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**The Music of the Marching Band:
Collectivity, Embodiment, and Performance**

CHID Thesis

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Abstract

This paper explores the ways that music embodiment and performance can make students in marching band have closer relationships compared to many other group organizations, clubs, or jobs. In the first section of the text, the author describes how students in marching band often seem to have closer bonds than people in other clubs or organizations, and theorizes that this is because of music embodiment and performance. The next section of the text explores the community within marching band and how hazing, sections, and stereotyping are small problems within the community. The author next discusses how music education promotes empathy in children, then describes Taylor's ideas on performance and how performance leads people to observe one another's bodies so that they are better able to mirror those around them, encouraging empathy. Additionally, Koelsch and Berrol's work on neuroscience demonstrates that embodying music with those around them can make people feel emotions when moving in synchronization with peers.

Introduction

The Husky Marching Band has been a staple of the University of Washington since 1929. This historic group has been the face of community, spirit, and enthusiasm at the UW for the student body. Being a member consists of nightly practices, weekly performances, an athletic marching style with high knees, dancing, singing, and general peppy entertainment. This year is the third year that I have been a trumpet player in the band, and through band I have made many close friends that feel as though they will last a lifetime. My entire current living space is even made up entirely of women trumpet players. We go everywhere and do almost everything together. I began to wonder what it is about marching band or being a part of a team that makes people form such a close bond. Having been a part of many other organized groups throughout my time at the UW, the marching band seemed to promote deeper friendships and a closer community. I began to wonder why this was, and whether the physicality of marching while performing played a part in creating stronger relationships, because this is what sets marching band apart from other group activities. I know that I have experienced closer relationships with people that I marched in time with every day than with people that I had worked with at the cafeteria. This lead to the question: Does collectively embodying music and performance build community and relationships between marching band students? If so, how?

I will discuss research concerning aspects of marching band and other similar music groups. I will first focus on the close-knit community within marching band, and the obvious reasons why it is this way, to establish the background on which my question is based. I will then go back in time to when children learn about music and performance together, and how it helps encourage empathy and thoughts towards others in early development. I will next focus on performance: the definition, effects on the performer and audience, collective performance, and

anxiety while performing. I will then transition into a focus on the physical effects of music and music performance, and how it affects the brain and mental state through music embodiment, which will ultimately answer my question because the two defining features of a collegiate marching band are the musical performance and the organized movement or embodiment of that music. Having discussed the effects and benefits of music and music performance, I will focus on marching band and why it is unique in its social benefits. Most people are already aware that learning and performing music in any capacity is beneficial to the brain, but this essay will go into depth on why group performance and music embodiment is helpful to relationships within the group.

Community

It is important for everyone to have a group of people with which they have something in common. Part of the beauty of marching band is the diversity within the community. If they are physically able, university or high school students, they can play any instrument if they work hard enough. In a focus group concerning marching band that was led by an assistant music professor named Matthews, one marching band student said: “Our community formed because of our acceptance. We don’t turn anybody down. We take with what we can get, and what we can get is really, really good” (Matthews 192). However, this section will also address the fact that there are small problems within, just like any community. These include separate sections, stereotyping, and hazing. Nevertheless, we will see that in the end that these problems don’t have much of an effect and the marching band community is still close.

Not to say that marching band isn’t exclusive, because it is. One must be able to try out, be able to afford the time to practice, afford college, high school, lessons, an instrument, be physically able, be a certain age, and so on. Despite this band is diverse within limits. People

from all races, religions, backgrounds, skill levels, and places can be in marching band. To be included isn't based on looks, or athleticism like in a sports team, and everyone in band shares the same goal: to perform to their best ability and have fun in the process. Because band is somewhat exclusive, once people get in, being a part of the unique and somewhat obscure group can be a bonding characteristic.

There are certain band directors that do try to section off the band based on “(a) students’ personalities, (b) gender associations and stereotypes associated with various instruments, (c) students’ academic achievement and aptitude, (d) environmental factors, and (e) motivation” (Millican 49). Even if the band director has no choice in what students choose, many students “...have been found to consistently rate band instruments along a continuum from feminine to masculine: flute, clarinet, saxophone, trumpet, trombone, then drums” (Millican 49). Although marching band is diverse, there can still be separate sections within it that are based off gender. This can also mean that the people within sections are closer. If a drumline is made mostly of males, they have gender in common, which could make them closer. The flipside of this is that any females on the drumline might feel as though they are outsiders. Millican says that in the end, the band director should not make the selection of which instrument the student should play, and “Ultimately, the student’s desire and motivation to play an instrument may be the most important factor in making a successful selection” (Millican 51). Although the sections are often sectioned off by personality, gender, or other qualities, in the end the student can make whichever selection he/she likes and is always allowed to change his/her instrument if he/she is willing to put in the work.

Hazing within marching bands is another thing that can simultaneously bring people together and tear them apart. Hazing can also be referred to as “group bullying” (Silveira 6).

While it binds the group of bullies together, it ostracizes the individuals who are being hazed. So why is hazing so popular? Silveira answers this question by stating that “The severity-attraction hypothesis (Aronson & Mills, 1959) posits that the more effort one expends in achieving a goal (e.g., group membership), the more desirable the goal becomes” (6). Students know that when they are finished being hazed, they will be accepted into marching band, and will feel like they have accomplished something. However, the administration does everything in their power to stop hazing. One big reason is that they know if they are not serious about hazing, incidents like Robert Champion’s hazing death at Florida A&M University could happen to them, and they know that they could be sued just like Champion’s parents did to his university (Watkins). Also, the easy access to media and the ease in which media articles can go viral is an incentive to every university to try their best to stop hazing as it could result in bad press.

Silveira and Hudson investigated hazing in collegiate marching bands. They found through a questionnaire that hazing was not very prevalent in marching bands after all:

The two behaviors that elicited the most affirmative responses were “Sing/chant by self or with select others in public in a situation that is not related to an event, rehearsal, or performance” (n = 95, 7.7%) and “Endure being yelled, cursed, or sworn at” (n = 62, 5%). No other hazing behaviors exceeded a 5% affirmative response (12).

This hazing is not nearly as extreme as what most people think of when they think of hazing, and the highest percentages of college band members who endured hazing was only 7.7 percent. The article goes on to say that a vast majority of students said they had never hazed anyone. Of course, even a small amount of hazing is a problem that should be dealt with but compared to a large group like the average fraternity at university, marching band students experience a

relatively low amount of hazing. The only reason it seems like it may be prevalent is that the media finds the few most extreme measures of marching band hazing and publicizes it.

As previously mentioned, people who are different in certain sections, such as females in drumline, could possibly feel like outsiders. However, this would mostly not happen because it is important for the marching band to be a cohesive group, so there are always bonding activities that are set up either by the section or band director since the ultimate goal of marching band is to work together to nail a performance. Also, Turino goes into detail about how in music, nobody is ever excluded, especially during performances. At concerts, “regardless of a core players’ ability and desire to play flashy improvisations or to play faster than people find comfortable for dancing, they have the responsibility of performing their parts in a way that will not exclude others” (Turino 33). Turino says that participation is crucial in music performance because if the audience didn’t participate by tapping their feet, dancing, or even listening, the performance would be considered a failure. Music itself is something that does not discriminate. Everyone can participate, whether they are the audience, dancers, or musicians. Because music is inclusive, it means that marching band can be more inclusive than other groups simply because music is present. So how does music begin to form these cohesive communities?

Children and Music

We can first start to understand the effects of music, learning music, and performance by viewing studies on children. Children are still developing and are most sensitive to different stimuli. Children are still discovering their world, both emotionally and physically so we can observe the effect of music on their emotions more easily than adults. Children have also not learned what they are ‘supposed’ to do when it comes to embodiment. When a child wants to do something with their body like dance, they are not going to think about whether or not they

should or should not, for whatever reason. Children are known for following their impulses. It's important to know about the effects of music so that we can better understand if music even has an effect, especially on our emotions.

I wanted to find out if there are internal effects of watching others' expressive body movement, and I found research by Boone and Cunningham concerning children's reactions to music. The music "segments used were identified as belonging to one of the pre-rated target emotional categories of happiness, sadness, anger, and fear" (Boone 25). The children were observed to see if they expressed the right emotional reaction through movement of a teddy bear. Example: if a child hears 'happy' music (upbeat and fast paced), he would make the teddy bear dance 'happily', the way that the person running the test had told him to do. In the end, the experiment showed that "Overall, children as young as 4 and 5 years old were able to portray emotional meaning in music through expressive movement" (Boone 35), otherwise known as the teddy bear's embodiment of the music. This demonstrates that the type of music can have an effect on the way that people feel, and they can express it through embodiment. Much of the time, marching bands play happy and upbeat music to make fans happy and cheer on sports teams. If the marching band members had been able to recognize happy music and that it made them feel happy since they were children, they would be more inclined to be friendly to those around them and express it with friendly body language.

We can also view children through a lens of music education. Tal-Chen Rabinowitch created a study of children in music education to see whether children who participated in musical group interaction (MGI) gained empathy compared to children who didn't participate in music education. Berrol says that empathy is "emotional and/or intellectual identification with another; vicarious experiencing of the feeling or ideas of another" (308). At the end of the study,

Rabinowitch's results were not conclusive enough to say that all children who participated in MGI gain more empathy than children who didn't. This could be because some children who didn't participate in MGI had other experiences that helped them gain empathy. In the end, many children did end up gaining more empathy at the end of the school year, especially the ones who took part in MGI.

These studies of children's reaction to music show that there is concrete evidence that music does have a positive effect on people internally. In the case of Tal-Chen Rabinowitch's study, music can even strengthen and improve our emotions. She says that through *imitation* and *entrainment*, "the 'process by which two or more independent rhythmic processes interact, leading in some cases to synchronization'" (Rabinowitch 485), children learn empathy. To imitate and attempt to be in synchronization with each other, the children need to be aware and focused on others around them, which is not something that comes naturally to many small children, whose thoughts typically revolve around only themselves. "Entrainment has also been shown to promote social interaction and cooperation" (Rabinowitch 485). In summary, Rabinowitch's study shows that being in musical education in a group setting is beneficial in multiple ways: it encourages empathy, social interaction, and cooperation with others when the children are focused on others performing or embodying music by creating music with their own hands or mouths in class.

Making music as a group has also been found to increase the helpfulness and cooperative behavior of children. A 2009 study of 4-year-old children, led by Kirschner and Thomasello, had the children help each other with various tasks, then participate in a joint music making activity. Afterwards, they were told to help each other with various tasks again. The results showed that the children were more cooperative and helpful after the joint music making than before. Even

with the children who were not helpful either time, "...the children in the Musical condition more frequently offered verbal excuses (70% of trials) than children in the Non-musical condition (33%)" (Kirschner). These findings suggest that when people make music together, it leads to an increase in empathy and feeling more overall compassion for others. When the children were doing the music making activity, they were performing it in front of a judge and were also working on moving together in order to create music as well as they could. This means that they were focused on theirs and the others bodies during the music making, and something about the music embodiment made them more inclined to have empathy towards each other.

Performance

So far, I have discussed the community of marching band and how embodying music can make our empathy stronger, and I now will explore the answer to the question of whether performance makes people closer, as well as how. The purpose of a marching band is to perform, but what exactly does this mean? Taylor defines performance as being able to use the body as art to convey a feeling or concept to an audience, essentially the embodiment of the art that the artist chooses to create: "...in relation to other cultural practices and discourses, performance offers a way to transmit knowledge by means of the body" (Taylor 36). Even a painting is a performance, because the artist used his/her body to while painting. Marching band is a collective performance of the body because "We will know one another better by entering one another's performances and learning their grammars and vocabularies" (Taylor 39). By writing this, Taylor means that as people watch each other's performance, as they see how others express themselves through their bodies, they are better able to know the performers. When members of a marching band perform, they are simultaneously being the performers and the audience. They are each individually performing, but the performance is based on what the people around them are doing. They need

to be an audience to the performers around them. Because the goal of a marching band performance is uniformity, the band members must closely observe and attempt to replicate the music embodiment that they see in their peers. In other words, they need to look organized as well as sound organized.

Taylor also defines performance as having roughly two forms: *doing* and *done*. *Doing* is described as a play or a performance of the body that is live and *now*. *Done* can be a painting, sculpture, or a piece of performance that has already been finished, so it is typically an object of creation. I characterize marching band as a form of *doing*: it is always live and in person. Even if it is on video and in the past, you are still watching it happen as though it is now. Doing, because it is now, is the most powerful form of performance. “Doing is fundamental for human beings who learn through imitation, repetition, and internalizing the actions of others” (Taylor 13).

Taylor quotes Maris Bustamante, one of Mexico’s popular performing artists:

We humans are born clinging to each other and fundamentally programmed to reproduce what we are taught. Submitted to this programming, in this sense, we are victims of what others have made of us. Or to put it another way, we are not ourselves, we are... them (13).

What does this say about marching band students’ relations to each other? When a new band member is learning new moves to a song or learning marching techniques, they watch others around them. They scrutinize the performances of others and replicate that performance to the best of their ability with their own body. In this way they are not themselves, but are a part of everyone else around them, and are attempting to embody what they see. Performing together makes them pay closer attention to their peers because they must embody the music the exact same way as everyone else.

I acknowledge that paying close attention to peers is what many teammates on sports teams do, but marching band is different because there is only one way that the performance should go: there is a pre-ordained and specific outcome to which everyone is working. Instead of learning many different plays and being prepared for many different scenarios, marching band members learn one show at a time and rehearse it exhaustively until it is as perfect as possible. There can be no mistakes because when it comes to showtime, there is only one show. However, this is different in sports. Take football, for example. During football, one needs to focus on many different things; where his teammates are as well as where the opposing team is and be ready for multiple ways that the play could and most likely will go wrong. He is more focused on *where* his teammates are, not *how* they are. Marching band is much slower and if appropriate preparation takes place, nothing should go wrong and there is no opposing team attempting to undermine anyone. Instead, the opponent is oneself; it is one's own fault if he makes a mistake. One also has much more time to repeatedly practice the same moves with the same people around him, as well as studying others' music embodiment to make sure that they match his and he matches theirs. In this way, marching band is different than other sports.

The band member's sense of others around him/her can also be heightened due to nerves before a performance. This is known as the Yerkes-Dodson law. Yerkes and Dodson created "a series of experiments in which mice perform visual discrimination tasks under weak, moderate, and strong electrical stimulation" (Chaby 2). They found that the mice learned simple visual discrimination tasks better with a little more electrical stimulation, but too much made them unable to do it. Another study, this time on rats, supported these results when they found that "adult rats exposed to chronic stress during adolescence increase foraging performance in high-

threat conditions by 43% compared to rats reared without stress” (Chaby 2). This suggests that stress is good in helping people focus and learn, but too much stress is detrimental.

Other clubs or organizations most often don't often carry the same anxiousness, because the members don't have to perform, and it is not as obvious if they make a mistake. When playing music or marching on a field, any marching mistake can be glaringly obvious. Mistakes can be obvious because if everyone else is moving the same way at the same time and you are one person doing something different, it catches the audience's eye. Musicians are aware of this, and often have family, friends, or judges watching them, which heightens their nervousness. Some performers even get so nervous that they contract performance anxiety, which can be crippling and make them unable to perform. However, I am focusing on a lower form of anxiety, one not so intense.

What exactly are musicians afraid of when they are anxious about a performance? Steckel accurately described it when he said, “Anxiety is fear of one's self” (Wilhelm Stekel Quotes). Musicians are afraid that they are going to make themselves fail, and they are also anxious about the judgement of others. Because they fear what others are thinking of their performance, they pay close attention to their audience to gauge their reactions.

Performers often gain anxiety when they think about their impending performance and how they care about the audience's reaction. Kenny does well at describing the ways that performers begin to feel anxiety, and this is through cognitive appraisal:

Cognitive appraisal is a complex process that involves assessment of the demands of the situation such as an impending performance, the personal resources that can be accessed to meet the demands, the possible consequences of the performance, and the meaning of those consequences to the individual (28).

When the performer determine that performance is important to him and the consequences of doing badly will be that many people will see him make a mistake, he gains anxiety. In marching band, the consequences of mistakes are often that the people around you will get confused, stressed, and irritated because they now need to try to help you fix your mistake and have worked hard to perfect their own performance. Another possible consequence of doing something wrong is that it will be recorded on video and uploaded onto social media for the masses to view. When performing in marching band, anxiety can often be very high, leading to focus on the audience's reactions. The closest audience is one's band members, therefore the anxious person will be focused on her/his closest peers, getting to know them better.

Performance anxiety can really get musicians down. For those who suffer with performance anxiety, it can be exacerbated by frequent performances and it is helpful to have others who share the same experience and emotions. It also helps to have some measure of anonymity. If you were to make a noticeable mistake on the field in front of everyone, nobody would know who you were except for the band members around you. Band members can take comfort in knowing that the public will never know who it was that made a big mistake since they are dressed in the same band uniform as everyone else. Kenny interviewed orchestral musicians and when talking about how a sense of community helps obtain emotional support, one person said:

You can actually feed off the other people's energy. You feed off the music, the sound that's happening, and the emotion... if you're not feeling too hot... you can actually pull out of that by picking up on the vibes around you and letting those carry you forward, support you (282).

Even if one isn't feeling performance anxiety, performing together helps raise people's mood. In a 2017 study, members of a community choir were surveyed on their mood and other effects of participating in group performance: "Rehearsals were described by some as 'the highlight of my week', with one group rating their mood as 9 or 10 out of 10 on choir days" (Lamont 430). The physicality of the performance puts people in good moods, and this made them friendlier to their peers, creating deeper relationships. Working together to create harmony could also create working relationships, which might evolve into real friendship, due to trust.

Performance in marching band is synonymous with music embodiment. Musicians use their bodies to blow the air that creates the music as well as march and dance while they play. While the band members are performing, they are watching each other and remembering the ways they have been taught to embody the music in the same time, in the same way, so that it all comes together to make a satisfactory performance. Everyone must be aware of the others' bodies and positions around them to perform well, and this helps with trust and a better sense of one's peers.

Neuroscience and Embodiment

We can also examine the effects of moving and creating music together through neuroscience, because the brain and body are intimately connected. Many people theorize that music influences emotions and people take it to be true because they feel emotional effects from music in themselves, but Koelsch brings together a series of experiments that show scientific evidence that music affects emotions. Koelsch begins by saying that even before people make music, when they come together before they even start to play, their emotions are already affected because all humans need social interaction:

Making music is an activity that involves several social functions... we make contact with other individuals (preventing social isolation) ...social cognition... engages co-pathway in the sense that interindividual emotional states become more homogeneous (e.g. reducing anger in one individual and depression or anxiety in another), thus promoting interindividual understanding and decreasing conflicts (Koelsch 132).

Koelsch also goes on to say that making music increases communication, coordination, cooperation, and social cohesion (132).

Once the individuals listen to or make music, Koelsch references multiple neuroimaging and lesion studies that show that there are changes in some parts of the brain when people listen to music: "Even if individuals do not have intense "chill" experiences, music can evoke activity changes in the amygdala, the ventral striatum and the hippocampus" (Koelsch 131). This shows tangible evidence that music evokes emotions. Although there are not many things known about the brain, the article says that the amygdala is associated with emotions because when someone has emotional problems and gets his/her brain scanned through neuroimaging (essentially pictures of one's brain through magnetic resonance imaging), there are often changes or problems with parts of the brain.

Many neuroscientists do experiments that focus on a different aspect of the brain instead of parts, and these are mirror neurons. Mirror neurons, as explained by Berrol, were discovered in the 1990s during experiments on the brains of macaque monkeys. "Like a mirror image, the same sets of neurons are activated in an observer as in the individuals actually engaged in an action or the expression of some emotion or behavior" (Berrol 303). Because band students are

always watching each other's body movements and trying to match their marching styles and movements at the same time, the study suggests that mirror neurons help them to do this.

Even if people are not in a marching band moving together, when music is playing near a group of people, they often get the urge to physically move with it: "Music exhibits certain facts about our own embodiment—our size, the characteristic length of our limbs and vocal chords, the volume of our lungs, and the chambers of our hearts—that make particular resonances natural and comfortable for us both tonally and rhythmically" (Evans 887). This means that as long as the music has the right tones and rhythms that everybody likes, people enjoy it because they feel it in their bodies. Evans also highlights that music gives us the urge to move: when we hear music that we like, we want to dance or at least tap our feet to it.

This urge to move with music is shared by most everyone, which means that in a marching band moving together to music should have roughly the same effect on each individual. At the same time, Stupacher says that even moving together without music can make people friendlier to each other: "Various studies have demonstrated that interpersonal movement synchronization has positive effects on cooperation and affiliation" (Stupacher 39). Stupacher's study was focused on the social effects of music and walking together. They set up an experiment where the test subject had to imagine he was one stick figure on a screen, and that the other stick figure was a stranger to him. Then the experimenter had the stick figures on the screen walk together or not together with music, a metronome, or silence. The test subject then rated the likeability of themselves and the other stick figure, and the ratings were the highest when the stick figures were walking together with music. The ratings were the lowest when the stick figures were walking out of sync to silence. To Stupacher this means that "...music can strengthen the prosocial effects of interpersonal movement synchronization, provided that one

interacts with a person who moves in time with the beat” (Stupacher 39). Because the test subjects rated the likeability of themselves and the stranger stick figure the highest, this could mean that when band members move in time with other band members to music, they have a positive feeling towards themselves and others, which would make them more likely to have deeper positive relationships with their peers.

Reflecting back to the earlier definition of empathy as emotional and/or intellectual identification with another, Berrol expands on this as even more than an emotion: “Empathy extends beyond simply understanding the other’s emotional state to embodying the experience of that state” (Berrol 308). This means that when people feel empathy towards others, they feel it in their bodies.

Marching Band

In each of the preceding sections, we discussed separate aspects of what movement and music together can do and now bring them all together to real people’s lived experiences in marching band. Dagaz interviewed students and parents from two marching bands of different high schools and found evidence about how “extracurricular activities [have] a variety of positive effects, including increases in students’ self-concept, work ethic, and locus of control” (Dagaz 433). Although we already know that extracurriculars are important, it’s important to note why marching band in particular is a prime extracurricular choice.

One of the things that sets marching band out from others is that so many people all share the same goal and commit so much time to achieving it. An event that exemplifies this is band camp. Band camp is typically one or two weeks in the summer, before school begins, where students get together with the band director and work on marching band music and techniques all

day, every day. It is often very difficult, hot, and tiring, but band kids get through it by forming friendships and focusing on doing their best.

“You hate something so much, but it’s kind of like a sadistic thing. You enjoy it. You’re in ninety-five-degree weather on cement and incredibly uncomfortable, but for that reason it’s almost a challenge. You know there are times later that will be more enjoyable, and you’re with people you enjoy being with.” (Dante, eleventh grade, Maple City) (Dagaz 441).

Although they are going through what might be challenging times, especially in terms of their bodies being uncomfortable, band members draw strength from their peers. Talking about both the negatives and the positives of band camp gives students a common goal and shared interests which will keep them coming back to marching band. Band students have something else in common as well: they all choose to be there. After she had joined a new marching band for about a week, one band student in a focus group on marching bands said: “This is probably the warmest welcome I’ve ever had coming into a group of people just because we all have that similar interest. We make it fun. Sometimes, let’s be honest, it is not fun sometimes; practicing and getting things wrong. But we all make it fun, and I like that” (Matthews 193).

Students’ reason for being in marching band can also draw them together. They may be socially driven to be in band, intrinsically motivated, or both: “Whereas a person may be driven by an intrinsic desire for musical growth, self-determination theory (SDT), a psychological theory of motivation, suggests that this drive must also be sustained and supported by the social environment” (Weren 2). Weren lead a study that requested members of a ‘corps-style’, collegiate marching band to participate in a survey at the beginning and middle of marching band season. The survey essentially asked them what their motivation was to be in band. At the

beginning, many students said their motivation was intrinsic: they wanted to be in marching band simply because they enjoy it. Throughout the season, intrinsic motivation decreased, although it was still high. However, social motivation rose throughout the season. This suggests that many band members come to band through motivation from themselves but are encouraged by the peers to stay, even if they are having difficulty with the time commitment and life outside of band.

Conclusion

There may well be physical mechanisms implicated in music's therapeutic effects but, since listening to music is first and foremost an experience, then its therapeutic potential must principally involve other things characteristic of experience—attitudes, expectations, affects, the imagination, memory, bodily self-awareness—that cannot be reduced to physical mechanisms alone (Evans 886).

Performance, music, synchronization, music embodiment, a relatively inclusive community, the ways that music promote empathy, and the overall social aspect of spending substantial amounts of time with people who share goals are what bring marching band students together. The social aspects of marching band are the same as any other club, but when we add music embodiment and performance, members are made to trust and depend on each other as well as move together as closely as possible, which makes their bond stronger. Marching band has the music playing aspect of any musical group, the brotherhood of any club, large audiences that make them feel pressure, and they often travel together, but what brings them close unconsciously is their constant movement as a group and need to depend on one another during performances. Empathy plays a huge part in bringing people closer together, because to quote Berrol again, “Empathy extends beyond simply understanding the other's emotional state to

embodying the experience of that state” (308), and we saw that music education can promote empathy in children as well.

A shared goal and sense of community already has members feeling close to one another, and when we add in the neurological effects of similar music embodiment between people as well as the time that people spend together, this brings people closer unconsciously. Marching band has a strong community and relationships, and performance helps to draw people together through movement, empathy, and embodiment of others’ performances. When people perform in marching band, they are using their bodies to express themselves, and must be comfortable enough with everyone around them to do so as well as be aware of others’ performances so they can replicate them. We know that typically, the most cohesive teams move together the best and are also close friends, so it makes sense that for a marching band to be good at moving together, they should know each other well. We see this in everyday life; when friends are walking together, they often fall into step at the same time and mirror each other, or when we are feeling something for other people, we often mirror their body language, in a sense embodying their feelings. Music embodiment makes everyone move the same way and feel similar ways, drawing them closer, and performance draws them even closer because they must depend on each other during a performance. I cannot say that it is only performance and music embodiment that brings members together, because it is more than that, but music embodiment and performance that promote empathy combined with the other social aspects such as bonding activities and spending time together are what create the deep relationships that happen in marching band.

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