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Anita Bea Kumar

The “Bedrock” of Musical Endeavor: Trust in Ensemble Rehearsals

A Multiple Study Dissertation

Anita Bea Kumar

A dissertation

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Reading Committee:

Steven J. Morrison, Chair

Patricia S. Campbell

Timothy Salzman

Program Authorized to Offer Degree:

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Abstract

The “Bedrock” of Musical Endeavor: Trust in Ensemble Rehearsals

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Chair of Supervisory Committee:

Steven J. Morrison

Music Education

Introduction: The purpose of this dissertation is to contribute to the body of research that has investigated the psycho-social construct of trust present in everyday interactions between leaders and members, whether those be a supervisor and employees or an ensemble conductor and the performers. This dissertation contains three papers on the topic of trust, including one theoretical framework and two quantitative studies. While the central focus of this dissertation is the building and perception of trust between conductors and ensemble members in a community band setting, the applications of these findings may include school and professional ensembles. A brief summary of each paper contained within the dissertation is described below.

Paper One: The purpose of this paper is to provide a framework for analyzing trust within the context of a community band setting. Borrowing from a model of trust oft-cited in the field of organization management, I suggest a framework of understanding trust and related constructs,

sources, and outcomes as a jumping-off point for future studies of this phenomenon and behaviors associated with the building of trust within the medium of music ensembles.

Paper Two: The purpose of this study was to develop a reliable and valid instrument to measure trust, factors of perceived trustworthiness, and potential consequence outcomes of trust efficacy, identity, and agency. Adapting previously constructed scales measuring perceptions of factors of perceived trustworthiness and the proposed outcomes of efficacy, identity, and agency provides a snapshot of the growth of trust and its consequences at a specific point in time. Findings reveal interconnected relationships between factors of trustworthiness and in particular the outcome of efficacy, as well as the association of group identity with self-efficacy. New scales measuring self-identity and agency were reliably developed, as well as a scale measuring an atmosphere of trust in the ensemble setting.

Paper Three: The purpose of this study is to document the ways in which a conductor demonstrates his perceptions of the ensemble's factors of perceived trustworthiness (ability, benevolence, and integrity). Building on a previously used coding scheme of the structures and organization of community music activities, I coded verbal behaviors of feedback as having a reference to one of the factors of perceived trustworthiness, which provides participants with references to how the conductor feels about them and the overall trust the conductor places in the ensemble. Across seven ensemble rehearsals of an exemplar community band, findings indicate overall feedback as being highly critical, rather than positive, despite previous reports of community ensembles to the contrary. Furthermore, by far most feedback was related to the factor of trustworthiness of ability, followed secondly by integrity and lastly by benevolence, indicating that while community bands might value the social nature of ensembles, the primary

focus of at least in-rehearsal feedback is the performance and performer mastery of the musical content.

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Dedication

To my students, who inspire and teach me every day.

To the Around the Sound Band, for the inspiration to go down this path.

To my family, who made me the learner and scholar I am today.

Introduction

Whatever our particular role as a musician we are always dependent on others who are dependent on us...on and on go the many interplays of person with person, person with group, group with person(s), constituting the social structure of music as each culture and subculture devises it. Trust is the bedrock of all musical endeavor, making a moral/ethical demand of all those involved with it. (Reimer, 2003, p. 123)

The title of this dissertation, “The ‘Bedrock’ of Musical Endeavor: Trust in Ensemble Rehearsals,” includes a reference to the above quote from Bennett Reimer’s *A Philosophy of Music Education: Advancing the Vision*, the third edition of his seminal text (2003). I came across this quote a few years ago, after some experience as a conductor of both collegiate and adult bands, in which I was experiencing some difficulty in making an expressive connection between myself and the musicians. A number of years previously, I had attended a conducting symposium with a well-known pedagogue of gesture, who took in my inability to make eye contact with the musicians in front of me and asked if I had “trust issues.” While I had since put that episode out of mind, encountering this quote in Reimer brought the concept flooding back; what did trust, precisely, have to do with leading ensembles?

As I continued to grapple with this idea, the questions I asked morphed a bit. What was the operational definition of trust, anyway? I saw the word used in multiple education, music education, community music and leisure studies articles, but without definition, as if we all assumed it meant the same thing. Trust itself was a smaller component of many further constructs: trust as part of collaborative processes (Khodyakov, 2007); trust as an antecedent personality trait among community musicians (Griffith, 2006); and trust as a precursor or resultant part of rehearsal atmosphere (Creech et al., 2014; Kruse, 2007). Dabback (2008)

incorporated trust as a norm of behavior, applying Putnam's social capital theory to observed rehearsal behaviors. In philosophical and pedagogical frames, trust is documented as a tool for leaders to use, as in Wis' (2014) "servant-leader" paradigm. However, none of these studies or treatises defined trust – rather, they relied on a general layman understanding of the term.

It wasn't until I started asking what trust meant in other fields that I came across others asking these same questions. It turned out that there is an entire field of trust research, mostly focused in business management. Trust research as a field is littered with definitions of their core construct, to the point that there is no standard definition, although there are some very-highly cited ones (Li, 2012). In general, the consensus is that trust is "a psychological willingness to accept vulnerability" (Li, 2012, p. 101); however, there is also a growing resolve around trust as an active behavioral decision, rather than a static state. Twenty-five years ago, Mayer, Davis & Schoorman (1995) advanced a cycle of rational analysis of trustee behavior that, in conjunction with propensity to trust as a personality trait, would determine the bounds within which a trustor would choose to trust a trustee. This "trust-as-choice" model "is much more meaningful because it directly involves trusting behaviors from either one party or both parties involved in a trust-related exchange as the trustee and the trustor" (Li, 2012). This emphasis on behavior, rather than trait, expands the way in which trust can be studied and observed. Rather than focusing on single-instance trust attitudes and changes thereof, in trust-as-choice models the build of trust through continued behavior over time is the concept of interest. Trust-as-choice is dependent on a commitment to a long-term relationship, and the choice to engage in trust reciprocally is relationship- and context-specific.

As editor of the *Journal of Trust Research*, Li (2012) encouraged researchers to focus on the contexts in which trust matters most. Based on his review of literature (Li, 2007; Li, 2008), these contexts include:

- (1) When the uncertainty (e.g., complexity and ambiguity) of unmet expectations is high;
- (2) When the vulnerability of control (e.g., failure of formal contract) is high;
- (3) When the stakes (e.g., financial loss) of unmet expectation or control failure are high;
- (4) When long-term interdependence (e.g., reciprocal relationship) is high. (Li, 2012, p. 102)

Within the arts, Möllering (2012) posits that performance and creative activities are just such a highly ambiguous and complex context, and also points out that studies of trust in artistic contexts is incomplete. To an extent the context of a music ensemble includes a vulnerability of control (Khodyakov, 2007) and, in the case of ongoing groups, long-term interdependence of both conductors and ensemble members as trustors and trustees. The stakes may not be as high as a business transaction, however for the conductor they very well may be, as a group's ongoing trust atmosphere, trust choices, and ultimate performance are potential indicators of that conductor keeping their job as leader.

Möllering (2012) points to one study by Khodyakov (2007), that studied the famous Orpheus orchestra, which is notable for its lack of conductor. While conductor-less or student-driven approaches to music-making in large ensembles are worthy of study, the fact is that the majority of large ensemble contexts involve a conductor, for many reasons. Certainly, in educational contexts conductors act as a necessary focus that reflects "the dependence of young performers psychologically and emotionally as well as musically and educationally," according to Reimer (2003, p. 123). As someone who has conducted ensembles and now also advises future

music educators, I am mostly concerned with the relationship between the conductor and their players, and in particular, the ways in which conductor behavior influences performer beliefs about themselves. Therefore, in this dissertation I present a framework and mechanisms for studying the phenomenon of trust as a behavioral construct between trustors (conductors) and trustees (ensemble members).

The implications of applying an area of research based in business management to music education, community music, and education more broadly are complex. There are legitimate critiques raised when we use business models in the scope of education; the neo-liberal philosophy has turned education in the United States into a business model that it was meant to mimic. (Ball, 2016; Klees, 2020). Students or ensemble members are not workers, in the sense that their motivations are not solely to make capital for their employer and thus, themselves. Furthermore, current thinking about organizations in the context of American history and ongoing struggles for equity indicates that these models are inherently Eurocentric, colonialist, and potentially white supremacist. (Okun, 2021).

However, the similarities between models are too close to ignore. Mayer et al. (1995) define trust as the willingness to take risk. In a recent presentation, Derrick Fox characterized risk-taking as the fundamental outcome of belongingness, which occurs when diversity, equity, access and inclusion are met (Fox, 2022). Mayer et al. (1995) cite workplace diversity increasing as an important trend suggesting the importance of trust research: “A diverse workforce is less able to rely on interpersonal similarity and common background and experience to contribute to mutual attraction and enhance the willingness to work together” (p. 710). While using a business model to define behaviors and outcomes within the education setting may be furthering a capitalist neo-liberal philosophy, it does offer a window into the psycho-social aspects of music

making teachers have espoused for decades but had very little data to support their claims. In an era when the push for diversity, equity, access, and inclusion are finally coming to the foreground, it may be foolish to ignore real models that, through long lines of research, have shown to document such soft phenomena as trust with meaningful and rich data.

The contents of this dissertation include three papers in which trust is the central phenomena under study. The first paper sets up a proposed framework to document how trust functions within the ensemble setting based on the Mayer et al. (1995) model. The trust phenomenon has two agents - the trustor, or the one placing trust, and the trustee, in whom trust is placed. The trustor continuously evaluates the trustee within three factors of perceived trustworthiness: ability, benevolence, and integrity. Ability is how well the trustor believes that the trustee can do what will be asked of them. “Benevolence is the perception of a positive orientation of the trustee towards the trustor” (Mayer et al., 1995, p. 719). Integrity refers to the set of principles or rules of behavior to which the trustor expects the trustee to adhere.

The trustor evaluates the trustee’s ability, benevolence, and integrity, and then engages in behaviors that take risk in the relationship, behaviors that reflect choices they make based on their evaluation of the trustee’s ability, benevolence, and integrity. The Mayer et al. framework led me to another theory that is often used to explain participation in music contexts: Self-Determination Theory (SDT, Deci & Ryan, 1995). In SDT, examination of psychological environments includes describing how they support or thwart effective or healthy function with respect to three basic psychological needs: competence, or the need to feel able and efficacious; relatedness, the need to feel connected to others; and autonomy, or the need to act from interest and integrated values. The idea is that ensemble leadership makes behavioral choices that should create environments that support participants to fulfill these psychological needs.

In the Mayer et al. (1995) model, outcomes of trust “will influence trust indirectly through the perceptions of ability, benevolence, and integrity at the next interaction” (p. 728). However, beyond the impact those outcomes have on the continued cycle of trust, these outcomes should also have impacts on the trustee. Therefore, the outcomes I identified are directly related to the factors of perceived trustworthiness and SDT psychological needs upon which they are based: efficacy, or the belief about one’s own ability; identity, or belief about one’s belonging to a particular group or in comparison to some ideal; and agency, or the belief in one’s ability to take personal responsibility and make personal choices of activity.

To summarize, the cycle continues as follows: the trustor (conductor) evaluates the trustee’s (ensemble) ability, benevolence, and integrity, and then engages in behaviors that take risk in the relationship, behaviors that reflect choices they make based on the trustee’s ability, benevolence, and integrity. Those choices create an environment that supports the trustee’s psychological needs of Competence, Relatedness, and Autonomy. The trustee emerges with outcomes of Efficacy, Identity, and Agency, which in turn leads the trustee to exhibit behaviors that the trustor can interpret further.

The second paper, “Measuring Trust in Large Ensembles: An Exploratory Factor Analysis,” is an investigation of the portion of the trustworthiness factor-perception cycle from the perspective of the participants in the ensemble, in which the trustee interprets the trustor’s behaviors in order to support their psychological needs and emerges with the outcomes of Efficacy, Identity, and Agency. I developed a survey measure of ensemble participants’ perceptions of their conductor’s beliefs about the group’s ability, benevolence, and integrity, based on Mayer and Davis (1999) and combined these with items measuring the identified

outcomes of trust, efficacy, identity, and agency. I used an exploratory factor analysis, because I wanted to use the data to further interrogate the interactions among the factors in the proposed model from paper one and prepare for an eventual large-sample study of the impacts of conductor beliefs on participant outcomes. Through the analysis I identify five main factors that contribute to the trust-outcome relationship within the ensemble setting: self-identity; trust, ensemble efficacy, and preparation; atmosphere of trust; group identity and self-efficacy; and agency. While these factors differ slightly from the proposed model's straight lines of effect between ability-efficacy, benevolence-identity, and integrity-agency, they illustrate the potential for multi-dimensional planes of interaction between variables. One of these interactions includes connection between Ensemble (Group) Efficacy and a conductor's beliefs about the ensemble's preparation for rehearsals and performances; another, a connection between Self-Efficacy and Group-Identity, separate from Self-Identity, which is reflective of recent theories of Musical Identities being predominantly socially constructed (Hargreaves, MacDonald and Miell, 2017).

The final paper, "Perceptions of Trust in Conductor-Ensemble Interactions through Rehearsal Observation" examines the other side of the cycle of trust-outcomes, that of the trustor's (conductor) verbal behaviors that demonstrate their beliefs of the ensemble's ability, benevolence, and integrity. The hypothesis is that one can see the foundation of trustworthiness in the verbal behaviors of ensemble directors in rehearsals, particularly in the feedback they give the ensemble in the rehearsal setting. The focus on feedback reflects how trust is conceptualized as the willingness to take risk, and the outcome of trust is risk taking in the relationship. Community ensemble members take risks through the very act of showing up and rehearsing each night; if they didn't take that risk, they would be sitting at home playing music just for themselves. Feedback is the director's reciprocal acknowledgement of that risk taking behavior

by the participant; the director responds to the behavior with reinforcement or redirection. The director takes the risk of alienating players by giving too much feedback or being too negative. The director demonstrates their trust in the performer by giving feedback and expecting it to be acted upon. Those demonstrations should therefore serve as evidence of the director's perceptions of the participants' factors of perceived trustworthiness, ability, benevolence, and integrity.

For the purpose of this study, I developed definitions of feedback statements' factor of trustworthiness. Ability-coded statements included any comment related to ability to perform the task, including improvement of performance or struggles with performance. Benevolence-coded statements included any comment related to the performer's mood, goodwill, sense of community, or emotions. Integrity-coded statements included any comment related to the performer's involvement, dedication, preparation, or state of mind regarding the task, including adherence to musical behavior norms like listening for the melodic line or reading all of the notation markings on the page.

Findings indicate that a majority of feedback referenced participants' ability, followed by integrity and then benevolence. If ability-related comments help foster participants' feelings of self-efficacy, based on the findings of Paper Two, they might also influence participants' feelings of group identity as well. The low proportion of benevolence-related comments stands in contrast to descriptions of directors of community ensembles as more often using humor, within-group dependence, and a more laid-back attitude than reportedly used with school-age ensembles. (Coffman, 2009; Coffman and Barbosa, 2013; Rohwer, 2016)

The findings of paper three highlight another set of interactions between variables. While feedback mostly focused on ability, the second-most factor referenced in feedback was integrity.

The presence of integrity-related feedback could serve as a guide to participants in shaping their behaviors, particularly as they gained technical mastery, to remember some of the fundamentals of good musicianship: shaping phrases, letting the melody come through the texture, or paying attention to specific aspects of the score such as key signature or tempo. This reflects the specific musical values that music educators seek to instill.

This focus on musical values returns us full circle to Reimer. In the chapter from which the opening quote of this chapter was taken, Reimer discusses ethical considerations of musical decision-making, and presents trust as the first of multiple possible ethical demands of music. “Whenever in human experience demands, or needs, are present, calling for an individual to respond through choices to be made, values come into play as a determinant of one’s conduct” (Reimer, 2003, p. 122) In laying out the case for *A Philosophy of Music Education*, Reimer justifies that “a philosophy is needed that illuminates the deepest level of values in our field,” because “every time a choice is made, a belief is applied. Every music teacher, as every other professional, makes hundreds of small and large choices every day, each one based on a decision that one thing rather than another should be done” (p. 4-5). In laying out a more concrete definition of trust, including labeling behavioral choices that demonstrate trust, I identify and center one of those deep values of our field, helping fulfill “the primary mission of music education... to make musical values widely and deeply available” (Reimer, 2003, p. x)

Together, these three papers serve as the starting point for a line of research. By building the framework and mechanisms for studying this phenomenon of trust, I begin the process necessary for the eventual goal of studying the impacts of trust, and in particular the outcomes that I have identified, on music participation and retention of membership in ensembles. Furthermore, future studies can help novice and expert leaders of ensembles alike examine their

behaviors for ways in which to increase trust and therefore potentially increase the outcomes of trust in their participants. This dissertation lays the groundwork for diverse future study on the interplay between trust, its factors, and the types of psychological and sociological outcomes directors of ensembles purport to see through the music-making experience.

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PAPER ONE

A Theoretical Framework of Trust in Large Community Ensembles

Abstract

To better understand the psychological and social dynamics within a large ensemble rehearsal, many researchers of community ensembles have turned to theories such as social capital theory (Putnam, 1995) and self-determination theory (Ryan & Deci, 2002), and documented key observations of behaviors and beliefs. Among those beliefs, trust stands out as the social lubricant of the cooperative endeavor of making music in a large ensemble—what Reimer (2003) called “the bedrock of musical endeavor” (p. 123). However, until now there has not been a detailed description or method of understanding trust within the context of music-making activity. Borrowing from a model of trust oft-cited in the field of organization management, I suggest a framework for understanding trust and related constructs, sources, and outcomes as a jumping-off point for future studies of this phenomenon and behaviors associated with the building of trust within the medium of music ensembles.

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Introduction

Working together often involves interdependence, and people must therefore depend on others in various ways to accomplish their personal and organizational goals. (Mayer, Davis & Schoorman, 1995, p. 710)

In his keynote address to the 2016 Music and Lifelong Learning Symposium at Ithaca College, David Myers reiterated a call for research relevance made eight years previously: for researchers to study music engagement across the multiverse of contexts in which it occurs (Myers, 2008). While many of the researchers present were instrumental in studying the phenomenon of community music ensembles, he urged the cohort to work beyond the descriptive documentation of participants and their attitudes to understand more deeply what it means to be musical across a lifespan. A lifespan perspective of music education research includes necessary questioning not just of what happens but understanding why and how it happens. In the case of large community ensembles, the social-emotional foundations of group organization and member activity include many constructs that might help explain member behaviors. The purpose of this paper is to examine a subset of factors related to understanding one such foundational construct—trust—and develop a framework for studying examples of trust and its consequences in a community ensemble context. While this theoretical setup is extensive, like the Mayer, Davis and Schoorman (1995) article upon which it is based, it is meant to sort and streamline previous literature to provide a new framework for future investigation.

I was drawn to this area of research both by my own practice as a music educator engaged in teaching adults as well as a teacher educator working with preservice teachers for whom community contexts may be an eventual professional environment. Having taught adult private lesson students and moving to working with an adult community band, I was drawn in

particular to the choice many of my community band members made: to make music with others when one's own skills are still developing. As an experienced educator, yet a novice community band conductor, I was certain I had the skills and content knowledge to engage with my musicians, but I was not confident in my relationship skills. I was frequently reminded that conducting adults was not the same as teaching school ensembles. Members frequently demanded I explain, yet not teach; accept their needs being expressed through none-too-gentle teasing and sometimes outright reproach; and be anything they asked but to also not be someone different on the podium than I was off it. As a fragile trust formed between myself and the ensemble, I desired to better understand my role in the social process, in addition to the creation of the musical product.

Social capital is an oft-cited theory that describes the drive towards cohesive, cooperative relationships within society. Types of social capital include bonding, bridging, and linking forms (Langston & Barrett, 2008); each form moves outward from smaller, more isolated groups to larger societal functions and relationships to power and hierarchies. For Putnam, social capital includes moral resources for the formation of civic community (Siisiäinen, 2000). In "Bowling Alone," Putnam (2000) posits the decline of American social capital and civic community through various trends that have only continued in the 22 years since. Therefore, an activity in which participants choose to participate collectively, building artistic communities within civil society, such as community bands, is worthy of further study and understanding.

One of Putnam's core moral resources, trust, has thus far has been referenced colloquially and anecdotally in the music education and community music literature and pedagogical psyche. Within the context of adult community bands, examining this concept might help us better understand why music engagement is a leisure activity that holds such a special reverence in

many participants' lives (Coffman & Barbosa, 2013; Dabback, 2007, 2008; Kruse, 2007; Mantie & Tucker, 2008; Park, 1995).

Putnam (1993) posits a theory of trust that is more generalized across society, in which “actors do something for the general good not because they know other interactors but because they trust that their own action will be ‘rewarded’ via the positive development of community relations” (as cited in Siisiäinen, 2000, p. 3). However, Putnam’s theories also include an emphasis on voluntary associations outside of the home and family, especially in participation in civic organizations such as community ensembles. Putnam’s concept of generalized trust is the basis for “brave reciprocity,” (Siisiäinen, 2000) which can be likened to Mayer et al. (1995) describing trust as willingness to take risk, or willingness to be vulnerable in a relationship. By engaging in the cycle of voluntary association and building of trust within those organizations, participants contribute to the generalized trust in society. Useful not only to the understanding of the ongoing participation of community ensemble members, the Mayer et al. (1995) model may also help ensemble leaders perfect a management style to promote trust and well-being amongst the ensemble as a whole, bonding members and therefore building social capital (Putnam, 1995; see also Higgins, 2008; Langston & Barrett, 2008).

It is pertinent at this stage to note that large community ensembles, particularly bands, have not been viewed as radical or social justice oriented as have forms of Community Music studied in the United Kingdom (Coffman, 2011). Yet as Coffman (2011) notes, it is in the leader’s intention or attitude that is the root of distinction: “Community musicians’ attitudes are expressed in terms of access, empowerment, participation and facilitation. Community musicians often see themselves as enabling/facilitating individuals with music as the tool. Process is probably more important than product for many community musicians.” (Coffman, 2011, p. 99)

Returning to the purpose of my inquiry and my personal experiences, I believe because of this attention to process and facilitation the context of large community ensembles provides more readily available clues to positioning trust within the social-psychological benefits of music study. This is not to say that a framework of trust cannot be built to be applicable to music education contexts as well. As Coffman (2011) notes, there are still tensions between Community Music and community ensembles, which bridge some span between school ensembles and Community Music (Mantie, 2012b). However, for the purposes of this paper, I will focus on community ensembles as a starting place, from which subsequent working backward and outward from this middle ground may later reveal how the nature of trust may change between contexts.

Much of the previous literature focuses on trust in broad terms, including generalized trust (Putnam, 1993) and blind trust (Volkan, 2014), across multiple people or groups collectively. However, in the setting of community ensembles led by conductors, it may be useful for those of us in music leadership positions to interrogate the mechanisms in which we propagate trust between ourselves and individual participants. As a conductor of community ensembles and a teacher-educator, I choose to focus this inquiry mainly to that of the relationship between a conductor and individual members, or a leader-member exchange (Liden, Sparrowe & Wayne, 1997).

Creating Environments of Trust

Many studies in the large community ensemble context focus on rich description of participants, their beliefs, and the actions of members and directors within ensemble experiences (Coffman & Adamek, 1999, 2001; Coffman & Barbosa, 2013; Dabback, 2007, 2008; Kruse, 2007, 2009; Mantie & Tucker, 2008; Rohwer, 2016b). Examples of more broadly understood

community music concepts, such as hospitality (West & Cremata, 2016) or “the welcome” (Higgins, 2008) are included alongside descriptions of rehearsal pedagogy for adults (Coffman, 2009; Coffman & Barbosa, 2013; Rohwer, 2016a). In these descriptions, trust is referenced in terms of rehearsal atmosphere (Creech, Varvarigou, Hallam, McQueen, & Gaunt, 2014), and as a product of hard work and dedication (Kruse, 2007).

While trust is frequently referenced in community music, leisure activity, and music education literature, no model of understanding trust exists in those fields. Griffith (2006) came close in her examination of the intersections between Big Five personality traits and proposed lifelong music learning activities; within the Agreeableness domain, trust is considered a dominant subscale. However, in her study, participants were asked about their trust or mistrust of others in a general sense; trust was not addressed in a way specifically related to their current musical activity or proposed musical activity.

In analyzing experiences of the Rochester New Horizons band, Dabback (2008) introduces a concept of trust that includes norms of behavior:

Norms of reciprocity act as an important prerequisite for norms of trust, without which social capital cannot exist...I trust you, because I trust her and she assures me that she trusts you ... The willingness to engage in trust behaviors is tied to individuals' identification with the group ... therefore, the relationship between group identity and social capital exists as a cycle of reinforcement in which fluctuations in one directly impact the other. (Dabback, 2008, p. 111)

In applying Putnam's theory of social capital to observed rehearsal behaviors, Dabback has opened the door for understanding ensemble interactions. Trust, Dabback theorizes, is the social lubricant that makes the whole enterprise work. Or, as Reimer (2003) put it, “Trust is the

bedrock of all musical endeavor, making a moral/ethical demand of all those involved with it” (p. 123). Dabback’s (2008) observation of a reciprocal relationship among community band participants also highlights trust within the relationship between ensemble leaders and participants. One can extrapolate from the quote above that the “her” in question is the band director, the “you” is a new member and the “I” is a current participant. The reciprocal trust within the relationship between the current participant and the director allows for the acceptance of new members, and a director’s exemplar serves as a catalyst to the social lubricant trust provides the group.

Among the norms from which social capital is created is that of reciprocity, for “my reputation for trustworthiness benefits you as well as me, since it enables us both to engage in mutually rewarding cooperation” (Putnam, 1993, p. 170). In this mechanism of reciprocity, two agents mutually benefit from trusting behaviors reflecting on one another. Reciprocal perceptions of trustworthiness factors might therefore hold the key to understanding cooperative action and personal psychological outcomes. It’s not enough simply to evaluate one another’s trustworthiness, but rather to also showcase that we have done so; and, because we hold one another to be trustworthy, to engage in mutually beneficial actions in cooperation with one another. This behavioral “cycle of reinforcement” (Dabback, 2008) is therefore evidence of social capital and its norms of reciprocity and trust.

Most trust theorists generally cast trust as a positive force in society, within groups, and between individuals. In music, trust in relationships between participants (Dagaz, 2012; Khodyakov, 2007) and in leadership (Ponchione, 2013; Wis, 2014) is seen to strengthen the musical and social outcomes of groups. While basic trust is generally seen to be positive, there are potentials for trust to be exploited in large groups when basic trust is shaken, resulting

instead in blind trust (Volkan, 2014). However, stemming from the assumption that community ensemble leaders generally wish to form a positive environment, I will focus in this paper on trust being built with positive intention.

In her work on “Reframing Leadership and the Musical Experience,” Ramona Wis (2014) draws on a more recent approach to organizational leadership, the servant leader. She applies the philosophy of this approach, which is rooted in the economic change in the United States towards knowledge workers instead of industrial laborers, to the conductor of a musical ensemble. While Wis (2014) describes potential behaviors of a conductor as servant leader, she only provides limited insight into how, exactly, a conductor will create this environment: “They acknowledge the performers’ musical abilities, as well as their desire to be engaged in the decision-making process, and find multiple ways to involve the musicians in the rehearsal while still teaching and rehearsing efficiently” (2014, p. 231.)

The servant leader approach is perhaps more like concepts of musical facilitators in community music than it is to the more autocratic, hierarchical world of school music (Allsup & Benedict, 2008; Coffman, 2013). Some of the antimonies between school music and community music in the community band world stem from different origins of the medium: community bands are functional, civic organizations in the same vein as those studied by Putnam (2000), and school bands are mainly derived from the military band tradition (Gould, 2003; Mantie, 2012a). While the outcome-oriented school band tradition may seem a fertile breeding ground for a business leadership strategy, in this case, a business leadership model is appropriate to investigate methods by which large community ensemble directors facilitate an atmosphere of trust.

Unpacking Trust

An Integrative Model of Organizational Trust

In the field of business organization management, the seminal work of Mayer et al. (1995), “An Integrative Model of Organizational Trust,” lays out an appropriate groundwork for understanding trust in an organizational context, which is striking in its similarity to Wis’s (2014) description of a trusting servant leader-conductor. Mayer et al. (1995) developed this model of trust while reflecting on a changing landscape for business management, a precursor to the continued tides of change in workplaces reflected through Wis’s (2014) focus on the servant-leader (2014). Mayer et al.’s (1995) model has been cited nearly 20,000 times as of this writing (according to Google Scholar), and reflecting on this work in 2007, they wrote “since we were drawing perspectives from multiple disciplines as inputs to the model, we wanted to provide a model that was generally applicable and would be used across multiple disciplines” (Schoorman, Mayer, & Davis, 2007). The authors themselves, along with many collaborators, have used this model in studying management-employee relationships in a variety of field settings. Most of their subsequent work studies the comparative success of a more trust-oriented management style with a control-oriented one, particularly regarding changes in trust over time and in response to the delegation of tasks, management personnel changes, and changes in workplace performance appraisal systems (Ballinger & Schoorman, 2007; Davis, Schoorman & Donaldson, 1997; Mayer & Davis, 1999; Schoorman et al., 2007; Schoorman, Mayer & Davis, 2016). Collectively, the context of their inquiry is that of leader-member exchange, a phenomenon that refers to the nature of relationships between leaders and subordinates including exchange of material resources, information, and/or emotional support and the physical or mental effort required for these exchanges (Liden et al., 1997).

Building on previous research, the authors identify various needs for trust across organizations, including interdependence in working relationships, increased diversity in the workforce, and a trend towards more “participative management styles and the implementation of work teams,” (Mayer et al., 1995, p. 710). The purpose of Mayer et al.’s (1995) article was to streamline and synthesize various definitions or concepts of trust into a working model for use in future studies of working relationships. Mayer et al. (1995) caution that context is key:

“The specific consequences of trust will be determined by the contextual factors such as the stakes involved, the balance of power in the relationship, the perception of the level of risk, and the alternatives available to the trustor. Similarly, the assessment of antecedents of trust (ability, benevolence, and integrity) are affected by the context.” (pp. 726-727).

The model is intended as a means of understanding previous literature and integrating observations of human behavior within working relationships that are by nature context-dependent. Therefore, from a position of looking to understand leadership, relationships, and behavior within the context of an organization, the model may be applicable to the ensemble setting.

Trust Defined

Mayer et al.’s (1995) definition of trust states that it is:

the willingness of a party to be vulnerable to the actions of another party based on the expectation that the other will perform a particular action important to the trustor, irrespective of the ability to monitor or control that other party...making oneself vulnerable is taking risk. Trust is not taking risk *per se*, but rather the *willingness* to take risk. (Mayer et al. 1995, p. 712.)

Compare this to Reimer's (2003) concept of trust as it manifests in an ensemble:

Performers in ensembles, small or large, and whether performing composed works or improvising, must trust each other to devote the required energy and devotion to the task at hand. The spirit of mutual dedication all group performance depends on requires trust that all will fulfill their role conscientiously. When someone or some do not, chaos ensues: the enterprise falls apart. A lack of mutual trust that the group embraces the attitude of "all for one and one for all"—even a deficiency in that trust—can spell disaster. (Reimer, 2003, p. 123)

Mayer et al. (1995) go on to propose a model of trust in a dyadic cycle: a trustor (the person placing trust in someone), evaluates characteristics or factors of the trustee (person within whom they place trust); in combination with their own propensity to trust, the trustor places trust in the trustee and takes risk in their relationship. This leads to behavioral outcomes on the part of the trustee, which will further inform the trustor's perception of the trustee. This cycle of evaluation is continuous and ongoing, and the level of trust builds as time passes.

Propensity to Trust

Among the Mayer et al.'s (1995) six propositions, they first note that "the higher the trustor's propensity to trust, the higher the trust for a trustee prior to availability of information about the trustee," (p. 716). Returning to Griffith's (2006) study of community band participants, the trust facet of the Agreeableness domain of the Big Five inventory can be reconstructed to mean propensity to trust in the Mayer et al. (1995) model. The items in Griffith's (2006) study (from the "International Personality Item Pool Representation of the NEO-PI-R Short Version," also known as IPIP-NEO Short Form) are similar to those used by Mayer and his colleagues (1995) in subsequent creations of scales along their proposed model (Davis, Mayer &

Schoorman, 1995; Mayer & Davis, 1999; Schoorman, Mayer, & Davis, 1996). While Griffith (2006) chose to focus on the Openness to Experience and Extraversion domains in her conclusions, it is important to note that the highest mean scoring trait among her New Horizons Band participants was Agreeableness, and within that domain, the facets of Trust and Cooperation were the highest mean subscores. Therefore, it may be the case that propensity to trust is already high in the community ensemble setting.

Factors of Trust

As time goes on and trustors interact with trustees, they evaluate characteristics of the trustee relevant to specific tasks or needs of the relationship and build an impression of the person based on three factors of trustworthiness. Again, distilling previous research, Mayer et al.'s (1995) factors of perceived trustworthiness include *ability*, *benevolence*, and *integrity*. Ability refers to how well the trustor believes that the trustee can do what will be asked of them and relates to concepts of efficacy (both self and group) as described in community music and music education literature. Benevolence, or the sense that a trustee would do good by the trustor, indicates a relational attachment, identity as a group insider, and the positive benefits described by participants of being part of ensemble groups (Coffman, 2008). "Benevolence is the perception of a positive orientation of the trustee towards the trustor," (Mayer et al., 1995, p. 719) and, in this case, intended not to be reliant on any egocentric profit motive of the trustee. Integrity refers to the set of principles or rules of behavior that the trustor expects the trustee to adhere to, and as in Dabback's (2008) case, these translate to rehearsal norms or other behavioral expectations typical of large ensembles. Each of their factors are also likely interrelated and varied. "Trustworthiness should be thought of as a continuum, rather than the trustee being either

trustworthy or not trustworthy. Each of the three factors can vary along a continuum” (Mayer et al., 1995, p. 721).

While Mayer et al. (1995) intend this model to serve as unidirectional and dyadic (only pertaining to pairs of people, and with one as trustor and the trustee, and not reciprocal), this contrasts with the prevailing wisdom in the literature (Schoorman, Mayer and Davis, 2007). Dabback (2008) describes all relationships in the ensemble setting as reciprocal, and this can extend to both the trust ensemble members put in their conductor (to plan appropriate activities to their ability, to give them a good musical experience, and to operate with respect and collegiality) and the trust the conductor puts in their ensemble members (the ability to plan appropriately challenging repertoire, to hold good musical experiences in rehearsal and performances, and to uphold a standard of conduct.) Furthermore, ensemble members can also perceive how much trust the director puts in them by evaluating the behaviors they present along these trustworthiness factors. In fact, this perception of trust is as interesting a construct as the genuine article, as the effects of the trustor placing trust in the trustee may or may not reflect the trustee’s feelings about the trustor. As Schoorman et al. (2007) describe: “A can trust B, but B may not trust A. This is completely consistent with the approach to trust and trust formation that we presented in our model but is inconsistent with the views in the leadership literature” (p. 347).

Davis et al. (1997) continued reframing the nature of management to incorporate their trust model by juxtaposing stewardship theory, a more modern and egalitarian approach to organization theory and business policy, with agency theory, which is based in economic principles of self-interest. As they reflected ten years later,

We argue that one of the major distinctions between agency theory and stewardship theory is the use of trust versus control systems to manage risk. However, we do not see

these mechanisms as being mutually exclusive. On the contrary, when the risk in a situation is greater than the trust (and, thus, the willingness to take risk), a control system can bridge the difference by lowering the perceived risk to a level that can be managed by trust...However, there is an important caveat that must be noted. If there is a very strong system of controls in an organization, it will inhibit the development of trust. (Schoorman et al., 2007, p. 346)

In the music ensemble context, one must acknowledge the presence of control systems, particularly those that limit individual agency of players and exalt that of the conductor. However, the definition of trust as willingness to take risk (or further expanded to “willingness to be vulnerable” by Schoorman et al., 2007, p. 347) does exist in the large ensemble context. Live public performance can be seen as a risk-taking behavior, especially by amateur performers (Griffith, 2006; Harrington, 2016), and a conductor’s reputation is often judged by the performance of their ensemble. Conductors make choices that impact this willingness to take risk on behalf of both the ensemble and themselves.

The ensemble’s perception of a conductor is therefore bounded within perceptions of their propensity to trust and their beliefs about ensemble members within each of the three factors. One of the limits of the Mayer et al. (1995) model, however, is the unidirectional nature of the evaluation of a trustee. Mayer et al. limited their model to a one-way perception of the trustee by the trustor, yet it is important to consider the reciprocity of the relationship through the eyes of the trustee, given that reciprocity is a fundamental aspect of social capital. Similarities between the Mayer et al. model and other models in educational theory may shed some light on how trust, and specifically the trustor’s demonstrated beliefs about the trustee, influences the trustee.

Motivation and Needs Fulfillment through Trust

While trust has often been conceived of as an end itself, it is important to remember that the trustee is not static but a changing agent in the eyes of the trustor in the Mayer et al. (2015) model. In the context of community ensembles, members are often idiosyncratic individuals with different motivations for joining the ensemble. Evans (2015) states that “understanding motivation is vital for addressing questions of how and why people take learning a musical instrument, how they persist through the challenges of learning and practice, and how they become successful or why they quit” (p. 65). Understanding these motivations may be important to building trust dyads with each individual musician as a method of contextualizing perceived factors of trustworthiness (ability, benevolence, and integrity) or relating those beliefs to the trustee in a meaningful way.

While many motivational theories have been used to explain various aspects of musical participation (see Cook & Artino, 2016 for an excellent summary of relevant theories), Mayer et al.’s (1995) factors of perceived trustworthiness bear a striking similarity to the three basic psychological needs identified in Deci and Ryan’s (2002) Self-Determination Theory (SDT): *competence*, *relatedness*, and *autonomy*. This squares with research on our adult community band context, as “Dabback (2006) found that because members’ needs for competence, autonomy and relatedness were met through participation, they evidenced intrinsic motivation for their musical activities” (Dabback, Coffman & Rohwer, 2018, p. 153). In SDT, examination of psychological environments includes describing how they support or thwart effective or healthy function with respect to these basic psychological needs. Environments in support of these needs contribute to overall psychological well-being, and those that thwart satisfaction of these needs detract. SDT focuses on the integration of experiences into intrinsically motivated

behaviors to satisfy these needs. Expanding on this, I hypothesize that the internalization of our perceptions of others' beliefs about our own trustworthiness satisfies or thwarts our basic psychological needs.

Primary among the three psychological needs is competence. While not focused in actual ability, but rather in feelings of self-efficacy, people would seek satisfaction of competence in experiences where they feel appropriately challenged and "persistently attempt to maintain and enhance those skills and capacities through activity" (Deci & Ryan, 2002, p. 7). Reflexively, expressions of confidence in another's ability, a factor of trustworthiness, would potentially satisfy that person's need for competence. For example, assignment of a challenging but attainable musical repertoire selection would signal the conductor's perception of the group or individual players' ability and also satisfy their need for competence.

Relatedness refers to feeling connected to others, to caring for and being cared for by those others, to having a sense of belongingness both with other individuals and with one's community" (Deci & Ryan, 2002, p. 7). As caring for and by others is central to satisfaction of this need, benevolence seems a critical trait for people to share within experiences; Mayer et al. (1995) directly relate a previous study by Mishra (1996) in which caring was an antecedent factor of trust, though they interpret benevolence and caring to be interchangeable terms. Also important is that this need "concerns the psychological sense of being with others in secure communion or unity," (Deci & Ryan, 2002, p. 7) which the in-group status inherent to benevolence certainly would afford. Expressions of group membership, "teamwork," or other reciprocal caring attitudes demonstrate benevolence and contribute to relatedness among group members.

Lastly, autonomy, while conceived of as the core of self-determined action, “concerns acting from interest and integrated values,” even if those values are integrated from outside sources (as opposed to independently developed beliefs; Deci & Ryan, 2002, p. 8). While one’s autonomy might operate at odds with group norms and values, the degree to which a trustee adheres to commonly held values signals the trustee’s integrity to a trustor. Integration of individuals’ autonomy might be difficult to envision in a large ensemble tradition, given its history mentioned previously, and

Douglas’ (2011) 237 NHIMA [New Horizons Instrumental Music Association] subjects reported that their psychological needs of autonomy, competence and relatedness were generally satisfied, with the need for relatedness most satisfied and the need for autonomy the least. In terms of the latter, the author speculated that while large ensemble models may not facilitate autonomy, members may not desire decision-making responsibilities and the decision to participate is itself an expression of autonomy.

(Dabback et al., 2018, p. 153)

Principal among theories regarding adult learners in many contexts is that adult learners are self-directed, “because it views the adult as a mutual partner or the primary designer of his or her learning” (Coffman, 2009, p. 229). Respect for individual autonomy may be the root of how a trustor signals their belief in the trustee’s integrity, in that they respect their autonomy and work to allow for autonomous action in the group endeavor.

While the model proposed by Mayer et. al. (1995) is not based on a theory of motivation, per se, the parallels between it and SDT provide a basis for investigating the outcomes of behaviors promoting a perception of trust within an organizational setting. In SDT, the intersection of internalization and external environmental factors enhances experience to the

point of an integrated regulation of behaviors with participants' sense of self. Furthermore, in an SDT perspective of values, Kasser (2002) posits that values derive in part from needs: "Values give expression to needs, helping the self select experiences that are desirable and supportive of need satisfaction, and avoid experiences that are neither desirable nor conducive to growth and need satisfaction" (p. 127.) In seeking to satisfy psychological needs, participants in leisure activities seek out environments in which leaders and fellow participants display factors of trustworthiness (ability, integrity, and benevolence), which in turn supports their own senses of well-being and potentially manifests in specific behavioral or psychological outcomes.

Potential Outcomes of Trust

Searching for outcomes of trust is central to Mayer et al.'s (1995) end goal in summarizing trust and its antecedents. "We propose that the outcome of the trusting behavior (favorable or unfavorable) will influence trust indirectly through the perceptions of ability, benevolence, and integrity at the next interaction" (Mayer et al., 1995, p. 728). While their "perceptions" of outcomes are strictly the domain of the trustor, in a reciprocal and reflexive relationship there would likely also be outcomes for the trustee. A servant-leader style of manager would likely be interested in those effects, especially if a goal is continued participation in the musical activity. While adult community band participants may be loath to categorize their relationship with their conductor as a teacher-student scenario (Rower, 2005), a director with a teaching background would likely be invested in promoting participants' psychological development and needs fulfillment through whatever actions they may take in leading the ensemble.

Mayer et al.'s (1995) model centers on three factors of perceived trustworthiness, ability, benevolence, and integrity. When these interact with the trustor's propensity to trust, or their

“general willingness to trust others” (Mayer et al., 1995, p. 715), trust is the result; trust then interacts with the perceived risk, resulting (ideally) in risk taking within the relationship between trustor and trustee. Outcomes of trust then reflect on factors of perceived trustworthiness again, and this cyclical and reciprocal pattern builds trust as time goes on. Outcomes must therefore be in some way related to these factors of trustworthiness.

At first glance and in consultation with community music and music education literature, one can make some natural conclusions about what those outcomes may be in a music ensemble. The definition of efficacy is the belief or judgment of ability, and in the ensemble setting both self-efficacy (beliefs about one’s own abilities) and ensemble-efficacy (beliefs about the group’s abilities) factor prominently (Bandura, 2006; Zimmerman & Cleary, 2006). In relationship to SDT, efficacy is an outcome of the satisfaction of the need for competence: “Competence is not, then, an attained skill or ability, but rather is a felt sense of confidence and effectance in action” (Deci & Ryan, 2002, p. 7). Bandura (1995) described self-efficacy as a managing belief, mediating cognition and behavior, and so competence, efficacy, and behavior cycle together continuously. In a community or adult learning context, abilities may be hampered by physical health concerns or perceived lack of progress (Coffman, 2009; Rohwer, 2016a). Furthermore, beliefs about fluid or crystalized intelligence (Coffman, 2009), and expression of those beliefs by directors, may influence both self-efficacy of individuals in the group or the climate of the group (Matthews & Kitsantas, 2007).

Another outcome likely related to factors of trustworthiness is identity. Identification with a group, such as membership within an ensemble, or even as a musician at all can influence participation and goal orientation (Gates, 1991; Lamont, 2002.) Gates’ (1991) typology is meant to be read as categorical, with individuals self-identifying as any level of participation from

nonparticipant to professional; as Jorgensen (1993) and Stebbins (2013) point out, migration between levels of participation can occur and might even depend on the context of participation and the social factors of the group one might join. Lamont (2017) describes the provisional nature of constructed selves, as participants negotiate various personal and social influences and structures into their own identities. According to Hargreaves, Miell and MacDonald (2002),

The self-image develops by a process of monitoring our own behavior, and making social comparisons. We constantly compare ourselves with others, so that particular situations and social groups exert a powerful influence on what we do on the basis of our self-image, which is built up from past experience, and with what we would like to do, i.e., our ideal self-image. (p. 8)

Identity, therefore, can be associated with the satisfaction of a need for relatedness, as we shape our self-image in relationship to those we associate with that ideal self-image. Lamont (2017) argues that “since music-making is an inherently social activity that individuals engage with, a framework that enables the combined and interactive perspectives of the individual and the group to be taken into account is essential” (p. 19). Identity as a musician and with a group can be influenced by the factors of trustworthiness displayed by other members and the director (Dabback, 2008), particularly in their benevolence towards one another, in support of one-another’s well-being (Hallam, Creech, & Varvarigou, 2017). Lamont (2017) indicates that while many groups may start from a position of social change and welcome all-comers, a growth of musical goals may follow, as “a transition from music in identity to identity in music...this is an illustration of how music can act as a unifier, fostering collective identity and creating meaning” (p. 20). Participants choose activities that help foster both collective and individual identity. Furthermore, this outcome of trust is evaluated by directors to determine how well a member fits

into the group and whether their addition is a positive one. As new members are often brought into groups by current members (Tsugawa, 2016), it is a sign of trustworthiness when members self-identify with the group and represent it well. Previous research has not documented negative experiences in community bands but occasionally note instances of frustration with the group, other individuals within the group, or directors (Dabback et al., 2018), all of which may reflect back to the director's perceptions of these members' benevolence towards the group, and the benefit of their membership. It is also important to note that community ensembles, particularly community bands, are overwhelmingly Caucasian spaces. Rohwer (2005) notes that her non-Caucasian case study participants hint at a challenge embedded in cultural or racial difference (Dabback et al., 2018).

While efficacy and identity may seem natural outcomes of involvement in a trusting community ensemble atmosphere, I posit the final outcome we must consider is individual agency. Mayer's coauthors (Davis et al., 1997) distinguished the economic principal of agency theory (i.e., working from diverging self-interest) with those of stewardship theory, in which managers operate with prosocial, organization-centered behaviors. In these contexts, agency is considered a more opportunistic trait and less pro-organizational or pro-collective. However, in the literature regarding leisure and participation, agency refers to the ability to take personal responsibility and choice of activity (Mantie, 2013). While mediated heavily by shared habitus with like-minded individuals (Bourdieu, 1977), personal agency is an aspect of participation that a servant-leader should consider and seek to be less controlling and more open to facilitating the desires of members. In educative settings, students benefit from autonomy-supportive teachers or leaders as opposed to controlling environments, in part because students (or ensemble members) are able to exercise their own agency through intrinsically motivated, integrated value-based

behaviors (Reeve, 2002). While there are certainly limits to agency in the context of large ensemble settings (Allsup & Benedict, 2008), directors can undertake a more facilitative approach in adult ensemble contexts, as they lead a group of peers rather than students (Coffman, 2009). Furthermore, as community ensemble participants perceive of their participation more as serious leisure than as a learning experience (Mantie, 2012a; Rohwer, 2005), collaboration and self-expression of values may be expectations of group members as they are selective in choosing groups in which to participate.

Agency is the most interrelated of the three outcomes. Bandura (2006) posits that efficacy is the foundation of agency. From an SDT perspective, “intrinsic motivation is integrally connected to the needs for competence and autonomy” (Deci & Ryan, 2002, p. 13), and intrinsically motivated behaviors seem to stem from self-directed action, or agentic involvement, in one’s environment. Lamont (2017) showcases “many of the ways in which children and adults express their musical identities come through personal choice and agency,” (p. 12). The trustworthiness factor of integrity might also determine how individuals act to effect changes in their environment of a shared value system. With strong associations among efficacy, identity, and agency, all three outcomes of trust are preceded by a balanced perception of all the factors of trustworthiness.

Framework for Understanding Trust

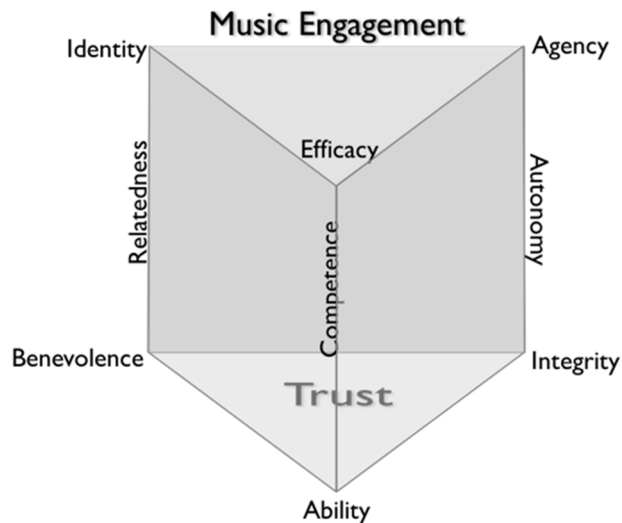
Integrating SDT, Mayer et al.’s (1995) trust framework, and potential outcomes of trust behaviors results in a cyclical and three-dimensional framework, a prism within which one might observe specific social behaviors within a musical context. While music participation is not the only context wherein these behaviors can be observed, it does provide a unique and ongoing setting within which one can explore these constructs in leisure activity, as opposed to

workplaces as Mayer and Davis (1999) later studied. Previous research has documented outcomes of efficacy, identity, and agency in community ensemble settings, but the underlying causes or supports have not been fully investigated. I propose, then, that trustworthiness factors fit within a social engagement structure in tandem with motivation through an SDT lens. The proposed framework (see Figure 1.1) results in an interrelated triad of related factors across the perceptions of the trustee by the trustor (ability, benevolence, and integrity), the needs of the trustee (competence, relatedness, and autonomy) and potential outcomes for the trustee (efficacy, identity, and agency) that can be fed back into the cycle of understanding by trustor. Taking into account the motivations of the trustee and the potential psychological outcomes to the trustee, this framework considers all three trios of factors equally. However, in truth, it is likely that this equilateral pyramid is not equalized across all three axes, as the ability-competence-efficacy line is more thoroughly supported in the literature, the benevolence-relatedness-identity line is likely considered most relevant to membership in a community ensemble, while the integrity-autonomy-agency line considered least relevant based on the contextual limitations described previously (Dabback et al., 2018). More research is needed to unpack the degree and frequency in which these factors occur.

The proposed framework centralizes a structure of understanding correlated forces stemming from root axes of beliefs about ability, benevolence, and integrity and the ways in which they promote positive outcomes in trustees through needs fulfillment in SDT. Certainly, gaps exist in our understanding of this framework. As Mayer et al. (1995) point out, relationships among their factors of trustworthiness certainly exist, and there is a possibility for hierarchy and time-specific assessment of a trustee's ability, benevolence, and integrity. This framework has yet to be used to examine the context directly through quantitative or qualitative measures.

Figure 1

Figural representation of proposed framework



The relationships between factors (represented by the planes connecting lines of factor relationships) may be critical to understanding the process. Furthermore, while the separate triads of ability-benevolence-integrity and competence-relatedness-autonomy are theoretically grounded, their relationship to one another, and to proposed outcomes, could be reoriented as fields of influence rather than as direct relationships (each producing a three-dimensional relationship, as opposed to the clean lines represented in Figure 1.) As a hierarchy of factors is established in context, these planes could shrink or grow depending on how much they contribute to our overall experience of the community band setting. Based on previous documentation of community band settings (Dabback, 2008; Mantie, 2012b; Rohwer, 2005), it may be that ability, competence, and efficacy are more prominently perceived within the relationship between conductor and ensemble member. There are potential cultural complications with rendering autonomy as a need fulfilled by perceived beliefs about one's integrity, rather than benevolence (Markus & Kitayama, 1991). Identity may be strongly linked

to ability, competence, and efficacy, as one's beliefs about their ability can inform their musical identity (Gates, 1991). Further research is necessary to unpack these potential related terms and factors, but this framework gives us a place to start.

In practice, as a music educator and teacher educator, I find it helpful to find common ground with observations made in other music and nonmusic contexts. While ensemble pedagogy has been a largely practitioner-oriented field, several researchers are unpacking various behaviors typical of ensemble directors and members (Abramo & Austin, 2014; Silvey, 2014; Silvey & Baumgartner, 2016). Their findings help pedagogues strengthen our claims by providing current and future teachers or directors, potential administrators or financial backers, and potential community ensemble members or students and parents with evidence-based support for our practices. By comparing the models associated with trust in business relationships, motivation through self-determination theory, and potential psychological outcomes, we strengthen music education research.

Conclusion

In the end, the main purpose of unpacking the construct of trust, its antecedents, and descendants is to map patterns of behavior that teachers, ensemble leaders, and facilitators can learn from to better their interactions with members and would-be members. Just as Allsup (2003) broke down barriers of what instrumental music education can be by forming small, ad-hoc ensembles with his students, so community ensemble leaders should consider how their actions foster trust within their ensembles by examining their expressions of trustworthiness factors (ability, benevolence, and integrity.)

Descriptions similar to the factors of trustworthiness appear frequently in literature on collaborative learning and teaching, emphasizing a broader approach to leadership and

facilitation that community ensemble directors might choose to further emphasize. For example, Wis (2002) emphasizes all three of Mayer et al.'s (1995) trustworthiness factors in describing the servant-leader: "In dealing with those whom they serve, they must trust: trust that individuals can accomplish the goal, that they possess untapped potential, and that, if they are shown where they *can* go, they will *want* to go there" (p. 22). Wis speaks to the leaders' perceptions of those who they lead and advocates that leaders demonstrate their beliefs about group members through speaking to their ability ("accomplish the goal"), benevolence ("untapped potential"), and integrity (desire to "go there"). Reflexively, Peters and Armstrong (1998) approach the three trustworthiness factors within facilitators themselves and through their course's structure:

As facilitators, we have found that we need to know even more content than we do as lecturers...The relationship among collaborators is vital to the process of collaborative learning...As a course progresses, we try to facilitate what we call a "level-izing" process; that is, we want all of us to see ourselves learning, and to see ourselves seeing ourselves learning. (p. 83-84)

The collaborative process, in which content (ability), relationship (benevolence), and "level-izing" (integrity) are intertwined among all participants, facilitators and members, dictates a level of trust so that all can see and see ourselves seeing. Simultaneously inward reflection, perception of others, and perceptions of others' perceptions all have value to the process.

Community ensembles have been documented in the literature for being more collaborative in nature than school ensembles by virtue of the perceptions of one another's trustworthiness among a cohort of like-age and like-minded individuals (Coffman, 2013; Coffman & Adamek, 2001; Mantie, 2013; Schippers & Bartleet, 2013). Trust may also be a factor of ensembles in schools; however, while students in school ensembles certainly have

choice in whether to participate, those choices are limited and shaped by not just themselves, but their parents, the school system, and their social environments in ways that may not be as constraining in adult ensembles.

Overall, our understanding of trust as a construct shaped by the factors of trustworthiness, supporting our motivations to satisfy basic psychological needs, and in return produce self-supporting outcomes requires further investigation. Theoretically, relationships among the factors of trustworthiness, the three psychological needs of self-determination, and the three outcomes present in music engagement seem readily apparent—yet how related they are in practice remains to be seen. Together, the prism of motivation, trust, and outcomes refracts and reflects the overall social capital exchanged in the act of making music.

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PAPER TWO

Measuring Trust in Large Ensembles: An Exploratory Factor Analysis

Abstract

Trust stands out as the “social lubricant” of the cooperative endeavor of making music in a large ensemble. Building on previous work that established a framework of understanding trust in the large community ensemble context, the purpose of this study is to develop and validate a measure of trust within large ensembles, specifically in the context of adult learning in university and community contexts. The hypothesized framework includes Mayer, Davis and Schoorman’s (1995) integrative model of organizational trust, which includes three factors of perceived trustworthiness: ability, benevolence, and integrity. It is hypothesized that the perception of the ensemble director’s beliefs about the ensemble’s ability, benevolence, and integrity will foster outcomes of efficacy, identity, and agency within the ensemble context. A survey instrument was administered to four concert bands for a total $n = 99$ participants completing all four rounds of surveying, once every other week at the end of rehearsals during a ten-week trimester. Across four rounds of data collection, reliability of the subscales of trust, efficacy, identity, and agency improved (Chronbach’s *alpha* ranges between 0.77 and 0.86), and a five-factor model was revealed, demonstrating interrelatedness amongst the constructs of group identity and self-efficacy, as well as various items related to both trustworthiness factors of ability, benevolence, and integrity and outcomes of self-efficacy. Furthermore, ensemble efficacy is separated from self-efficacy in ways related to trustworthiness factors that reflect players’ preparation. The five

factors are thus labeled “Self-Identity,” “Agency,” “Atmosphere of Trust,” “Identity in the Group,” and “Trust in Preparedness.”

Introduction

Research on music ensemble interactions and outcomes is starting to uncover the unique opportunities for cooperative endeavor and the outcomes of those behaviors on participant wellbeing. Trust is often named as one of the foundations of cooperative behavior in music experiences, most notably by Reimer: “Trust is the bedrock of all musical endeavor, making a moral/ethical demand of all those involved with it” (2003, p. 123). While frequently referenced colloquially or thematically, Trust as a construct involved in ensemble rehearsals has not yet been well defined in a manner that can be analyzed or critiqued. Yet, as Dabback noted,

Norms of reciprocity act as an important prerequisite for norms of trust, without which social capital cannot exist...I trust you, because I trust her and she assures me that she trusts you...The willingness to engage in trust behaviors is tied to individuals' identification with the group ... therefore, the relationship between group identity and social capital exists as a cycle of reinforcement in which fluctuations in one directly impact the other. (2008, p. 111)

Dabback's analysis of the Rochester New Horizons Band highlights the effects of perceptions of trust within group members and, potentially, as reflected by the director (a potential “her” and “she” in the above quote.) As groups of social leisure activity, New Horizons and other adult ensembles serve as a unique setting to examine Trust within music performance and within non-workplace environments.

The context of community music and ensembles for adult participants is well documented in the literature. Adult community band researchers have largely focused on the demographics, motivations, and perceptions of those that participate (Bowles, 1991; Cavitt, 2005; Coffman, 2008; Griffith, 2006; Mantie, 2012; Pitts, 2009). Griffith (2006) investigated the personality

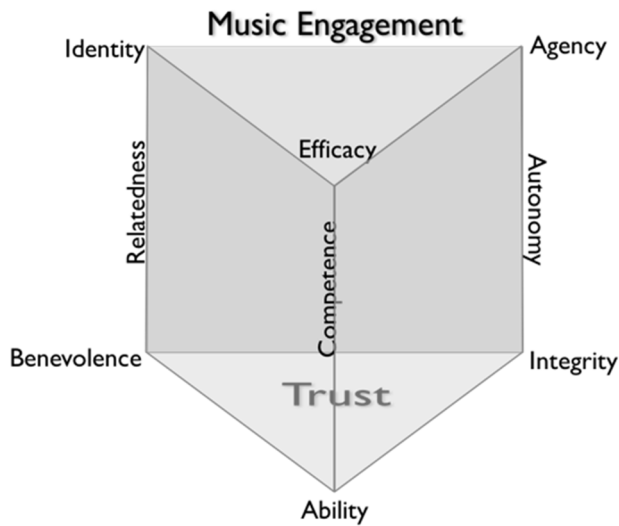
traits and musical interests of participants in New Horizons Bands (an international organization of ensembles dedicated to teaching instrumental music to older adults.) She used a personality measure reflective of the “Big Five,” which includes the five domains of *openness to experiences, conscientiousness, extraversion, agreeableness, and neuroticism*; within each domain there are smaller subscales for facets of those personality domains. She found moderate relationships between openness to experiences, extraversion, and agreeableness domains with various proposed musical activities, including listening to professionals, listening, playing, and performing style preferences, and willingness to participate in rehearsal activities, move to music, and singing. While Trust in others is referenced within the agreeableness domain of the “Big Five,” the study did not make any connections between these domains and either perceptions of others or potential outcomes of participation.

Currently, a framework or model of understanding trust does not exist within Music Education literature. Previously, (Kumar, 2020) I have hypothesized a framework based on the work of Mayer, Davis and Schoorman (1995), rooted in their factors of perceived trustworthiness, *Ability, Benevolence, and Integrity*. These then interact with the trustor’s propensity to trust, or their “general willingness to trust others” (Mayer et al., 1995, p. 715), resulting in risk-taking within the relationship, or what Mayer et al. define as trust. Personal outcomes of feeling trust within a relationship might then reflect the factors of perceived trustworthiness. In drafting a potential framework, I also integrated Self-Determination Theory (Deci & Ryan, 2002), which involves fulfilling three psychological needs to spark motivation: *Competence, Relatedness, and Autonomy*. Comparing the similar three-part constructs between these two theories, we arrive at a three-dimensional framework, a prism within which one might observe specific social behaviors, or perceive feelings of trust, within the given musical context.

The results of a trustor demonstrating their beliefs around a trustee's factors of trustworthiness, when fulfilling the three psychological needs, may result in personal psychological feelings and actions within the musical context: Efficacy, Identity, and Agency.

Figure 1

Figural representation of proposed framework



Key to understanding the relationships between the factors of perceived trustworthiness and outcomes of trust is a connection between these aligned factorial groupings (*ability – competence – efficacy; benevolence – relatedness – identity; and integrity – autonomy – agency*) as well as the interactions among the axes of this three-dimensional model, resulting in planes. In naturalistic contexts of musical participation, none of these outcomes occurs in a vacuum; relationships between and among the factors are to be expected. In seeking to understand this model, evidence of trust and outcomes should be identifiable through music ensemble participants' behaviors, and perceptions of others' and one's own trustworthiness (aligned through factors) should be related to feelings of relatedness, competence, autonomy, and evidenced through efficacy, identity, and agency.

Before identifying behaviors related to demonstrated perceptions of trustworthiness or outcomes, it is important to determine how participants perceive relationships between their own efficacy, identity and agency and the perceptions of trustworthiness of those around them. In particular, the relationship between ensemble director and musician may be one that can either strengthen or hinder the musician's growth through their demonstrated perceptions of the musician's ability, benevolence, and integrity. Mayer, Davis and Schoorman's (1995) model of trust is cyclical in that the trustor evaluates the trustee on the factors of perceived trustworthiness, places trust accordingly, and then re-evaluates following the outcome of placing that trust. If the outcomes evaluated are also related to the factors, then it might follow that the reverse is true – the trustor's demonstration of their perceptions of the trustee's trustworthiness factors can influence the trustee's feelings in related domains.

While trust is not just required between directors and players, but also amongst players, the director is responsible for setting the tone of the ensemble and making key choices that influence ensemble morale and performance. In describing a servant-leader style of conductor, Wis states "They acknowledge the performers' musical abilities, as well as their desire to be engaged in the decision-making process, and find multiple ways to involve the musicians in the rehearsal while still teaching and rehearsing efficiently" (2014, p. 231). While she directly mentions the trustworthiness factor ability, she also references needs to be engaged, which can be interpreted as agency, or exercising their own autonomy. Reimer's (2003) description of trust relates the many relationships (composer-ensemble, amongst players, between audience and ensemble and conductor, etc.) in which trust is necessary, but in particular highlights the conductor-player relationship in the context of school ensembles, as "trust between the performers and the teacher/director reflects the dependence of young performers psychologically

and emotionally as well as musically and educationally. Solid confidence, built on personal and professional trust, is an absolute requirement if music is to be created successfully in school ensemble situations” (p. 123). While Reimer focuses on school ensembles, one can imagine that the same is true of adult leisure ensembles. This is likely particularly the case for wind groups, since the world of “band” is a largely school-culture phenomenon (Mantie & Tucker, 2012) and many aspects of community band activity is reflective of school practices. Described as “serious leisure” by Stebbins (2007), the community band activity is a locus of potential social connectedness (Lorenz, 2020) and trust may be an important factor in the phenomenon of group ensemble participation. In fact, one of Lorenz’s participants stated in response to the experimental design in which a conductor purposely was asynchronous with group performance that the “conductor broke trust with the band,” indicating that conductors have a vital role to play in establishing trust through both their verbal and non-verbal behaviors.

Based on these reflexive relationships, interrogating both the players’ emotions related to their perceptions of what the director believes about them (how they think their director, the trustor, evaluates their own ability, benevolence, and integrity) as well as their beliefs about themselves or their group (efficacy, identity, and agency) can provide a snapshot of the growth of trust and its consequences at that point in time. A director’s behaviors in relationship to the individual or the group can provide evidence for the player to evaluate. Using previous scales related to self-efficacy, identity, and agency as a model, one can construct a measure that consists of scales regarding the participant’s psychological outcomes, their perception of how the director has evaluated their trustworthiness factors, and the director’s propensity to trust.

Measures of Trust

Based on their integrative model of trust, Mayer and his colleagues proceeded to conduct studies of trust as it manifested in organizational structures, including as it relates to performance appraisals of workers by management teams (Mayer and Davis, 1999). As a way to determine changes in perception of the three factors of trustworthiness, they established a procedure whereby they surveyed workers in a small nonunion manufacturing firm during a time of changes in the performance appraisal system. Their survey items included evaluations of top management's ability, benevolence, integrity, as well as the worker's propensity to trust in general and trust of management specifically, as well as their perception of the performance appraisal measure originally used, and a new one implemented during the course of the study. Confirmatory factor analyses revealed the proposed three-factor model was the best fit of the data, in that participants differentiated each factor from the others, rather than a "global model" of one single factor of trust. This study featured a measure that was reduced from previous scales and featured a simple five-six items for each factor. The simplicity of this survey is appealing and relevant to building a scale for community groups, as its reliability and validity are confirmed and it presents simple and effective items to adapt.

Measures of Efficacy

Two constructs of efficacy are of interest in this study – self-efficacy, or the belief of one's own ability, and ensemble-efficacy, or belief of the ensemble's collective ability. Referred to in the literature variously as "collective-efficacy" and "group-efficacy," Bandura (1986) "defined collective efficacy as the group's judgement of their combined capabilities to accomplish a given task" (Matthews & Kitsantas, 2007). While one approach to measuring group

efficacy includes a summation of individual member's self-efficacy, a more accepted, holistic approach involves gathering member appraisals of the group's capability as a whole.

The most recently validated measure of self-efficacy in music education was developed by Zelenak (2010, 2011, 2015). Zelenak (2010) used confirmatory factor analysis to validate his music self-efficacy measure, which included sub-scales organized as mastery, vicarious, verbal/social, and physiological experiences. In the previous pilot survey, (Kumar, 2017) I adapted measures of mastery experiences to the specific context of the community band, but my adapted scale was less reliable (Cronbach's $\alpha = 0.58$) than Zelenak's (Cronbach's $\alpha = 0.93$). The resulting model from the pilot revealed a significant predictive relationship of trust for ensemble-efficacy, even when controlling for participant longevity with the ensemble and self-efficacy. Therefore, while self-efficacy may be a moderating variable on the axis of trustworthiness-ability to efficacy, it is ensemble-efficacy that is most salient to this study.

Matthews and Kitsantas' (2013) collective-efficacy measure for music ensembles was adapted from Short, Sullivan and Feltz (2005), who created a measure of collective efficacy within the context of sports teams. Short et al. (2005) used confirmatory factor analysis in the construction of their scale, but Matthews and Kitsantas (2013) were not interested in measure validity for the purpose of their study. Further, their full measure was not published, so adaptation was focused on comparing provided example items and the originals provided in Short et al. (2005). In their previous study, Matthews and Kitsantas (2007) also used a sports collective efficacy measure, by Zhang, Hausenblas, Barkouras, and Pease (2002), but that study and measure was focused on competitive honor bands, and therefore deemed less applicable to this study.

Measures of Identity

Unlike for efficacy, there are no complete, reliable, valid, and applicable measures of identity or agency within the music education or community music literature. For example, Lamont (2002; 2011) describes many studies she has conducted in regard to identity as a musician, but does not provide specific measures, instead mainly extrapolating on interview data. Gates's (1991) typology has also been referenced many times in community music and ensemble literature, and yet has not been empirically measured. Therefore, building on these works to craft items measuring identity will largely be informed by the context of the measure, in this case instrumental large ensembles.

Hargreaves, MacDonald, and Miell (2002) distinguished between Identities in Music (IIM), or the identities one develops by inhabiting established cultural roles and categories, such as musician, composer, performer, etc.; and Music in Identities (MII), or the role music plays in the various self-identities we use to define ourselves, such as gender, race, age, sexual orientation, extravert-introvert, etc. In the more recent update, *Handbook of Musical Identities*, Hargreaves et al. (2017) add a third consideration, that musical identities are performative and social, representing action rather than static trait. Along these lines, identity is performed as a “first-person narrative,” both as it relates to musical praxes (listening, making) and how music relates to categories of identity such as race and class (Elliott & Silverman, 2016). This sociological definition of identity is helpful in that it situates an individual in relationship to others: “Identity is thus viewed as a way of finding a place in the world, of comparing oneself to others, and of providing a source of internal motivation and strength.” (Lamont, 2017, p. 177-178). This also holds that identity can be subject to variation and change, and that people possess mindsets that enable that change (Lamont, 2017).

There is a conventional wisdom that first cements the notion of identity as a musician or musical person as a dichotomous concept, especially in Western culture. One either identifies as a musician or as a non-musician. However, as Lamont (2011; 2017) indicates, there is no neurological or cognitive basis for the idea behind “talent,” other than the potential for neurological impairment causing specific amusia. However, the strong association between formalized musical training and musician identity is one facet that persists in participation literature (Lamont, 2011), therefore the inclusion of an item indicating participants’ views of themselves as a musician is a logical place to start in drafting identity-based items. Furthermore, building on the idea of contexts and systems as integrated into the formation of multiple identities, measures of self-identity might also include items that indicate how one identifies themselves to others, and in comparison, to others within their social groups.

In addition to developing measures of individual identity, measures of group identity can also help us understand the prosocial outcomes of trust in large group music making. Rohwer, Coffman and Raiber (2012) found that social components of the rehearsal setting were the second-most commented aspect following musical components when community musicians were provided with quick prompts designed to capture thinking processes during rehearsals. Indeed, belonging to the ensemble might itself be a factor of identity in music, as several researchers have found the typical community band participant to be mid-60’s, white, middle-class, and possessing a postsecondary degree if not additional postgraduate education (Dabback, Coffman & Rohwer, 2018). Personality scales have frequently been used to study adult band members, with results indicating that they do not often match personality types associated with professional musicians (Dabback et al., 2018). One researcher (Welborn, 2012) concluded that participation in community bands was more likely influenced by a desire to “learn and perform music with

like-minded people,” (p. ii) than personality type, an indication that group identity is a potential outcome of participation. Group identity items are therefore considered worth further examination.

Measures of Agency

While Zelenak (2010) focused on the self-efficacy aspect of Bandura’s (1986) social cognitive theory model, Bandura himself (2001) presented an agentic perspective. Bandura (2001) defined agents as someone who “intentionally make things happen by one’s actions” (p. 2). Bandura identified core features of human agency as intentionality, forethought, self-reactiveness, and self-reflectiveness. Furthermore, he theorized that human agency has three different modes: personal, proxy, and collective. However, he notes that most cognitive analyses focus on individual agency, where the locus of control can be directly exercised and therefore measured. Bandura (2001) hypothesized that given that “in many spheres of functioning, people do not have direct control over the social conditions and institutional practices that affect their everyday lives,” (p. 13) people exercise proxy agency, wherein people “try by one means or another to get those who have access to resources or expertise or who wield influence and power to act at their behest to secure the outcomes they desire” (p. 13).

Since no measure of individual, proxy, or collective agency in the context of music ensemble performance exists, it is important to draft items related to individual and proxy agency as defined by Bandura, because individual musicians within the ensemble rarely have opportunity to exercise personal agency (Allsup & Benedict, 2008; Mantie, 2013; Mantie & Tucker, 2012). Bandura’s social cognitive theory (1986) includes collective agency in a similar way that it includes collective efficacy, in which the whole is greater than the sum of its parts

(Bandura 2001). However, from the prospect of identifying individual outcomes of trust in the ensemble setting, individual and proxy agency are the most readily identifiable constructs.

Method

Initial Item Construction

Following the above analysis, I constructed a short survey using Zelenak's (2010) construction of the *Music Performance Self-Efficacy Scale (MPSES)* as a model. Building from Bandura's (2006) guidelines, Zelenak (2010) asked participants to rate items on a 0-100 scale. Bandura (2006) recommended moving in increments of 10, and while Zelenak (2010) deviated from this practice, for simplicity's sake I utilized a rating scale of whole numbers 1 (strongly disagree) to 10 (strongly agree), as Bandura (2006) also advocates.

The original version of the survey consisted of 30 items, including 4 related to self-efficacy modeled after the *MPSES*; 4 related to collective-efficacy modeled after Matthews and Kitsantis (2013); 7 related to factors of perceived trustworthiness and propensity to trust modeled after Mayer and Davis (1999); 4 researcher-constructed items regarding self-identity, 4 researcher-constructed items regarding group identity; 4 researcher-constructed items regarding personal or proxy agency; and 3 "calibration questions" which asked respondents to enter a particular number to check that participants were reading and responding to items, not simply entering numbers. The items were all constructed with a diversity of domain, strength, and level, as recommended by Bandura (2006). This again was modeled after Zelenak's (2010) original *MPSES* which also consisted of 30 items, varying in domain, strength, and level; and reflecting the domain of community music participation (a process itself based on Bandura's (2006) guidelines). The survey was reviewed by the university faculty and graduate student conductors

of the university-community ensembles to whom the survey would be given to establish content validity.

Participants

Four university-community ensembles were identified as sources of participants for this study. Three of the ensembles were based at a large, research-one institution located in the Pacific Northwest of the United States. One of these ensembles was auditioned and consisted of predominantly undergraduate non-music majors; the other two included a variety of both community members, undergraduate, and graduate students. The fourth ensemble was located at a nearby community college, where participants included mostly community members as well as a small number of associate degree-seeking students. Each of these ensembles met for three 10-week terms each year. The participants constituted a convenience sample.

Prospective participants were provided with the survey and instructions that, should they wish to discontinue participation, all they had to do was stop taking surveys, as they would be given every two weeks. Multiple rounds of surveys were used to provide opportunities to revise the instrument following each round and obtain new data to analyze over the course of multiple administrations to look for trends. Ultimately the data are not robust enough to draw conclusions about these ensembles' trust growth over the course of the study, but a future study could look at a fresh ensemble and track how trust changes over time.

A total of $n=99$ participants completed four rounds of surveys; round 1 had 197 participants, round 2 had 138 participants, round 3 also had 138 participants, and round 4 had 102. However, once those with missing responses were removed, in round 3 there were 99 participants and round 4 also had 99 participants. Participants were tracked using unique ID

numbers, and so the total number of participants that completed all four rounds was 99.

Demographic data for participants appears in Table 1.

Table 1

Descriptive Statistics: Participants

| Characteristic | Group 1: Auditioned University Ensemble n = 26 | | Group 2: Non-Auditioned University-Community Ensemble n = 39 | | Group 3: Non-Auditioned University-Community Ensemble n = 23 | | Group 4: Community College Ensemble n = 11 | |
|-------------------|---|-----------|---|-----------|---|-----------|---|-----------|
| | <i>AVG</i> | <i>SD</i> | <i>AVG</i> | <i>SD</i> | <i>AVG</i> | <i>SD</i> | <i>AVG</i> | <i>SD</i> |
| | <i>N</i> | % | <i>N</i> | % | <i>N</i> | % | <i>N</i> | % |
| Age (years) | 20.00 | 1.30 | 19.00 | 1.20 | 21.00 | 2.90 | 44.00 | 23.00 |
| Longevity (terms) | 3.38 | 1.77 | 2.13 | 1.24 | 2.30 | 1.69 | 35.27 | 37.43 |
| Male | 17 | 65% | 16 | 41% | 8 | 35% | 5 | 45.5% |
| Female | 9 | 35% | 23 | 59% | 15 | 65% | 6 | 54.5% |

Procedure

The study took place during the Winter quarter (January through March) of 2017. The researcher visited the end of the second week of rehearsals to administer the first survey. Following this, the conductors of each ensemble and/or the researcher administered the surveys at the end of rehearsal every other week. The auditioned ensemble met twice per week, so surveys were administered on the second rehearsal day of each week; the other ensembles only met once per week, so surveys were administered at the end of their regular rehearsal.

Following each survey round, data were analyzed for internal scale consistency (Cronbach’s *alpha*) and factor loading using an exploratory factor analysis with orthogonal rotation (Varimax with Kaiser Normalization). Revisions were made to survey items after rounds one and two based on these findings (see Analysis). Survey item order was randomized each time to avoid confounding variables due to item order. Following survey round 2, a peer research group of graduate students and faculty reviewed the remaining survey items and made

suggestions for new or revised items. Survey rounds 3 and 4 used the same items. The final survey round was administered after the end-of-term concert.

Table 2

Subscale Reliability by round

| Subscale | Round 1 n = 197 | | Round 2 n = 138 | | Round 3 n = 128 | | Round 4 n = 102 | |
|-------------------|-------------------------|------------------------|-------------------------|------------------------|-------------------------|------------------------|-------------------------|------------------------|
| | <i>Cronbach's alpha</i> | <i>Number of items</i> | <i>Cronbach's alpha</i> | <i>Number of items</i> | <i>Cronbach's alpha</i> | <i>Number of items</i> | <i>Cronbach's alpha</i> | <i>Number of items</i> |
| Efficacy | | | | | 0.86 | 6.00 | 0.79 | 6.00 |
| Self Efficacy | 0.73 | 4.00 | 0.86 | 3.00 | ** | ** | ** | ** |
| Ensemble Efficacy | 0.79 | 4.00 | 0.79 | 4.00 | ** | ** | ** | ** |
| Trust Factors | 0.81 | 7.00 | 0.83 | 7.00 | 0.86 | 8.00 | 0.80 | 8.00 |
| Identity | | | 0.59 | 3.00 | 0.78 | 6.00 | 0.75 | 6.00 |
| Self Identity* | 0.70 | 4.00 | * | * | ** | ** | ** | ** |
| Group Identity* | 0.76 | 4.00 | * | * | ** | ** | ** | ** |
| Agency | 0.79 | 4.00 | 0.78 | 4.00 | 0.81 | 3.00 | 0.74 | 3.00 |

*Identity was collapsed into a single subscale in Round 2 due to the low number of items retained from Round 1

** Efficacy and identity were collapsed into a single subscale in Rounds 3 and 4 due to the low number of items retained from Round 2

Analysis

The purpose of this study was to develop a survey measure to validate the proposed framework of trust in the context of ensemble participation. After the initial draft of the survey, the second draft, and the third draft, adjustments were made to the survey items based on the analysis. Cronbach's *alpha* scores were calculated for each subscale and are documented in Table 2. In general, Cronbach's *alpha* values above .90 are considered excellent, above .80 are considered good, and above .70 are considered acceptable (DeVellis, 1991). Reliability stayed relatively consistent for each subscale except for the newly created subscales for Self and Group Identity. Since few items were retained in either subscale from Round One to Round Two, the Identity subscale was collapsed into a single reliability score for Round Two, which resulted in a lower Cronbach's *alpha* of 0.59 for the three remaining identity items. This result was the reason a peer researcher team was consulted to help draft new identity items for draft three of the survey. Similarly, the self- and ensemble- efficacy subscale was condensed into a single efficacy subscale as items were rejected. Subscale reliability decreased between Round 3 and Round 4 of

the study, indicating survey fatigue among participants, as score means increased and standard deviations decreased. In subsequent studies researchers should continue to report reliability statistics to continue to validate the instrument's internal reliability.

Exploratory Factor Analysis (EFA) was also used to identify weak items, streamline the constructs under investigation, and determine a factorial model that illustrated the effects of the conductor's expression of the factors of trustworthiness on participants' efficacy, identity, and agency. While Confirmatory Factor Analysis (CFA) is most often used to verify the underlying dimensions of a construct (Brown, 2006; Thompson, 2004), EFA can also be a useful tool when the factors under consideration need to remain unconstrained. In the proposed Framework, trustworthiness factors and outcomes have a multi-dimensional, reciprocal relationship, and it was determined that in this case EFA would provide a better picture of the dimensions of trust and its antecedent relationships.

While EFA was used in each of the four rounds, the results from Round 3 will be presented here as this is the final version of the survey following revisions made in Rounds 1 and 2. I conducted an EFA using maximum likelihood estimation with a Varimax rotation with Kaiser Normalization. A non-significant chi-square goodness-of-fit test is indicated of strong model fit. The chi-square goodness-of-fit test for the five-factor model was significant, $\chi^2 (166) = 328.62, p < .001$; however, this is common given the test's sensitivity to large samples (Barrett, 2007). In comparison, a 4-factor model also had a significant goodness-of-fit test, $\chi^2 (186) = 423.88, p < .001$. However, examination of the scree plot indicated a bend after 5 factors, which is a means of showcasing the number of unique factors, and so the five-factor model was retained. Varimax rotation was purposefully used to better understand and represent the variable-factor and factor-factor relationships.

Table 3*Exploratory Factor Analysis with Varimax Rotation*

| Item | Description | Communalities | Factor 1 Loading | Factor 2 Loading | Factor 3 Loading | Factor 4 Loading | Factor 5 Loading | |
|--|-----------------------|---------------|------------------|------------------|------------------|------------------|------------------|--------------|
| 3 | Self-Efficacy 3 | 0.88 | 0.93 | 0.22 | -0.06 | 0.13 | 0.04 | |
| 19 | Group Identity 1 | 0.82 | 0.88 | 0.21 | 0.15 | -0.03 | 0.12 | |
| 2 | Self-Efficacy 2 | 0.79 | 0.81 | 0.18 | 0.06 | 0.24 | 0.19 | |
| 20 | Group Identity 2 | 0.59 | 0.64 | 0.12 | 0.31 | 0.16 | 0.14 | |
| 1 | Self-Efficacy 1 | 0.78 | 0.61 | 0.14 | 0.04 | 0.41 | 0.21 | |
| 14 | Propensity to Trust 2 | 0.77 | 0.57 | 0.42 | 0.05 | 0.30 | -0.08 | |
| 6 | Ensemble Efficacy 3 | 0.72 | 0.26 | 0.80 | 0.11 | 0.05 | 0.15 | |
| 11 | Trust-Integrity 1 | 0.72 | 0.20 | 0.70 | 0.15 | 0.29 | 0.22 | |
| 5 | Ensemble Efficacy 2 | 0.72 | 0.19 | 0.69 | 0.16 | 0.11 | 0.40 | |
| 8 | Trust-Ability 2 | 0.62 | 0.11 | 0.65 | 0.28 | 0.18 | 0.07 | |
| 13 | Propensity to Trust 1 | 0.65 | 0.18 | 0.61 | 0.19 | 0.44 | 0.11 | |
| 4 | Ensemble Efficacy 1 | 0.60 | 0.30 | 0.57 | 0.11 | 0.17 | 0.18 | |
| 9 | Trust-Benevolence 1 | 0.40 | 0.31 | 0.32 | 0.04 | 0.12 | 0.10 | |
| 18 | Self Identity 4 | 0.76 | 0.15 | 0.12 | 0.88 | -0.01 | 0.18 | |
| 17 | Self Identity 3 | 0.78 | 0.18 | 0.10 | 0.85 | 0.10 | 0.23 | |
| 16 | Self Identity 2 | 0.60 | 0.01 | 0.27 | 0.49 | 0.08 | 0.04 | |
| 15 | Self Identity 1 | 0.60 | -0.04 | 0.20 | 0.46 | 0.21 | 0.12 | |
| 10 | Trust-Benevolence 2 | 0.69 | 0.25 | 0.30 | 0.24 | 0.72 | 0.03 | |
| 12 | Trust-Integrity 2 | 0.39 | 0.17 | 0.10 | 0.03 | 0.57 | 0.12 | |
| 7 | Trust-Ability 1 | 0.60 | 0.14 | 0.45 | 0.16 | 0.56 | 0.17 | |
| 22 | Agency 2 | 0.67 | 0.16 | 0.20 | 0.37 | 0.24 | 0.67 | |
| 23 | Agency 3 | 0.64 | 0.13 | 0.36 | 0.22 | -0.04 | 0.65 | |
| 21 | Agency 1 | 0.62 | 0.18 | 0.24 | 0.19 | 0.44 | 0.60 | |
| 24 | Agency 4 | 0.61 | 0.24 | 0.15 | 0.32 | 0.33 | 0.37 | |
| | | | Factor1 | Factor2 | Factor3 | Factor4 | Factor5 | $\chi^2(20)$ |
| Unrotated Variance Accounted For | | | 39% | 10% | 8% | 6% | 5% | |
| Varimax Rotated Variance Accounted For | | | 17% | 16% | 11% | 9% | 8% | 328.62 * |

Note. N=128. Estimates from maximum likelihood with Varimax rotation; statistically significant loadings shown in boldface.

The items are listed in Table 3 and ranked by factor loading. Several items had loadings lower than 0.70, which indicates that those items were not as strongly correlated with their respective factors. Four items (15, 16, 9 and 24) with loadings less than 0.50 were removed from the final instrument, shown in Appendix A.

Although the five-factor model results support the theoretical model to an extent (see discussion), two limitations should be noted. First, the total variance accounted for by the five factors was 61.84%, indicating that a large amount of variance is still unexplained by the model. Secondly, communalities ranged widely from 0.39 to 0.88, indicating that the variables are not always well represented in the model. Further research should be conducted to replicate these findings.

Table 4

Emergent Factor reliability Round 3 and 4

| Subscale | Round 3 n=96 | | Round 4 n=96 | |
|---|-----------------------------|----------------------------|-----------------------------|----------------------------|
| | <i>Cronbach's alpha</i> | <i>Number of items</i> | <i>Cronbach's alpha</i> | <i>Number of items</i> |
| Trust, Ensemble Efficacy, and Preparation | 0.89 | 7.00 | 0.78 | 7.00 |
| Atmosphere of Trust | 0.72 | 3.00 | 0.73 | 3.00 |
| Group Identity and Self-Efficacy | 0.91 | 6.00 | 0.85 | 6.00 |

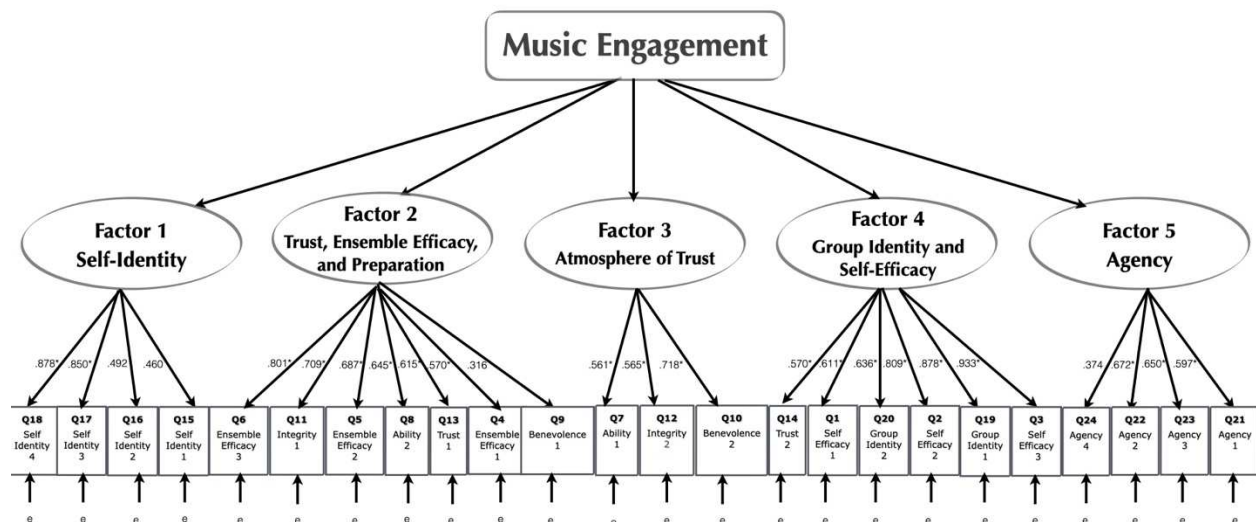
Discussion

The purpose of this study was to develop a reliable and valid instrument to measure trust, factors of perceived trustworthiness, and potential consequence outcomes of trust efficacy, identity, and agency. This work represents an initial step in measuring trust as a distinct construct in relationship to these outcomes. The final model represents a new interpretation of the proposed framework, (Kumar, 2020) incorporating multi-dimensional relationships where previous linear relationships were hypothesized.

The identified model is illustrated in Figure 2. The five identified factors include self-identity (discrete from ensemble or group identity); trust and ensemble efficacy as it relates to preparation; atmosphere of trust; group identity and self-efficacy; and agency. The secondary goals of developing subscales for self-identity and agency were met, which indicates a strength of those constructs within the overall framework and context. The fact that those items loaded onto discrete factors is a promising development in overall measurement of outcomes of participation in ensembles. What is interesting to note is that the two items (15 and 16) of the self-identity subscale did not load significantly onto any factor and therefore are recommended for removal are “I am a musician,” and “I call myself a musician to my family and friends.” While these items directly reference the self-identity duality of musician/non-musician, their lack of strength support the notion that musical identities are more nuanced and less concrete than conventional wisdom would indicate.

Figure 2

Identified Five-Factor model with Varimax rotation



The other factors, rather than demarcating the points or axes of the framework's representation as a prism, illustrate the planes that make up intersectional dimensions of trust, efficacy, and identity. All ensemble efficacy items, which were adapted from Matthews and Kitsantis (2007), loaded onto the same factor as one item each from the trustworthiness factors (ability, benevolence, and integrity) and one of two propensity to trust items. This included items regarding participants' confidence in the ensemble's ability to play the chosen repertoire (item 4), persist in the face of musical challenges (item 5), and work effectively in rehearsals (item 6) as well as perceptions of the directors' beliefs about rehearsal performance ability (item 8, trust-ability), challenge of repertoire difficulty and rehearsal rigor (item 9, trust-benevolence), preparation for rehearsals (item 11, trust-integrity), and readiness to perform following rehearsal period (item 13, propensity to trust.) This indicates a relationship between ensemble efficacy and rehearsal preparatory behaviors, as illustrated by Matthews and Kitsantis (2007, 2013). The fact that trustworthiness factors can also be identified within the context of rehearsal behaviors is one that warrants further observational study and supports the conclusion that a director's verbal behaviors have an impact on members' feelings of collective efficacy.

The loading of group identity items and self-efficacy items together indicates a further relationship unexplored in the literature. While self-efficacy is well documented in music performance literature (Zelenak, 2010), group identity remains a less explored construct in quantitative analyses. The items (1, 2, 3, 19, 20, and 14) all related to enjoyment of the activity of the ensemble, including whether participants would "rearrange my schedule to be able to participate in this ensemble" (group identity item 20). This indicates that self-efficacy as a musician is highly related to the group with which one participates and identifies; indeed, these had some of the highest factor loadings. This brings back Dabback's (2008) observations of trust

as a performative aspect of rehearsals referenced earlier in this paper. Not only did Dabback (2008) highlight how reciprocal norms of trust and reciprocity help build social capital, but also that group identity was heavily influenced by trust behaviors, with both group identity and social capital existing as a cycle of reinforcement. The inclusion of self-efficacy into this cycle is a new finding, but one that further supports the idea that participants join groups in search of positive outcomes such as self-efficacy, and that reciprocity and trust help develop this outcome.

Finally, components of perceived trustworthiness, including one of each of the items related to ability, benevolence, and integrity, loaded together in a factor indicating the atmosphere of trust that a director might create within the rehearsal setting. These items (7, 10, and 12) point to specific director behaviors that showcase their perceptions of the groups' ability, benevolence, and integrity. Item 7 (trust-ability), "Our directors choose repertoire which they believe we can perform successfully," indicates that repertoire selection is a key behavior of ensemble directors that signals their beliefs of the ensemble. Item 12 (trust-integrity), "When our directors identify individuals with performance issues, their intent is not to embarrass players," demonstrates ways in which directors approach performers' mistakes has an impact on the atmosphere of trust, as does a director's desire for the participants to enjoy rehearsals (item 10, trust-benevolence.) These specific behaviors and attitudes can be further examined using observational protocols to demonstrate how the conductor creates an atmosphere of trustworthiness by demonstrating their perceptions of the factors of trustworthiness of the members. This survey measures the reciprocal perceptions of conductor beliefs about the ensemble members; it seems that participants in ensembles can, to some degree, discern the conductor's beliefs of them.

Based on the Exploratory Factor Analysis and factor loadings of items, we can determine that relationships amongst outcomes, motivation, and the behaviors of conductors are nuanced and interrelated around the central phenomenon of trust. While a causal-comparative relationship is not established as part of this study, the possibility for such a relationship is now available for study due to the development of this measure. The emergent factors can be considered as subscales with good to excellent reliability (see Table 4.) These emergent factor variables combine some of the proposed framework's variables in new and unique ways, which can be further studied to determine the wholistic nature of participation in community ensembles and its impact on participant wellbeing.

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PAPER THREE

Perceptions of Trust in Conductor-Ensemble Interactions through Rehearsal Observation

Abstract

Building on a proposed framework of understanding trust as a core construct that influences social-psychological outcomes in participants in large community ensembles, I have hypothesized that the trustor's outward demonstration of their beliefs about the trustee, or performance of trust, will have an impact on the trustee's self-beliefs, including their efficacy, identity, or agency. One of the main avenues for these demonstrations is the feedback that directors give to their ensemble during the rehearsal process. Those demonstrations should therefore serve as evidence of the director's perceptions of the participants' factors of perceived trustworthiness. A series of community band rehearsals was video recorded. Using the proposed framework of trust and its outcomes as a coding scheme, I labeled specific seconds of each recording including spoken feedback by conductors and ensemble members, using Scribe (Duke, 2020). Feedback was coded as either positive or negative. Feedback was also coded based on the trustworthiness factor (ability, benevolence, or integrity) most associated with each comment. Results indicate that the predominant factor of trustworthiness mentioned in feedback comments was ability, followed by integrity and then benevolence. Feedback was also overwhelmingly negative (concerned with changing performance rather than praising it) and was most often attributional to specific aspects of the performance. This characterization validates previous descriptions of adult learning settings where participants are goal-oriented and focused on

mastery, but is in contrast to the easy-going and non-confrontational atmosphere described by Coffman (2009).

Introduction

In community ensembles, the rehearsal is the predominant setting where directors and members interact; often there is not a focus on public performance, and the regular weekly (or biweekly) rehearsal is the central focus of the activity (Coffman, 2002; Dabback, 2007). In his chapter on adult education in the *New Handbook of Research on Music Teaching and Learning*, Coffman (2002) called for a more thorough investigation of the social aspects of adult music learning, including “Research that explores the social component of music making . . . is needed to help us better understand the dynamics of group learning” (p. 205).

Among those dynamics are the ways in which adult learners interact with instruction, scaffolding, and feedback provided by the leader or director (Creech, Varvarigou, Hallam, McQueen and Gaunt, 2014). Previous studies have documented that working with adult learners requires more of a sense of humor (Coffman and Adamek, 2001; Coffman and Barbosa, 2013), a positive personality (Rohwer, 2009), a more relaxed and open teaching style (Coffman, 2009), and keeping in mind the appropriateness of materials and goal orientations of the learners involved (Myers, Bowles & Dabback, 2013; Coffman, 2009). Tsugawa (2009) identified three components that his participants deemed important in a teacher: "(a) a combination of an authoritative and affirming style of teaching, (b) competence as a conductor and musician, and (c) clarity and skill in communicating musical concepts" (p. 107). Rohwer (2012) also identified that adult ensemble participants mostly wanted to be treated as adult peers with a variety of background experiences and other competencies.

Little can be found in the research literature, however, that describes the exact pedagogical ways in which adult ensemble leaders or directors achieve these desired outcomes. While many of the aforementioned studies describe the directors' perceptions of what they are

doing, or requests made by ensemble members, objective observation might prove a useful tool in interpreting the rehearsal and discovering the components that lead to positive perceptions or effective musical growth. While many studies have observed how directors of school ensembles spend rehearsal time in verbal instruction, (Blocher, Greenwood, and Shellahamer, 1997; Goolsby, 1996, 1997; Haston, 2013; Kelly, 2007; Nápoles, 2006), little attention has been paid to adult community ensembles, except for the work of Creech et al. (2014).

In their study, Creech et al. (2014) used recorded and field observations of adult music group activities to develop a specific description of time spent in these group meetings. They developed a coding scheme in which facilitator and participant actions were categorized and the amount of time spent in each action compared. Their coding scheme focused mainly on documenting instances of scaffolding, which they defined as directors or others providing appropriate support to advance content skill or knowledge incrementally; modeling, whereby facilitators demonstrate the actions they request of students; and feedback, including both attributional and non-attributional, and positive and negative. The development of their coding scheme followed from work done on cataloguing how time is used in ensemble rehearsals at the school-aged level, rather than the adult level.

Trust has been identified as an important construct in group music-making (Dabback, 2007; Kumar, 2020). The previously identified framework for understanding the development of trust in large organizations brings together factors of perceived trustworthiness of ensemble members (ability, benevolence, and integrity) with outcomes experienced by those members (efficacy, identity, and agency.) The cyclical experience includes the ensemble director demonstrating their beliefs about the ensemble's ability, benevolence, and integrity; the ensemble members interpreting these beliefs; ensemble members then using that information to

feed their own psychological needs (competence, relatedness, and autonomy); through this process, enjoying outcomes of efficacy, identity, and agency within the ensemble space; and finally, those outcomes fueling increases in the director's beliefs of the ensemble's trustworthiness factors. Previous research (Kumar, Paper Two of this dissertation) has documented the latter half of this process, in which ensemble members utilize their perceptions of the director's beliefs of their trustworthiness to build their own efficacy, identity, and agency as musicians. Further exploration is warranted to determine how ensemble directors convey their beliefs of the ensemble's trustworthiness in the first place. By examining the time used in the rehearsal setting, we can catalogue the behaviors that potentially signal the perceptions of trustworthiness factors held by rehearsal conductors.

Evidence of Trusting Behaviors

In a series of studies, Mayer, Davis and Schoorman (1995; Davis, Mayer and Schoorman, 1995; Schoorman, Mayer, and Davis, 1996; Mayer and Davis, 1999) have operationalized trust as willingness to take risks, or also as willingness to be vulnerable. Specifically, they were interested in relationships between employees and management. "Taken together, the results of these studies provide evidence that the level of trust for another specific party in an organization affects important processes and outcomes in an organization" (Mayer and Davis, 1999, p. 124). In their 1999 study, Mayer and Davis found that perceptions of top management's ability, benevolence, and integrity mediated the relationship between trust and an individual's perception of the company's performance review system. While they were interested in employee perceptions of management's trustworthiness, because of the reciprocal and cyclical nature of trust in a social-capital context, one might also expect a relationship between the observation of the manager's perceptions of employees' trustworthiness factors and employee outcomes. The

evaluation of trustworthiness factors (ability, benevolence, and integrity) is a two-way street, with each party of the dyad serving as both trustor and trustee. Not only is the outcome of this exchange risk-taking on behalf of the trustor in their relationship with the trustee; the reflection of a trustor's beliefs may impact the trustee's wellbeing, including their feelings of efficacy, identity, and agency.

In the context of community ensembles, behaviors linked to factors of trustworthiness can be examined retroactively through the proposed outcomes of Efficacy, Identity, and Agency; behaviors that promote these outcomes have already been identified in the literature. Matthews and Kitsantas (2007) found that a group with strong group cohesion and a task-oriented climate predicted conductor support, indicating that conductors should “instill a task-oriented climate in their ensembles by encouraging instrumentalists to focus on mastering their goals” (p. 14) and later (2013) also found that a mastery goal orientation combined with expressive performance cues strengthened performers' self-efficacy and collective efficacy. By focusing on mastery of goals within a task-oriented climate, conductors can promote performers' efficacy, satisfying needs of competence and promoting their perspective of players' growing ability, displaying trust through the process of attaining this growth. In descriptions of community band rehearsals, Coffman and Barbosa (2013) describe a climate where “our goal is to balance playing our best with not taking ourselves too seriously,” focusing on mastery while “affirming the value of the players” (p. 263). Coffman, the director of the group described, also notes: “I do my best to honor the trust they have placed in me,” (p. 263) indicating the reciprocal nature of his demeanor towards their behaviors as a mutually beneficial interaction.

Coffman and others (Coffman, 2009; Coffman and Barbosa, 2013; Rohwer, 2016) describe the humor with which they interact with their New Horizons community band members,

in a mutually benevolent code of conduct. Coffman refrains from singling out individuals for performance errors (Coffman and Barbosa, 2013) while Rohwer embraces the “dependence” aspect of group music making through specific responses to performers’ needs, such as providing recording links and programming repertoire relevant to the performers’ identities in music (band literature specific to the group’s mission or individual members’ performance goals) and music in identities (popular music of their generation, or by composers with which players might identify) (Hargreaves, Miell and MacDonald, 2002). Others (Higgins, 2008; Tsugawa, 2016; West and Cremata, 2016) describe the process by which new members are encouraged to join the group, welcomed, and prosper within that environment. As Dabback (2008) mentioned that group identity and social capital are cyclically reinforced by one another, the benevolence of in-group members and directors towards would-be members demonstrate critical trustworthiness factors.

Community ensembles (and, arguably, school ensembles) offer unique opportunities for conductors/leaders/facilitators to engage in more democratic styles of teaching, as described by Allsup:

The learning scenario described in this article required a level of trust that went beyond the neutral practices of normative music education. Our experience depended on acts of reciprocity and caring. I needed to teach *with* my students, rather than *to* my students.

(Allsup, 2003, p. 34; emphasis in original)

Here, reciprocity plays a prominent role in Allsup’s understanding of his interactions with his students, and his brand of leadership involves giving students equal voice in the endeavor. Students have input into musical decisions, fulfilling their needs for autonomy and giving them opportunities to showcase their integrity in how they handle this newfound power. This might

include how ensemble members self-select parts (Harrington, 2016), express their opinions of how rehearsals are run (Rohwer, 2012), and reflect on how authority- or member-led activities may be similar or different (Mantie, 2013).

Each outcome, efficacy, agency, and identity are intertwined in some fashion. While identity and efficacy have been linked in much of the previous literature (Gates, 1991; Jorgensen, 1993; Zelenak, 2010), and efficacy can be considered an expression of ongoing reflection on one's capacity for agency (Bandura, 2006), the interaction between agency and identity might be more readily apparent to viewers in the negative – what happens when people leave? Why do they leave? More research is needed to tackle this important and frequent occurrence in music education and community music participation.

Rehearsal Structures

Much of the work cataloguing how time is used in ensemble rehearsals is based on the work of Yarbrough and Price (Yarbrough & Price, 1981 and 1989). They documented an organizational structure that consisted of sequential units “that began with teacher presentation of a task, followed by student response and engagement with the task, and concluding with teacher feedback in relation to student response” (Creech et al., 2014, p. 432). In an analysis of one-to-one piano lessons, Siebenaler (1997) “concluded that expert teachers, in comparison with non-expert teachers, provided faster-paced sequences of instruction-engagement- feedback, characterized by rapid alternation between teacher feedback and student response.” (Creech et al., 2014, p. 432) This sequential cycle of instruction-engagement-feedback, as characterized by Creech et al. (2014) is a common feature of research findings in instructional organization of both ensemble rehearsals and individual instrumental instruction.

A similar structure is Duke's (1994) rehearsal frame, in which teachers interrupt a performance trial to give feedback and make corrective suggestions by decontextualizing the musical errors and having students practice slowly, partially, an altered performance, or perform a related exercise. Duke suggested this framework to observe and analyze the act of rehearsing "in relation to the accomplishment of musical goals," (1994, p. 6). The rehearsal frame has since been used in several subsequent studies to examine teacher effectiveness (Montemayor, 2014; Cavitt, 2003; Worthy, 2003, 2006). The rehearsal frame offers a unit of measurement within which activities occur that change student behaviors, structured by teachers to achieve incremental progress towards musical goals (Duke, 2005). Those activities are characterized by Creech et al. (2014) as scaffolding, "whereby students are supported by knowledgeable others," (p. 432).

While identifying particular rehearsal structures at use in community ensemble rehearsals is not a goal of this study, it is important to label the verbal behaviors in which potential trust-antecedent statements may occur. Both the nonverbal and verbal components of rehearsals are important aspects of rehearsal, but the verbal components offer more opportunities for indications of the conductor's perceptions of the musicians within the factors of perceived trustworthiness. However, expert conductors spend more than 50% of rehearsals in performance rather than talking (Goolsby, 1996, 1999), and students may pay greater attention when teacher talk is limited (Nápoles, 2006). Therefore, examples of verbal behaviors may be limited in scope and duration, and difficult to discern amongst all behaviors in the ensemble context.

Feedback

Duke (2005) defines feedback as "any stimulus occurring coincident with or subsequent to a given behavior that the learner associates with that behavior" (p. 122). Hattie and Timperley

(2007) conceptualize feedback as “information provided by an agent (e.g., teacher, peer, book, parent, self, experience) regarding aspects of one’s performance or understanding...Feedback thus is a ‘consequence’ of performance” (p. 81) Music education literature has generally focused on behavioral observation of teacher-provided feedback. (Blackwell et al., 2021). In the setting of ensemble rehearsals, this is frequently in the form of verbal feedback after the conductor cuts off the ensemble, and can often be non-specific, or non-attribitional to specific learner behaviors (Silvey, 2014; Creech et al., 2014). The purpose of feedback is usually to provide performers with information regarding the quality or accuracy of their performance (Duke, 2005), enabling them to take steps to correct or change their performance. Positive feedback and negative feedback are labeled such based on the nature of the information being given, with positive feedback being things done correctly that should continue, and negative feedback being things that should be corrected (Duke, 2005).

Blocher, Greenwood and Shellahamer (1997) examined how much time middle and high school band directors spent in various verbal and nonverbal behaviors and found that directors engaged in verbal positive reinforcement and feedback only 7.05% of the time on average, and in particular directors of high school musicians engaged in verbal feedback only 3.63% of the time. Duke and Henninger (1998) found no significant difference in student performance achievement or attitude towards the learning experience between groups provided either negative feedback or more concrete directives. In a follow-up to their previous study, Duke and Henninger (2002) found that expert teachers gave both positive and negative feedback at high rates. Yarbrough and Price (1989) found expert rehearsal conductors of bands and orchestras provided more negative feedback than preservice teachers, but others (Cavitt, 2003; Duke & Henninger, 2002) have corroborated this does not adversely affect student attitudes towards the conductor or the

rehearsal. Participants in Whitaker's (2011) study indicated that they found negative feedback to be necessary critique to improve performance, and negative feedback did not prevent them from rating rehearsal excerpts highly.

Rather than focus on feedback positivity or negativity, feedback specificity might be a more salient aspect of effective feedback. Siebenaler (1997) found that lessons featuring specific feedback (regardless of positivity or negativity) received higher ratings than those featuring nonspecific feedback. Duke and Simmons (2006) identified among their nineteen elements common to master teachers "teachers make very fine discriminations about student performances these are consistently articulated to the student, so that the student learns to make the same discriminations independently)" (p. 14). As part of their model, Hattie and Timperley (2007) indicate effective feedback takes on an instructional purpose of providing "information specifically relating to the task or process of learning." (p. 82) In Creech et al.'s (2014) study, they differentiate between attributional (i.e., attributed to a specific aspect of performance) and non-attributional feedback. Based on this previous research, the rate of and specificity of feedback, rather than its positive or negative connotation, may be important in determining how much feedback plays a role in the trust atmosphere of an ensemble rehearsal.

Verbal feedback is a behavior in which perceptions of factors of perceived trustworthiness may be best displayed. Using Mayer et al.'s (1995) definition, (see Kumar, 2020), trust is conceptualized as the willingness to take risk, and the outcome of trust is risk taking in the relationship. Community ensemble members take risks through the very act of showing up and rehearsing each night (Coffman and Barbosa, 2013); if they didn't take that risk, they would be sitting at home playing music just for themselves. Feedback is the director's acknowledgement of that risk taking behavior by the participant; the director responds to the

behavior with reinforcement or redirection. This affects the climate of the rehearsal, in which “engagement is constrained by the evaluative dimensions...there is personal risk involved in responding publicly and failing.” (Hattie & Timperley, 2007, p. 100) The director in turn takes the risk of alienating players by giving too much feedback or being too negative. The director demonstrates their trust in the performer by giving feedback and expecting it to be acted upon. Those demonstrations should therefore serve as evidence of the director’s perceptions of the participants’ factors of perceived trustworthiness.

Perceptions of Factors of Perceived Trustworthiness

In a previous pilot survey (Kumar, 2016) I asked members of an on-campus university level band about their perceptions of the factors of trustworthiness (Mayer et al., 1995) and perceptions of each rehearsal’s collaborative nature during a period where collaborative and democratic rehearsal strategies were implemented. Given the similarities between many of these (as described in Kumar, 2020) and descriptions of what adult band participants desire in a leader, the proposed trust framework may be observable in a similar manner. Mayer et al.’s (1995) factors of perceived trustworthiness include beliefs about the trustee’s ability, benevolence, and integrity. Demonstrations by the trustor (the ensemble director) that they hold positive beliefs in these areas include referencing ability, benevolence, and integrity in their comments and efforts to scaffold, model, and provide feedback (Creech et al., 2014). Using descriptions of teacher actions from previous research (Luce, 2001; Mitra and Serriere, 2012; Peters and Armstrong, 1998; Van Gennip, Segers, and Tillema, 2010; Wis, 2002) and their comparisons to Mayer’s model to inform the coding process, I can corroborate how a community music facilitator’s actions affect an atmosphere of trust within the ensemble. Based on these findings, I can provide guidance for how instructors of these groups should interact with their ensembles to facilitate

positive, trusting interactions and their antecedent outcomes (efficacy, identity and agency) according to my proposed framework.

I hypothesize that through feedback commentary, directors of community ensembles demonstrate their beliefs of the ensemble's ability, benevolence, and integrity (the factors of perceived trustworthiness). The purpose of this study is therefore to document conductor verbal behaviors and analyze feedback for these demonstrations. Building on Creech et al.'s (2014) coding scheme, we can code verbal behaviors, particularly feedback, as having a reference to one of the factors of perceived trustworthiness, which provides participants with references to how the conductor feels about them and the overall trust the conductor places in the ensemble.

Method

Ensemble and Director Under Study

From 2015-2018 I was engaged as the assistant director of a local community band in Seattle, Washington. This band gave permission for me to record rehearsals to use for professional development and in this study. The band consisted of around 60 players of wind and percussion instruments. Ages of participants ranged from 17 to over 80, with the mean age around 60 (not all participants provided age information, so this is approximate); although at the time these rehearsals were recorded, the mean age was ticking downward due to an influx of new, younger members.

Following institutional IRB approval of this research, the rehearsals under study were recorded from January through March 2017. All rehearsals took place during the ensemble's regular 90-minute weekly meeting time at a local community music school in Seattle. The total number of rehearsals recorded was seven; there were two weeks in February that the ensemble did not meet due to performance engagements in the community. The final recorded rehearsal

was the last before a regular weekend public performance at a local high school auditorium, the second concert of three given that cycle (the ensemble’s “year” follows the US school calendar of September through June, with a summer band continuing in a limited capacity during July and August.)

The band’s director, my colleague, had been with the group nine years to that point. A former high school band director in the Western Washington state area, the director of the ensemble had also been the executive director of the community music school where the ensemble rehearsed. Prior to his tenure in Seattle, the director had served as music director for a community band in western Canada, and in 2018 returned to that ensemble. As the assistant director, I was intimately involved in the ensemble rehearsals, and had witnessed the director’s interactions with the ensemble members over a couple of years, first playing in the ensemble and then becoming assistant director. I knew him to be an expert conductor of community ensembles, and therefore a prime candidate for this study.

Observations of recorded rehearsals

For each recorded rehearsal, I focused on the segments where the band’s director, rather than myself as assistant director, was on the podium. In accordance with IRB protocols, all identifying information was scrubbed from the videos in advance of coding; while I knew the names and details of the participants involved, I utilized co-coders who were unfamiliar with the setting to minimize bias. Using an adapted form of Creech et al.’s (2014) coding scheme (see Table 1), I and my co-coders labeled specific seconds of each recording using Scribe 5 (Duke, 2020). Scribe (Duke, 2020) is a software that makes it possible to record the number of times and duration of behaviors linked to specific seconds of recorded video, then allows playback to include these labels. Rather than focus on the specific rehearsal strategies of scaffolding and

modelling, I categorized any performance of the full ensemble as “Conducting (Performance Trial)” and performances where the director selected specific sections as “Rehearsing,” indicating part of the rehearsal frame process (Duke, 1994). Other conductor verbal behaviors included providing feedback and an “other verbal” category for instances where the conductor wasn’t specifically rehearsing the ensemble, but perhaps telling a story or relating a musical concept. Other conductor non-verbal behaviors besides conducting included listening to participants (when one asked a question or made a comment) and an “other non-verbal” category for instances of changing scores, getting on and off the podium, etc. To establish reliability, each video was coded using an iterative confirmation process, where an independent coder who was unfamiliar with the context completed the first round of coding (“Conductor Behavior,”) and I reviewed their codes. Where we disagreed, the other coder and I discussed the rationale behind our label until consensus was reached.

Table 1

Coding Scheme

| Subject | Behavior or Activity |
|------------------------|--------------------------------|
| Conductor | Rehearsing |
| | Directions |
| | Feedback |
| | Other Verbal |
| | Conducting (Performance Trial) |
| | Listening to Participant |
| | Other Non-Verbal |
| Feedback | Positive Attributional |
| | Negative Attributional |
| | Positive Non-attributional |
| | Negative Non-attributional |
| Trustworthiness Factor | Ability |
| | Benevolence |
| | Integrity |
| | No Factor |

Next, I completed the second round of coding, in which I labeled all feedback instances by type (Positive or Negative, Attributional or Non-Attributional) and Trustworthiness factor (Ability, Benevolence, and Integrity). The independent coder then reviewed my second-round codes, and again we discussed any discrepancies until consensus was reached.

Each video was therefore coded three times, the first time for conductor behaviors, and the second time to review each instance of feedback and code specific seconds according to whether the feedback was positive or negative, and whether it was attributional to specific aspects of the preceding performance or not. The third coding process included determining the trustworthiness factor associated with each instance of feedback: ability, benevolence, or integrity. Ability-coded statements included any comment related to ability to perform the task, including improvement of performance or struggles with performance, for example “that was much better than the first time” or “we were putting those sixteenth notes way early.” Benevolence-coded statements included any comment related to the performer’s mood, goodwill, sense of community, or emotions, such as “hopefully that’s starting to make more sense for us,” or “maybe just a little more playful with that.” Integrity-coded statements included any comment related to the performer’s involvement, dedication, preparation, or state of mind regarding the task, including adherence to rehearsal behavior norms like listening for the melodic line or reading all of the notation markings on the page, including “now people when they were feeling they were a bit out of sync, they took a breath and got right back in, which is the right thing to do” or “Altos, we watch on count 2, in that measure where I want to go a bit slower...we want to make sure that we’re watching for that.”

Table 2*Mean percentage of recorded time*

| Behavior | Mean percentage of total recorded time | SD |
|-----------------------------------|--|-------|
| Conducting (Performance Trial) | 41.63 | 8.71 |
| Rehearsing | 22.65 | 3.16 |
| Other Verbal | 13.90 | 10.43 |
| Feedback | 12.37 | 7.68 |
| Listening to Participant Question | 4.43 | 4.00 |
| Directions | 3.27 | 1.90 |
| Other Nonverbal | 1.43 | 1.31 |

Results

A total of 29,369.9 seconds was coded across the seven rehearsals. The greatest amount of time was coded as “Conducting-Performance Trial,” wherein the conductor is leading the full ensemble in performance. Table 2 sets out the categories of behavior that were noted in the observed recordings, along with mean percentage of recorded time and the standard deviation. The conductor spent 22.65% of the time rehearsing, which included behaviors such as scaffolding and modeling, as well as the interior components of the rehearsal frame of limiting, decontextualizing or remediating, and final demonstration of the target (Duke, 1994). Comparatively, he spent 41.63% of time conducting in full-ensemble performance trials. On average, 13.9% of time was spent on other verbal behaviors, which included telling stories and anecdotes or providing information about the pieces. Feedback, which is of particular interest to this study, comprised only 12.37% of rehearsal time, followed by the behaviors of Listening to Participant Question (4.43%), giving Directions (3.27%) and Nonverbal behaviors (1.51%) other than conducting (changing scores, giving the ensemble social time, changing conductors, etc.)

When comparing across the seven rehearsals, we see relatively similar time usage; with the exception of rehearsal 4, in which significant time was spent in Other Verbal behaviors (34.1%), as the group was preparing to travel to perform. Time spent rehearsing increased across rehearsals 1-5 and then decreased, coinciding with growing mastery of performance material. Feedback also increased across rehearsals (again except for rehearsal 4) with the most feedback provided during the penultimate rehearsal 6 (25.6%). Participants asked more questions in rehearsal 2 (11.2%), again coinciding with growing mastery of the material, and 4 (26.5%), coinciding with discussions of trip preparation. See Appendix F for full results across all seven rehearsals; rehearsals are numbered chronologically, from the beginning of the observation period (January) through the end (March.)

In addition to coding the conductor's behaviors, we also further coded each instance of Feedback based on its positivity or negativity, specificity/attributionality, and trustworthiness factor. The director used mostly attributional feedback, that which is attributed to specific performance aspects. Overall, the ratio of negative to positive feedback was 3.5 to 1, with 78% of total feedback coded as negative, or critical of the associated performance, and only 22% coded as positive, praising the associated performance. Looking across individual rehearsals we see the opposite for the first rehearsal, an almost 2-1 ratio in factor of positive feedback (60.4% positive compared to 29.7% negative), perhaps coinciding with a need for encouragement during the sightreading phase. Following this the ratio returns to favor the negative with the exception again of rehearsal 4, where positive feedback topped at 35.4% to negative's 50.6%.

The most coded trustworthiness factor referenced in feedback was ability, in total (64%) more than double the amount of integrity-coded feedback (30%), with the remaining 6% belonging to benevolence-coded feedback. The low amounts of benevolence-coded feedback are

striking, particularly in the first rehearsal, when sight-reading new music would have been challenging for everyone and feedback positivity was high, though there were no benevolence-coded feedback comments. In rehearsal 7 there was considerably more benevolence-coded items, perhaps indicating the director's increased enjoyment of the rehearsal as performer mastery increased. This included statements such as "French Horns, you got to say 'this is our time'" in encouraging the playing out of the melody, which directly followed an integrity-coded comment to the clarinets not to play over the melody, as well as an injunction to "put more aggression into that" when discussing a section that the ensemble sings, rather than plays their instruments.

Discussion

The verbal behaviors of ensemble directors provide insight into what the director believes about the ensemble's ability to perform, benevolence towards the common goal of performance, and integrity in following agreed-upon norms of behavior. The demonstration of these beliefs through the ways in which directors give feedback to the ensemble about their risk-taking behavior (the act of performance) highlights the mechanism through which directors influence participants' view of themselves, and in turn fosters outcomes of efficacy, identity, and agency within the musical endeavor. While these verbal behaviors are often very short, they can have an outsized effect on the atmosphere of a rehearsal setting. In Coffman's (2009) survey of directors of New Horizons bands, one participant noted "...a positive or negative atmosphere could be created with just one subtle comment" (p. 232). In this study, I examined one adult community band's director and his verbal and non-verbal behaviors to determine the presence of trustworthiness factors specifically in the feedback provided to participants.

As is common in conducted ensembles at other levels (Silvey, 2014), the greatest amount of time was coded as "Conducting-Performance Trial," where the rehearsal frame process (Duke,

2005) begins and ends. However, in all rehearsals the amount of time spent in performance was less than the 50% mark seen in expert conductors (Goolsby, 1996, 1999). Given that the next highest percentage of time was spent rehearsing, and combined both Conducting-Performance Trial and Rehearsing codes equal greater than 50% of total time, it may be unfair to draw conclusions regarding this deficiency. My definition of Performance Trial as compared to “rehearsing” meant that instances where less than the full ensemble performed were categorized as rehearsing, even if close to the full ensemble was engaged. This definition may differ in previous studies. The percentage of time spent in performance for this ensemble is similar to that found by Creech et al. (2014; 41.63% compared to 47.48%) across all types of activities, however it is less than their study’s instrumental group (62.11%).

The percentage of time spent on rehearsing (22.65%) for this ensemble was considerably less than that used by Creech et al.’s (2014) instrumental group (combining Facilitator behaviors of Diagnosis, Explanation, Answer Questions, Modeling and Scaffolding, 82.04%). Again, a difference of definitions may be a factor, as Creech et al. (2014) were specifically interested in director uses of Scaffolding and Modeling and did not differentiate whether those behaviors occurred during rehearsal frames or performance trials. By contrast, the amount of Feedback observed in this series of ensemble rehearsals (12.37%) was considerably higher than that of Creech et al.’s (2014; 2.26%), but was more similar to the findings of Blocher, Greenwood and Shellahamer (1997) where the middle school directors they observed engaged in verbal feedback 11.09% of the time. The similarity of middle school and adult learning musicians’ perceptions regarding instructional needs was documented by Rohwer (2009), finding both groups prioritized personality characteristics over instructional and musical skills. Rohwer’s interpretation included

the supposition that this ranking indicates students value how something is presented more than the content itself.

With respect to Feedback, the director of this ensemble utilized mostly attributional feedback (average 95%), and in particular most rehearsals included an overwhelming majority (average 77%) of negative attributional feedback (such as “most of you got it, but a few weren’t quite right on the rhythm [models], wait for that last note.”) The exception was in the first rehearsal, where the majority of feedback (60%) was positive attributional, including in reference to a rhythm error, in which he commented “I think how you did it is the way that we’re going to say is the interpretation, because I think that works better than [models as written.” This director’s negative-positive feedback ratio is in line with the findings of Yarbrough and Price (1989). However, this is not to be taken as an indication that rehearsals were overly negative; after all, negative feedback can be more about constructive criticism or changing behaviors than a negative attitude towards the performers (Duke and Henninger, 1998; Duke, 2005). Given the high level of attributional feedback, this director was supporting student accomplishment of musical goals (Duke & Henninger, 1998; Creech et al., 2014) in a more significant way than Creech et al.’s (2014) facilitators, who mostly engaged in non-attributional positive feedback.

Perhaps unsurprisingly, the majority of trustworthiness factors referenced in instances of Feedback were about participants’ ability (average 64%). Indeed, “negative-attributional” and “ability” combined were the most common labels for feedback (see Table 3). This finding would resonate with evaluators of school band directors, or teacher educators, because “specific, positive feedback” is so often a recommendation given to improve teaching; band directors find it much easier to offer corrections than to offer specific praise of performance. Overall the second-most referenced factor of perceived trustworthiness was integrity. The next most

common pairing was “negative-attribitional” and “integrity,” mostly consisting of performance errors that were due to participants not following common rules of performance, including listening for the melody and not playing over it, or adhering to the key signature.

Table 3

Feedback Positivity by Trustworthiness Factor

| Feedback Positivity | Ability | Benevolence | Integrity |
|---------------------------|---------|-------------|-----------|
| Positive-Attributional | 44 | 8 | 6 |
| Negative-Attributional | 100 | 7 | 60 |
| Positive-Nonattributional | 35 | 0 | 5 |
| Negative-Nonattributional | 4 | 0 | 0 |

Since Matthews and Kitsantis (2013) found that a director’s goal-mastery orientation and promotion of a task-oriented climate strengthened performers’ self and collective efficacy, the abundance of ability-referencing comments could similarly help promote participants’ efficacy. In a previous study (Paper Two of this dissertation), a survey of community and university band participants indicated a close relationship between group identity and self-efficacy; if ability-related feedback promotes self-efficacy, then it might also impact group identity. Meanwhile, overall ensemble (or group) efficacy was more closely related to all factors of perceived trustworthiness (ability, benevolence, and integrity), especially when referencing participants’ preparation for rehearsals. However, given the relatively low number of benevolence-associated instances of feedback, it is unclear how well group efficacy is being promoted compared to self-efficacy.

The low percentage of benevolence-associated feedback is interesting given previous descriptions by directors of community ensembles frequently cite the sense of humor, laid-back attitude, and overall positivity with which they approach rehearsals (Coffman, 2009; Coffman and Barbosa, 2013; Rohwer, 2009; Rohwer, 2012). These aspects of verbal behavior may simply

not be as present as a part of feedback that was specifically coded in this study. Future work looking at the total verbal behaviors, including those that were coded “other verbal” in this study might reveal more benevolence-associated comments. While benevolence-focused feedback remained low throughout the seven rehearsals, it did increase in the final rehearsal to 15%, which may indicate that the director associated aspects of their performance with emotions, goodwill, or feelings as mastery of the musical content improved. Previous literature has highlighted how adult musicians may rely more on life experiences to help shape musical expression (Coffman, 2009), which, as technical fluency improves, might come more to the foreground of their performances. Furthermore, the repertoire the group was performing was a mostly arrangements of popular music from the 60’s and 70’s, and the director at one point mentioned how many in the room were alive when the music first came out. This association with the participants’ *music in identity* would not be coded as feedback, since repertoire selection is not a part of the performance-feedback cycle. Also, one video contained an example of how a new member is welcomed into the group, but again, since this was not feedback, it was not included in this analysis. Further study of all verbal behaviors, not just feedback, is warranted to identify the ways in which directors exhibit their beliefs about the ensemble’s benevolence in these unique instances.

Participants in this ensemble had some agency in how the ensemble operated; they self-selected parts, had conversations with the director outside of rehearsals about the pieces, and were ultimately responsible for the feedback received as their performance dictated the director’s response. The presence of integrity-related feedback could serve as a guide to participants in shaping their behaviors, particularly as they gained technical mastery, to remember some of the fundamentals of good musicianship: shaping phrases, letting the melody come through the

texture, or paying attention to specific aspects of the score such as key signature or tempo. This ensemble operated as more of a traditional authoritative-leader model as opposed to Creech et al.'s (2014) facilitators, who were most often engaged in performance with their participants. However, the long periods of Performance Trials (an average duration of 60.49 seconds) indicate the conductor was engaged in a musical activity (conducting) with participants for longer durations than not (Other Verbal was second highest at 34.37 seconds average duration, followed by Rehearsing at 21.84 seconds average duration). Feedback durations were much shorter by comparison (average duration 14.31 seconds). While verbal behaviors didn't necessarily signal as much benevolence and integrity beliefs as ability beliefs, the fact that the director spent long durations in Performance Trials may be a nonverbal cue of the trust the director puts in the ensemble. Given that the large majority of feedback comments were negative-attribitional, this further indicates that the director, rather than giving more positive-attribitional feedback, simply let the music keep going.

The limitations of the study are numerous. This study looked only at verbal behaviors, and specifically feedback, for cues of the director's beliefs about the ensemble's factors of perceived trustworthiness (ability, benevolence, and integrity). Since nearly half of the time was spent in Performance Trials, future research should explore how the nonverbal cues a conductor gives might also serve as feedback on the director's beliefs about the ensemble. As Duke (2005) notes, nearly everything a teacher does is feedback to the students, whether intentional or not. By only labeling specific instances of feedback based on whether the comment referenced the immediately preceding performance, in this study I intentionally limited the scope of the data available.

Creech et al. (2014) compared five types of groups across several settings; this analysis only represents one ensemble for a small period of their rehearsal time. Much more data about a variety of ensembles or community music groups should be collected and compared. The differences between this director's behaviors and those documented by others (Creech et al., 2014; Coffman, 2009; Rohwer, 2009) may be idiosyncratic to this director's teaching style and are not necessarily representative of community bands or community music globally.

Conclusion

As cautioned by previous researchers (Creech et al., 2014; Rohwer, 2012), any attempt to make recommendations about the direction or facilitation of community ensembles runs the risk of potentially ignoring rich diversity of community music activity readily apparent in the literature. However, in comparison with previous studies of the pedagogical techniques used with other community bands (Coffman, 2009; Coffman and Barbosa, 2013; Rohwer, 2009; Rohwer, 2012) one can identify that the overall focus of feedback on ability, and somewhat on integrity, showcases the importance of these two factors of perceived trustworthiness to the rehearsal process. While other researchers are quick to point to examples of potentially benevolence-signaling comments in reviewing their own or others' rehearsal techniques, at least in this instance, the data show that community ensemble rehearsals can be as critical environments as school ensembles. However, while the overall criticality of feedback was high, this may serve adult learners well as it focuses on mastery and goal-orientation, two features of adult learners that are frequently cited in the literature. As Rohwer (2012) pointed out, there is a bit of a dissonance in how adult learners both expect a certain level of easy-goingness from their directors, while at the same time wish to be appropriately challenged. Directors need to find the particular balance between ability, benevolence, and integrity -focused comments that works best

for their ensemble, and this may vary even with the same group of musicians. As Rohwer (2009) recommends, directors of community ensembles and school ensembles need to exhibit “personality variability so that they can be flexible depending on the given situations and given individuals” (p. 71). When building trust, it seems this good advice is as pertinent as ever.

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Appendix A

Final survey instrument, Paper Two

Italicized items are those recommended for removal from final instrument based on factor loadings.

- 1 ___ I have had positive experiences performing in my band's rehearsals this term. (SE)
- 2 ___ I have had positive experiences rehearsing this term's repertoire. (SE)
- 3 ___ I enjoy my band's rehearsals. (SE)
- 4 ___ Based on our most recent rehearsal, how confident are you that your band has the ability to play the repertoire chosen for this term? (EE)
- 5 ___ Based on your band's most recent rehearsal, how confident are you that your band has the ability to persist in the face of musical challenges? (EE)
- 6 ___ Based on your band's most recent rehearsal, how confident are you that your band has the ability to work effectively in rehearsals? (EE)
- 7 ___ Our directors choose repertoire which they believe we can perform successfully. (T-A)
- 8 ___ Our directors believe we perform in rehearsals to the best of our ability. (T-A)
- 9 ___ *The directors appropriately challenge me with repertoire difficulty and rehearsal rigor.* (T-B)
- 10 ___ The directors want me to enjoy my band's rehearsals and performances. (T-B)
- 11 ___ Our directors believe we prepare for rehearsals to the best of our ability. (T-I)
- 12 ___ When our directors identify individuals with performance issues, their intent is not to embarrass players. (T-I)
- 13 ___ Our directors usually believe we will be ready for performances in a timely manner. (T-P)
- 14 ___ Our directors believe in us as musicians. (T-P)
- 15 ___ *I am a musician. (I-S)*
- 16 ___ *I call myself a musician to family and friends. (I-S)*

- 17___ Playing my instrument is important to me in my everyday life. (I-S)
- 18___ Playing my instrument is as important to me as the other things I spend my day doing. (I-S)
- 19___ Playing in this group is an important part of my week. (I-G)
- 20___ I would rearrange my schedule to be able to participate in this ensemble. (I-G)
- 21___ I feel I can freely ask questions in rehearsals. (A)
- 22___ I feel I can offer suggestions to our directors. (A)
- 23___ I feel I can offer musical suggestions to others in my section. (A)
- 24___ *I feel I contribute to the group's progress towards its musical goals. (A)*
- 25___ Calibration question: please enter the number "3" in this space.
- 26___ Calibration question: please enter the number "5" in this space.
- 27___ Calibration question: please enter the number "2" in this space.

Appendix B

Recruitment Materials and Procedures, Paper Two

Measuring Trust in Large Ensembles: An Exploratory Factor Analysis

Description of Participant Recruitment Materials/Procedures

1. Verbal request for volunteers: this verbal request will be made in-person by the researcher at ensemble rehearsals from which volunteer participants are to be recruited. Talking points may include:

- That the study is a part of the researcher's dissertation
- That the study involves responding to a pen-and-paper, maximum 30-item survey following rehearsals every other week during the study period.
- That participants will be assigned a participant ID number when they complete the first survey, and will be instructed to use that ID number on each subsequent survey
- That the association between participant ID numbers, survey content, and participant names will be kept confidential to the researcher following assignment.
- That participants can decide to leave the study at any time, although full participation requires they complete surveys each time they are administered.

2. While the verbal request is made, the first survey be passed around.

- Ensemble directors/assistant directors will collect completed surveys and hand the participant in return an information sheet about the survey for their records, upon which will also list their participant ID number.
- Ensemble directors will keep a list of participant ID numbers and associated participant names, confidential from researcher.

Appendix C

IRB approval, Paper Two



UNIVERSITY of WASHINGTON

HUMAN SUBJECTS DIVISION

DETERMINATION OF EXEMPT STATUS

January 12, 2017

Anita B. Kumar

kumarab@uw.edu

Dear Anita B. Kumar:

On 1/12/2017, the University of Washington Human Subjects Division (HSD) reviewed the following application:

| | |
|-----------------|--|
| Type of Review: | Initial Study |
| Title of Study: | Measuring Trust in Large Ensembles: An Exploratory Factor Analysis |
| Investigator: | Anita B. Kumar |
| IRB ID: | STUDY00000985 |
| Funding: | None |

Exempt Status

HSD determined that your proposed activity is human subjects research that qualifies for exempt status (Category 2).

- This determination is valid for the duration of your research.
- This means that your research is exempt from the federal human subjects regulations, including the requirement for IRB approval and continuing review.

If you consider changes to this activity in the future and know that the changes will require review (or you are not certain), you may request a review or a new determination by submitting a Modification to this application.

Thank you for your commitment to ethical and responsible research. We wish you great success!

Sincerely,

Paige Bacon-Abdelmoteleb
IRB Review Administrator – Committee A
(206) 685-8341
bba41@uw.edu

4333 Brooklyn Ave. NE, Box 359470 Seattle, WA 98195-9470
main 206.543.0098 fax 206.543.9218 hsdinfo@u.washington.edu www.washington.edu/research/hsd
Implemented 01/06/2017 – Version 1.1 - Page 1 of 1

Appendix D

Consent email, Paper Three

[Note: *Around the Sound* band member emails are available to the researcher as the assistant director. The head director has given permission for the researcher to contact members in regard to this study.]

Dear Band,

I just wanted to first and foremost thank you for your continued interest, support, and cooperating with me as your assistant director.

As a part of my dissertation, I will be video recording *Around the Sound* rehearsals between January and March. The purpose of this study is to record and code all verbal interactions in our rehearsals for the next few months, looking for patterns in the percentage of time spent in various verbal behaviors, such as giving directives, giving feedback, and whether directives or feedback contain elements of trustworthiness factors, such as comments relating to member or director abilities, benevolence, and integrity. I will only be recording and coding what typically happens in our rehearsals; no interventions are planned. Rehearsal recordings are not going to be transcribed verbatim; rather, video recordings will be coded based on percentage of time spent in a certain verbal behavior. Furthermore, behaviors will not be attributed to specific individuals, rather just whether comments were made by a “director” or a “member.”

If you would prefer not to be included on camera, please let me know and Michael and I will do some creative seating so you are out of frame. This is an “opt-out” consent; if I don’t hear from you, this means you consent to being video recorded and your rehearsal interactions recorded in the manner described.

Thank you all for your continued support as I work towards my degree; this group has been the most important part of my time here in Seattle, and I am grateful for the opportunity to work with such a great group of people!

Regards,

Anita

Appendix E
IRB Approval, Paper Three



NOT HUMAN SUBJECTS

December 8, 2016

Anita B. Kumar

kumarab@uw.edu

Dear Anita B. Kumar:

On 12/8/16, the University of Washington Human Subjects Division reviewed the following application:

| | |
|-------------------|---|
| Type of Review: | Initial Study |
| Title of Study: | Perceptions of Trust in Conductor-Ensemble Interactions through Rehearsal Observation |
| Investigator: | Anita B. Kumar |
| IRB ID: | STUDY00000752 |
| Funding: | None |
| IND, IDE, or HDE: | None |

The Human Subjects Division determined that the proposed activity does not involve human subjects, as defined by federal and state regulations. Therefore, review and approval by the University of Washington IRB is not required.

This determination applies only to the activities described in this application.

If you consider changes to the activities in the future and know that the changes will require IRB review (or you are not certain), you may request a review or new determination by submitting a Modification to this application.

We wish you great success.

Sincerely,

Paige Bacon-Abdelmoteleb
Administrator – IRB A
206.685.8341
pba41@uw.edu

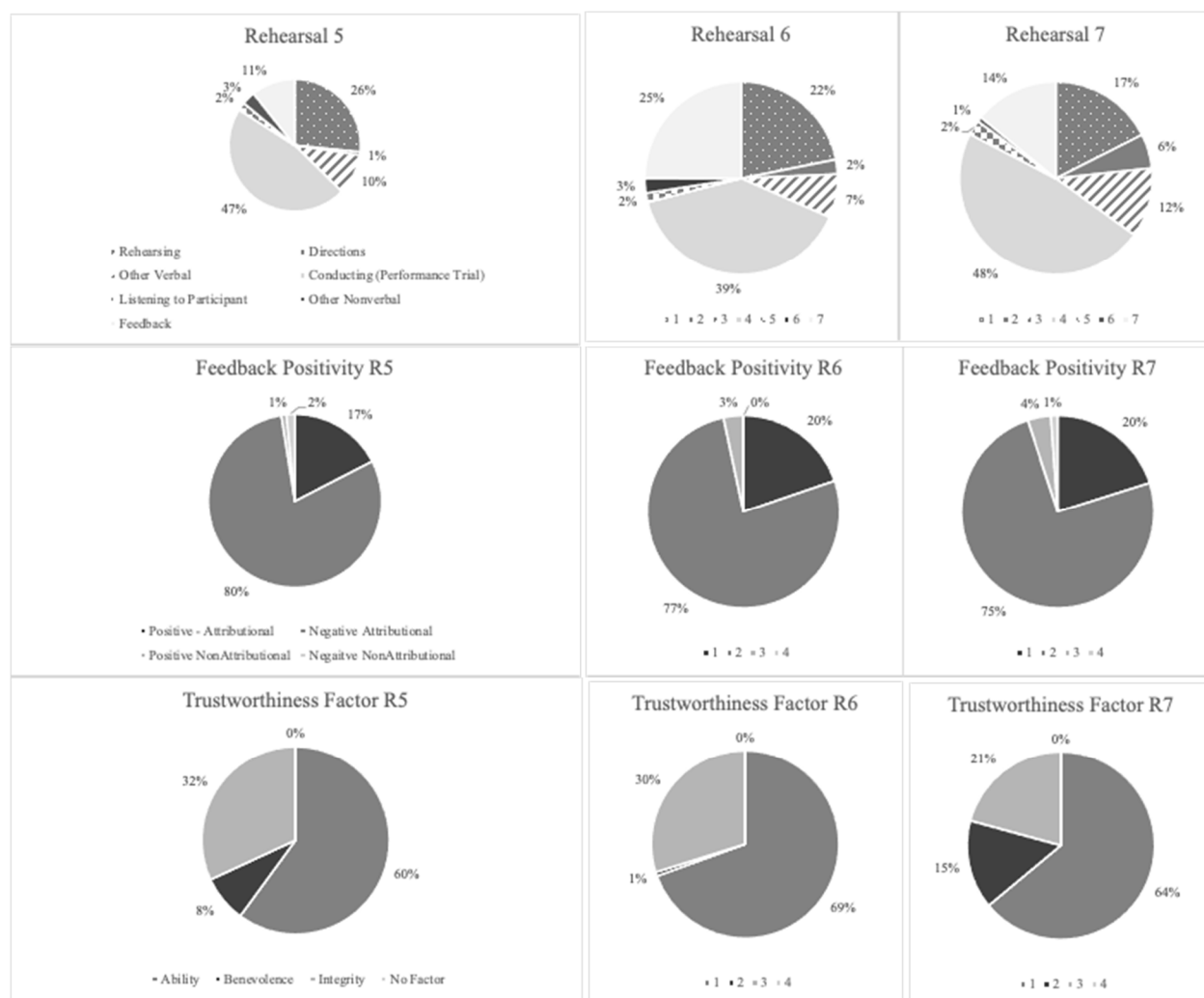
Appendix F

Time percentages by Rehearsal, Paper Three

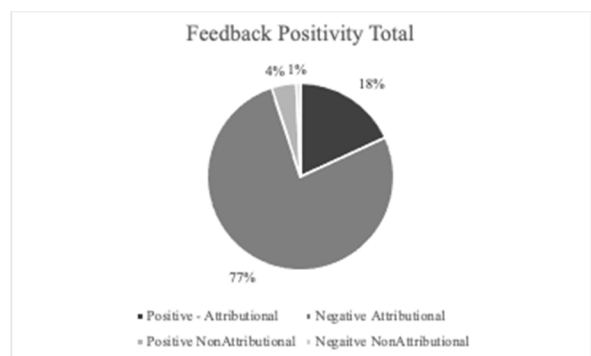
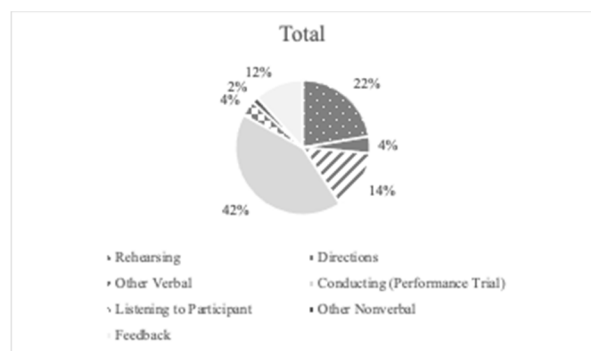
| Behavior | 1 | | 2 | | 3 | | 4 | |
|--------------------------------|----------|-----------|----------|-----------|----------|-----------|----------|-----------|
| | Time (s) | % of Time | Time (s) | % of Time | Time (s) | % of Time | Time (s) | % of Time |
| Total Time | 3576.7 | | 2576.7 | | 5488.2 | | 3897.3 | |
| Rehearsing | 616.6 | 17.20% | 558 | 21.70% | 1311.3 | 23.90% | 900.8 | 23.10% |
| Directions | 319.2 | 8.90% | 61.3 | 2.40% | 308.7 | 5.60% | 109.3 | 2.80% |
| Other Verbal | 571 | 16.00% | 137.4 | 5.30% | 814.9 | 14.80% | 1329.2 | 34.10% |
| Conducting (Performance Trial) | 1738.6 | 48.60% | 1279.6 | 49.70% | 2078 | 37.90% | 1031 | 26.50% |
| Listening to Participant | 128.1 | 3.60% | 299.2 | 11.60% | 1177.7 | 21.00% | 264.8 | 6.80% |
| Other Nonverbal | 30.1 | 0.80% | 13.3 | 0.50% | 73.7 | 1.30% | 0 | 0.00% |
| Feedback | 116.9 | 3.30% | 182.9 | 7.10% | 733.2 | 13.40% | 122.3 | 3.10% |
| Positive - Attributional | 59.4 | 1.70% | 24 | 0.90% | 51 | 0.90% | 36.2 | 0.90% |
| Negative Attributional | 29.2 | 0.80% | 137.2 | 5.30% | 592 | 10.80% | 51.7 | 1.30% |
| Positive NonAttributional | 9.8 | 0.30% | 14.1 | 0.50% | 38.8 | 0.70% | 13.4 | 0.30% |
| Negative NonAttributional | 0 | 0.00% | 0 | 0.00% | 6 | 0.10% | 0.9 | 0.02% |
| Ability | 79.4 | 2.20% | 71.8 | 2.80% | 439.6 | 8.00% | 149.9 | 3.80% |
| Benevolence | 0 | 0.00% | 16.7 | 0.60% | 14.6 | 0.30% | 8.5 | 0.20% |
| Integrity | 25.9 | 0.70% | 96.1 | 3.70% | 246.8 | 4.50% | 37.2 | 1.00% |
| No Factor | 1.7 | 0.05% | 5 | 0.20% | 2.1 | 0.04% | 0 | 0.00% |
| Total Feedback | 98.4 | 2.80% | 175.3 | 6.80% | 687.8 | 12.50% | 102.2 | 2.60% |
| Total Trustworthiness Factors | 107 | 3.00% | 189.6 | 7.40% | 703.1 | 12.80% | 195.6 | 5.00% |

| Rehearsal | Feedback Positivity R1 | Trustworthiness Factor R1 |
|-------------|------------------------|---------------------------|
| Rehearsal 1 | | |
| Rehearsal 2 | | |
| Rehearsal 3 | | |
| Rehearsal 4 | | |

| Rehearsal Number | 5 | | | 6 | | | 7 | | |
|--------------------------------|----------|-----------|---------------|----------|-----------|---------------|----------|-----------|---------------|
| Behavior | Time (s) | % of Time | % of Feedback | Time (s) | % of Time | % of Feedback | Time (s) | % of Time | % of Feedback |
| Total Time | 5401.5 | | | 4364 | | | 4065.5 | | |
| Rehearsing | 1471.2 | 27.20% | | 981.5 | 22.50% | | 710 | 17.50% | |
| Directions | 44.2 | 0.80% | | 108.7 | 2.50% | | 232.2 | 5.50% | |
| Other Verbal | 544.9 | 10.10% | | 327 | 7.50% | | 471.2 | 11.60% | |
| Conducting (Performance Trial) | 2577.9 | 47.70% | | 1770.7 | 40.60% | | 1925.1 | 47.40% | |
| Listening to Participant | 108.8 | 2.00% | | 68.3 | 1.60% | | 101 | 2.50% | |
| Other Nonverbal | 183 | 3.40% | | 111.3 | 2.60% | | 32.8 | 0.80% | |
| Feedback | 590.3 | 10.90% | | 1118.8 | 25.60% | | 571.5 | 14.10% | |
| Positive - Attributional | 100.9 | 1.90% | 17.40% | 190.3 | 4.40% | 19.80% | 108.9 | 2.70% | 20.10% |
| Negative Attributional | 463.1 | 8.60% | 80.00% | 741 | 17.00% | 76.90% | 404.9 | 10.00% | 74.90% |
| Positive NonAttributional | 5.5 | 0.10% | 1.00% | 32.1 | 0.70% | 3.30% | 21 | 0.50% | 3.90% |
| Negative NonAttributional | 9.1 | 0.20% | 1.60% | 0 | 0.00% | 0.00% | 6.1 | 0.20% | 1.10% |
| Ability | 363.3 | 6.70% | 60.10% | 702.2 | 16.10% | 69.50% | 441.3 | 10.90% | 64.00% |
| Benevolence | 48.6 | 0.90% | 8.00% | 7 | 0.20% | 0.70% | 105.3 | 2.60% | 15.30% |
| Integrity | 192.8 | 3.60% | 31.90% | 301.5 | 6.90% | 29.80% | 143.2 | 3.50% | 20.80% |
| No Factor | 0 | 0.00% | 0.00% | 0 | 0.00% | 0.00% | 0 | 0.00% | 0 |
| Total Feedback | 578.6 | | | 963.4 | | | 540.9 | | |
| Total Trustworthiness Factors | 604.7 | | | 1010.7 | | | 689.8 | | |



| Behavior | Total | Average | StDev | % Total | % Feedback | Mean % | StDev % |
|--------------------------------|----------|----------|----------|---------|------------|--------|---------|
| | Time (s) | Time (s) | Time (s) | | | | |
| Total Time | 29369.9 | 4195.7 | 1021.69 | | | | |
| Rehearsing | 6549.4 | 935.63 | 347.99 | 22.30% | | 22.65% | 3.16% |
| Directions | 1183.6 | 169.09 | 115.79 | 4.03% | | 3.27% | 1.90% |
| Other Verbal | 4195.6 | 599.37 | 384.47 | 14.29% | | 13.90% | 10.43% |
| Conducting (Performance Trial) | 12400.9 | 1771.56 | 509.77 | 42.22% | | 41.63% | 8.71% |
| Listening to Participant | 1087.9 | 155.41 | 89.00 | 3.70% | | 4.43% | 4.00% |
| Other Nonverbal | 444.2 | 63.46 | 64.91 | 1.51% | | 1.43% | 1.31% |
| Feedback | 3435.9 | 490.84 | 374.15 | 11.70% | | 12.37% | 7.68% |
| Positive - Attributional | 570.7 | 81.53 | 57.36 | 1.94% | 18.14% | 1.95% | 1.41% |
| Negative Attributional | 2419.1 | 345.59 | 278.18 | 8.24% | 76.88% | 8.83% | 5.31% |
| Positive NonAttributional | 134.7 | 19.24 | 12.18 | 0.46% | 4.28% | 0.47% | 0.23% |
| Negative NonAttributional | 22.1 | 3.16 | 3.81 | 0.08% | 0.70% | 0.09% | 0.10% |
| Ability | 2247.5 | 321.07 | 232.88 | 7.65% | 64.21% | 8.05% | 4.91% |
| Benevolence | 200.7 | 28.67 | 37.21 | 0.68% | 5.73% | 0.80% | 0.92% |
| Integrity | 1043.5 | 149.07 | 104.26 | 3.55% | 29.81% | 3.87% | 1.90% |
| No Factor | 8.8 | 1.26 | 1.88 | 0.03% | 0.25% | 0.04% | 0.08% |
| Total Feedback | 3146.6 | | | | | | |
| Total Trustworthiness Factors | 3500.5 | | | | | | |



Appendix G

Behavior mean durations, Paper Three

| Behavior | Mean duration (s) | <i>SD</i> |
|-----------------------------------|-------------------|-----------|
| Conducting (Performance Trial) | 60.49 | 25.00 |
| Rehearsing | 21.84 | 11.42 |
| Other Verbal | 34.28 | 20.64 |
| Feedback | 14.31 | 11.22 |
| Listening to Participant Question | 9.47 | 9.78 |
| Directions | 6.56 | 2.7 |
| Other Nonverbal | 16.93 | 12.05 |