps. Like, obviously, it was a goal for a lot of people to make finals, but when we sort of realized that wasn't going to happen, we just focused on performing it and showing up…So we doubled down and just like, get the audience on their feet and make the judges regret it. And I think that's a really cool way to think, honestly…

Stewart	*August eleventh, and you're looking back on the season. What needs to have happened for you to call it a successful season?* I need to not have any regrets or doubts that I did as much as I could have…I feel like, if I let myself down, I'm letting the corps down as well. So, just, not having any regrets. That's what I'd want, at the end of the season.	*Do you have any regrets now, looking back?* I don't feel like I have many. I did have one. It was that like to realize that I could have been improving this much a long time ago. And so just having that mentality change. I just wish I had that sooner, so I can see if there's even more I can improve on…I noticed in the middle that I felt like I kind of plateaued a little bit.
Vernon	*So it's August eleventh, and you look back on the season, what needs to have happened for you to determine that it was successful?* I'm a Christian, and I feel strongly that I want to be able to minister to people, at least to a certain degree, in DCI, so I think if I can do that, in like, however degree, whether, it doesn't have to be like, leading someone to Christ, or maybe just like, sharing my experiences that I've had, as a Christian. If I can do that with like, even one person, I think that would be like, a very successful season.	*There's one other goal you mentioned in May, and that was you wanted to be able to minister to people through drum corps. Were you able to accomplish any of that?* I was able to accomplish some of that. I feel like I had a few pretty deep conversations with people, and I made connections with people that, um, I wasn't expecting. So, I was happy I could do that. What I did…I was satisfied with what I was able to do this summer from the beginning. I mean, I think I could've done more, but I was happy with stuff that I did do. So, yeah, I'd say I succeeded in that goal…it was a good environment to, you know, be able to do that. So I appreciated that.

Appendix F: Phenomenological Analysis of Aloneness

Analysis procedures borrowed from Butler-Kisber (2018, p. 64).

Step 1: "Read and reread the field texts to get a feeling for what is contained in them." (Interviewer speech italicized in parentheses)

1. Um…No. I always felt like, um…there were people around who are there to like support me…and um……even if it's not directly…like no matter what happens, they're gonna…push you to be better, and they're going to push you to do your job. And that's, that's kind of what I need, is just…is them being like, constant, it's just constant, uh…with the performance and like as a person, being pushed, and being, them being there even if nothing really is going on…
2. ……..There were times where I was, um, kind of like I said, shut off, but I never felt alone. Like, at all. Like, there was times where I was willingly not talking to people, for a block or something, just cuz I was having a bad day, or I was tired or something. But I've never, I can never say that there was a time where I couldn't talk to anybody. Just that I wouldn't. You know what I mean? (*Sure*.) Um, so, I, yeah, over the course of the season, like, I can't say I felt alone once, like, I had XXX on the buses. I had the baritones, and a few other people when we were on the field. Like, I slept next to most of my friends, so. I didn't really even have much of a chance to be alone. You know. Or feel alone, rather.
3. Yes. Yeah. Um, there was just, there was just a few moments, um, where like, like if I was standing in line for lunch or something, um, I just realized that like the people that I usually talk to, uh, I'm not with right now. So those moments I kind of just felt, I just kinda felt like I was a little bit of an outsider there. But, um, at the same time, that helped me realize that like, there's a lot more people that I can connect to still, and so, it kind of just goes hand in hand. (*Were those, okay, so you just, you spun in a positive light to it and that there was like, Oh, there's these other people to connect to. Was that, were those alone moments downers at all*?) Um, most of the time they weren't really downers. Um, cause I'm usually, I'm usually, um, on those moments whenever you're with so many people, 24, seven, you kind of just want to have those moments when you're by yourself. And so, um, I didn't, I didn't really mind it most of the time. And so I was, I was fine with it.
4. Alone? Uh, there were times where I felt some alone. Uh, but it wouldn't last long. Uh, cause I could just turn over and look two feet away from me to like the person that was standing there, uh, and just start chatting. Usually it would be if I was being really quiet and I wasn't chatting with anyone. Um, uh, I think that I'd feel alone a little bit sometimes then. Um, but as soon as like I started chatting with friends that were like constantly around me, uh, then I felt good. So it was pretty rare. But there were times where I felt alone. Uh, but it wouldn't last long. (*Isn't it weird how you can be surrounded by people, but also have that feeling of alone-ness*?) Yeah. That's weird. (*Yeah. It's something about humanity, and how sometimes we get like get inside our own heads*.) Mmhm. And I think, I'm thinking back, I think the specific times at were, or when I would like to see my family and then I'd leave and not see them. I think that would be one of the biggest times cause you know, uh, like family coming in, it's so, so nice, and you like look forward to it so much, and then leaving them and going on to the next part is probably the worst part

of that. Cause all your excitement's gone and you've had all the good times with them. But then knowing you're not with them anymore kind of gives me a homesickness feeling, I guess. And I'd say that aloneness is part of that. Um, but once again it wouldn't last long because so, so many friends.

5. Um, there were times [inaudible] it was kind of like there, there were times when I felt alone, just kind of ironic cause those around people all the time. But, um, you know, I'd get in kind of one of those grumpy moods in rehearsal and I'd realize like, Oh, like I guess I'm kind of being a bit of a jerk and I'm like, I would worry, I was like pushing everyone away from me. Or like it just like be on the bus and I'd like have had a bad show and just kind of want to like curl up in my bus seat, just kind of sleep, you know, that, that those, those are the moments I kind of felt the most alone. But I dunno, by and large there was a really good sense of community. So I'd say that was maybe like two, 3% of the time that I would have, those moments, (*It's interesting how you can be surrounded by people 24/7 and still have these moments where we retreat back into our own minds. Pretty much every person says the same thing, which is going to be really interesting for me to write about. Uh, because of this trend that I've, I've seen. For some people they talk about it. It's on the bus after a long day. For some people it's like they just zone out in the lunch line or something*.) Oh yeah. I had that too, where I'd, I'd go through the lunch line and I just like go and sit and be alone for a bit. You know.
6. Um…Yeah. I really did feel like that. Some, it was like, usually happened, it happens like, for days, a couple days at a time. I felt it mostly at like, I felt it mostly in the beginning of spring training, like, beginning to middle of spring training. (*OK*.) And then, middle to like, early end of tour, it kind of just brought it back up…and …both times it, the second time it felt, somewhat worse than the first time…(*It's interesting. Um…cuz you know, it's a difficult question to think about, because you're surrounded by people. You know*.) Yeah. (*But you can be surrounded by a crowd of people and also still feel alone at the same time*.) Yeah.

Step 2: "Extract 'significant statements' (sentences and phrases) from the field texts that relate to the phenomenon under study and eliminate duplications."

1. I always felt like, um…there were people around who are there to like support me…and um……even if it's not directly.
2. And that's, that's kind of what I need, is just…is them being like, constant …them being there even if nothing really is going on.
3. There were times where I was, kind of like I said, shut off,
4. …but I never felt alone. Like, at all.
5. Like, there was times where I was willingly not talking to people, for a block or something, just cuz I was having a bad day, or I was tired or something.
6. But I've never, I can never say that there was a time where I couldn't talk to anybody. Just that I wouldn't.
7. Over the course of the season, like, I can't say I felt alone once…
8. I had XXX on the buses. I had the baritones, and a few other people when we were on the field. Like, I slept next to most of my friends, so.
9. I didn't really even have much of a chance to be alone…or feel alone.

10. Yes…there was just a few moments, where like, if I was standing in line for lunch or something, I just realized that like the people that I usually talk to, uh, I'm not with right now.
11. So those moments I kind of just felt, I just kinda felt like I was a little bit of an outsider there. But, um, at the same time, that helped me realize that like, there's a lot more people that I can connect to still.
12. Um, most of the time they weren't really downers. …cause…on those moments whenever you're with so many people, 24, seven, you kind of just want to have those moments when you're by yourself.
13. I didn't really mind it most of the time.
14. …there were times where I felt some alone.
15. …but it wouldn't last long…cause I could just turn over and look two feet away from me to like the person that was standing there, and just start chatting.
16. Usually it would be if I was being really quiet and I wasn't chatting with anyone. I think that I'd feel alone a little bit sometimes then.
17. …but as soon as like I started chatting with friends that were like constantly around me, then I felt good.
18. So it was pretty rare. But there were times where I felt alone.
19. Uh, but it wouldn't last long.
20. I think the specific times at were, or when I would like to see my family and then I'd leave and not see them. I think that would be one of the biggest times cause you know, like family coming in, it's so, so nice, and you look forward to it so much, and then leaving them and going on to the next part is probably the worst part of that. Cause all your excitement's gone and you've had all the good times with them. But then knowing you're not with them anymore kind of gives me a homesickness feeling, I guess. And I'd say that aloneness is part of that.
21. there were times when I felt alone, just kind of ironic cause those around people all the time.
22. I'd get in kind of one of those grumpy moods in rehearsal and I'd realize like, Oh, like I guess I'm kind of being a bit of a jerk…
23. I would worry, I was like pushing everyone away from me.
24. Or like it just like be on the bus and I'd like have had a bad show and just kind of want to like curl up in my bus seat, just kind of sleep, you know, that, that those, those are the moments I kind of felt the most alone.
25. …by and large there was a really good sense of community.
26. So I'd say that was maybe like two, 3% of the time that I would have, those moments…
27. I'd go through the lunch line and I just like go and sit and be alone for a bit.
28. Yeah. I really did feel like that.
29. …it happens like, for days, a couple days at a time.
30. I felt it mostly in the beginning of spring training…
31. And then, middle to like, early end of tour, it kind of just brought it back up…
32. …the second time it felt, somewhat worse than the first time…

Step 3: "'Formulate meanings' about the significant statements that relate to the participants' contexts and that bring out hidden meanings, being careful not to lose the link to the significant statements."

1. The members felt support from the people around them when it was wanted or needed:
    a. (1) I always felt like, um…there were people around who are there to like support me…and um……even if it's not directly.
    b. (2) And that's, that's kind of what I need, is just…is them being like, constant …them being there even if nothing really is going on.
    c. (6) But I've never, I can never say that there was a time where I couldn't talk to anybody. Just that I wouldn't.
    d. (25) …by and large there was a really good sense of community.
2. Some members rarely or never felt alone:
    a. (4) …but I never felt alone. Like, at all.
    b. (7) Over the course of the season, like, I can't say I felt alone once…
    c. (18) So it was pretty rare. But there were times where I felt alone.
    d. (26) So I'd say that was maybe like two, 3% of the time that I would have, those moments…
3. The length of alone feelings varied from person to person:
    a. (15) …but it wouldn't last long…cause I could just turn over and look two feet away from me to like the person that was standing there, and just start chatting.
    b. (19) Uh, but it wouldn't last long.
    c. (29) …it happens like, for days, a couple days at a time.
4. Members had occasions where they purposely "shut off" / "shutting off" was a choice:
    a. (3) There were times where I was, kind of like I said, shut off,
    b. (5) Like, there was times where I was willingly not talking to people, for a block or something, just cuz I was having a bad day, or I was tired or something.
    c. (6) But I've never, I can never say that there was a time where I couldn't talk to anybody. Just that I wouldn't.
    d. (12) Um, most of the time they weren't really downers. …cause…on those moments whenever you're with so many people, 24, seven, you kind of just want to have those moments when you're by yourself.
    e. (24) Or like it just like be on the bus and I'd like have had a bad show and just kind of want to like curl up in my bus seat, just kind of sleep, you know, that, that those, those are the moments I kind of felt the most alone.
    f. (27) I'd go through the lunch line and I just like go and sit and be alone for a bit.
5. Proximity made it easy to not be alone:
    a. (8) I had Jay on the buses. I had the baritones, and a few other people when we were on the field. Like, I slept next to most of my friends, so.
    b. (9) I didn't really even have much of a chance to be alone…or feel alone.
    c. (15) …but it wouldn't last long…cause I could just turn over and look two feet away from me to like the person that was standing there, and just start chatting.
    d. (17) …but as soon as like I started chatting with friends that were like constantly around me, then I felt good.
    e. (21) there were times when I felt alone, just kind of ironic cause those around people all the time.
6. It was possible not to know everybody, and to occasionally be amidst unfamiliar people:

    a. (10) Yes…there was just a few moments, where like, if I was standing in line for lunch or something, I just realized that like the people that I usually talk to, uh, I'm not with right now.
    b. (11) So those moments I kind of just felt, I just kinda felt like I was a little bit of an outsider there. But, um, at the same time, that helped me realize that like, there's a lot more people that I can connect to still.
7. Feeling alone isn't necessarily a bad thing
    a. (13) I didn't really mind it most of the time.
8. Aloneness a result of not reaching out and chatting:
    a. (16) Usually it would be if I was being really quiet and I wasn't chatting with anyone. I think that I'd feel alone a little bit sometimes then.
9. Feelings of guilt or shame in feeling alone and pushing others aside
    a. (22) I'd get in kind of one of those grumpy moods in rehearsal and I'd realize like, Oh, like I guess I'm kind of being a bit of a jerk…
    b. (23) I would worry, I was like pushing everyone away from me.
10. Feelings of aloneness could happen at various points in the season and are triggered by different things:
    a. (20) I think the specific times at were, or when I would like to see my family and then I'd leave and not see them. I think that would be one of the biggest times cause you know, like family coming in, it's so, so nice, and you look forward to it so much, and then leaving them and going on to the next part is probably the worst part of that. Cause all your excitement's gone and you've had all the good times with them. But then knowing you're not with them anymore kind of gives me a homesickness feeling, I guess. And I'd say that aloneness is part of that.
    b. (30) I felt it mostly in the beginning of spring training…
    c. (31) And then, middle to like, early end of tour, it kind of just brought it back up…
    d. (32) …the second time it felt, somewhat worse than the first time…

Step 4: "Cluster the formulated meanings into a series of themes to reveal common patterns across experiences."

1. Aloneness is individualized.
    a. Some members rarely or never felt alone (4, 7, 18, 26)
    b. The length of alone feelings varied from person to person (15, 19, 29)
    c. Feelings of aloneness could happen at various points in the season and are triggered by different things (20, 30, 31).
        i. It was possible not to know everybody, and to occasionally be amidst unfamiliar people (10, 11)
2. Aloneness as a choice.
    a. Members had occasions where they purposely "shut off" / "shutting off" was a choice (3, 5, 6, 12, 24, 27)
    b. Aloneness a result of not reaching out and chatting (16).
    c. Feeling alone isn't necessarily a bad thing (13).
    d. Feelings of guilt or shame in feeling alone and pushing others aside (22, 23).
3. Ease of avoiding aloneness.

a. The members felt support from the people around them when it was wanted or needed (1, 2, 6, 25):
b. Proximity made it easy to not be alone (8, 9, 15, 17, 21)

Step 5: “Write a detailed ‘exhaustive description’ that reflects the participants’ ideas and feelings about each theme.”

Aloneness manifests itself differently for each person. It can be sparked early in the season when members first leave home and are surrounded by people that they don’t know yet. It can come about when family members visit on tour and then leave, or seemingly randomly when standing in the lunch line with other members one is less friendly with. The length of aloneness also varies from person to person. For some, aloneness lasts only seconds, while for others, it can last days. Finally, some members rarely or never feel alone on tour.

While not universally done, many members choose to have moments of aloneness. There might be feelings of guilt or shame in pushing others aside, but most do not feel that alone time is a bad thing, choosing purposely to “shut off” others in order to have a moment to oneself. This could happen in rehearsal, despite all the group activity, by figuratively cocooning and not speaking to or acknowledging others. It could also happen on the bus, in the gym, or during meals by self-isolating.

Most members express that the mere proximity of people, 24/7, makes it easy to not be alone if it is not desired. Having friends in the immediate proximity during rehearsals, on the bus, during meals, after shows, etc., allows for instant human interaction if it is desired. It is generally seen that the group creates a strong sense of community and support for anyone who needs it.

Appendix G: Found Poem Example

Brandon

At camp: Am I good enough?

my playing mattered,
my show mattered,
something I hadn't experienced before.
the individuality,
the thought
in each member's show.
I thought was cool.

Much stronger I've gotten.
Physically,
oh my god.
Mentally,
focusing,
pushing through things that are hard.

At the end: Definitely. Definitely.