Appendices

Appendix A: Ethics Approval

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of research activity: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:		Zachary Alexander Wright			
2	Tick all boxes which apply:		Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

4	Institute/Academic Discipline/Centre:	WAPPAR
5	Campus:	Carmarthen
6	E-mail address:	wrightza1@gmail.com
7	Contact Telephone Number:	1-706-594-9257
	For students:	
8	Student Number:	2017341

9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/Supervisor:	Debbie Winter/ Julie Crossman

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)		**YES**	☒	**NO** ☐
					Date
2	If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	Research Degrees Committee		☐	
3		Institute Research Committee		☐	
4		Other (write in) WAPPAR Ethics Board Representative		☒	

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3	This may include codes of conduct of professional bodies or overseas laws (particularly for data protection).	☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		**YES**	☐	**NO**	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution	N/A				
4	Contact person name					
5	Contact person e-mail address					

6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☐
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
8	Is your research externally funded		**YES**	☐	**NO**	☐
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
10		Employed	**YES**	☐	**NO**	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	Best Practices for Fostering Positive Social and Emotional Wellbeing in an Inclusive and Accessible Community Choral Group		
2	Proposed start date:	Jan 2024	Proposed end date:	Sept 2024
3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			
4	**Purpose of Research Activity** The purpose of this research project is to investigate ways in which choirs can be accessible and inclusive to people of all abilities and backgrounds. I will also look into the factors motivating adults to participate in community or church choirs, focusing on how choral singing impacts their social and emotional wellbeing. As a practitioner with an interest in community singing, I am			

	conducting this investigation with the hope of using research findings to help develop an effective and inclusive community choir in the future.
5	**Research Question** What factors contribute to making choir inclusive and accessible to people of all backgrounds and levels of experiences, and how can that experience impact the social and emotional wellbeing of choir members?
6	**Aims of Research Activity** • To develop a plan for best practices of establishing a community choral organization that is inclusive and accessible. • To broaden my knowledge and skills in leading choirs, by identifying ways in which a choir director can facilitate an inclusive and accessible choral experience. (this box should expand as you type)
7	**Objectives of Research Activity** • Identify factors that contribute to an inclusive choral community experience. • Explore the relationship that participants perceive between choral singing and their social and emotional wellbeing. • Examine the impact of the director on the experience of community choir singers. (this box should expand as you type)
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	This is mixed methods research. Participants will be identified by contacting local church and community choir directors. **Surveys** will be sent to directors to share with their choir members. Surveys will also be sent to adult choirs I have led in the past 10 years, but efforts will be made to recruit participants who I do not have an existing relationship with. Participants who complete the survey will be asked if they would be interested in being contacted for a **semi-structured interview**, to be conducted via zoom, by phone or in person. **Focus groups** may also be used, if it is possible to coordinate this with participants. Participants selected to participate in the semi-structured interviews or focus groups will represent the most diverse sample possible, with respect to: • Age • Gender • Years of choral singing experience The use of **audio recording** will allow for interviews to be recorded and transcribed for coding. Participants will also be given the option to answer open-ended questions via email if they would prefer not to meet via zoom.

	Questions for surveys and semi-structured interviews will be developed through my review of the existing literature. I will draw on existing, relevant research in the field of group singing for health and wellbeing. I will also keep a **diary** through the research process to document thoughts, observations and findings.

10	**Location of research activity** Identify all locations where research activity will take place.
11	Research will all be conducted by phone or via zoom.
12	**Research activity outside of the UK** If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	No licenses or permissions will be required by local guidelines. As this project will not involve children or other vulnerable populations, no additional permissions are required. *(this box should expand as you type)*

14	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales. *(this box should expand as you type)*		

SECTION F: Scope of Research Activity

1	**Will the research activity include:**	**YES**	**NO**
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☒	☐

6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☒	☐
16	Focus groups		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

1	**Who are the intended participants:**	**YES**	**NO**
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	☐	☒
11	Other – please indicate here: Complete this only if your participants cannot give consent. This includes animals.		

	(this box should expand as you type)		

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	I will send my survey to 10 choir directors in the United States. I am hoping that at least 15-20 people will complete the surveys. It is my goal to narrow this to 5-10 participants for interviews.
14	Who will the participants be?	Participants will be members of church or community choirs, either in my local community or in other parts of the United States.
15	How will you identify the participants?	Participants will be found through contacting choir directors locally and in other regions of the US. I will start first with directors I know and ask them to share my survey with any choir member who may be willing and interested in participating. If that does not yield any participants, I will contact choir members in choirs I have directed in the past. If necessary, I will utilize social media platforms like facebook groups to identity participants.

16	**Information for participants:**	**YES**	**NO**	**N/A**
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	You should be able to tick YES for all of these questions. If not, then explain why not in this box. *(this box should expand as you type)*			

28	**Information for participants:**		**NO**	

		YES		N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	This project will involve the use of recording devices to record interviews. Interviews will be recorded through zoom. Interviews conducted over the phone will be recorded using the voice recorder on my iPhone. *(this box should expand as you type)*			

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	Full risk assessment completed and appended?	Yes	☐
		No	☒
3	**Risks to participants** For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: Participants may feel vulnerable sharing personal information about their experiences, especially in a focus group setting. Participants may recall bad experiences with choir that may trigger sad or vulnerable feelings. *(this box should expand as you type)*	*How will you mitigate the Risk to Participant* I will remind participants that they are not required to answer all questions or discuss anything that is upsetting to them and that they can remove themselves from the research at any time. *(this box should expand as you type)*	
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	N/A *(this box should expand as you type)*		
6	**Risks to investigator**		

	For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to Investigator: Conflict of interest – some participants may be previous choir members who I already have a relationship with. This may impact my research findings. Emotional risks – There are risks that questioning in interviews could lead to participants sharing personal experiences which may be upsetting to me. This may occur with participants with whom I already have a relationship, especially if they share negative experience about my choir leadership. Risks with handling data – there are risks of data breach when handling personal information from interviews and surveys. *(this box should expand as you type)*	*How will you mitigate the Risk to Investigator:* When presenting my findings in my paper, I will acknowledge and disclose that my personal bias may impact the validity of my analysis of the research. I will also actively look for differences in my research analysis with known participants and unknown participants, looking closely for bias in analysis. I will take steps to decompress emotionally after interviews which may be emotionally distressing. If necessary, I will speak with my tutor about how this may impact my research. If any negative remarks arise about my choir leadership, I will make efforts to use these to help identify areas of growth rather than allowing them to upset me. All data will be handled with care and saved in a password protected folder. *(this box should expand as you type)*
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: This risk will be data protection. *(this box should expand as you type)*	*How will you mitigate the Risk to University:* Information will be securely stored in a password protected folder on my personal computer. All information will be deleted at the conclusion of this project. *(this box should expand as you type)*

8	**Disclosure and Barring Service**			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
10	Does your research require you to hold a current DBS Certificate?	☐	☐	☒

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide my participants with my email address to allow them to contact me when the project is done with any questions regarding the research findings.

	(this box should expand as you type)
2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	For my online questionnaire, participants will have to provide their consent at the beginning of the survey before proceeding. The first page of the survey will include an acknowledgment of consent. By clicking to the next section of the survey the participants will be providing their consent. *(this box should expand as you type)*
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Pseudonyms will be used to ensure anonymity of participants in my study. No names will be recorded in my notes or coding. Participant confidentiality will be protected through the protection of all data in a password protected folder on my computer. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (http://uwtsd.ac.uk/library/research-data-management/).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	X	
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Email address will need to be collected in surveys to identify which participants will be selected to participate in focus groups or interviews. *(this box should expand as you type)*		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**

	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	X	☐
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	As some of my participants may be members of church choirs, their religious beliefs may emerge in discussions regarding the reasons they choose to sing in their choir. As part of my research involves examining how choir can be inclusive to all people, special category data including physical health, mental health, gender identity and sexual orientation may emerge in interview responses. *(this box should expand as you type)*		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☒	☐
12	Other – specify:	☐	☒
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected cloud storage on the company's Office 365 system which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Manual files will be transcribed into a digital document and then shredded. *(this box should expand as you type)*		
14	**All Data Storage**		

15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☐	☒
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☒	☐
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. *(this box should expand as you type)*		
25	List all who will have access to the data generated by the research activity:		
	As the principal researcher, I will have solo access to the data.		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	As the principal researcher, I will have control over of the data. *(this box should expand as you type)*		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	Data will not be archived at the conclusion of this project. *(this box should expand as you type)*		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	No. *(this box should expand as you type)*		

29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:	Zachary Alexander Wright	**Date:** Nov 15, 2023

For STUDENT Submissions:

32	Director of Studies/Supervisor:		**Date:**
33	Signature:		

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		**Date:**
35	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed **ALL RELEVANT** sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE* ***ATTACHED A FULL RISK ASSESSMENT***
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.

☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.
You will be informed of the outcome of your claim by email; therefore **it is important that you check your University and personal email accounts regularly.**

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

Appendix B: Informed Consents

Title of Study
Motivational Factors Impacting Adult Participation in Volunteer Choirs

Researcher
Zachary Wright
MA, Voice Pedagogy Student
University of Wales Trinity Saint David
wrightza1@gmail.com

Purpose of Study
You are being asked to participate in a research study. Before agreeing to participate it is important that you understand the scope of the study. Please read carefully before providing consent to participate. If you have any questions or concerns, feel free to reach out to the researcher via email.

The purpose of this study is to examine the factors motivating adults to participate in choirs as volunteers. Acknowledging that many adults have busy lives balancing work and family commitments, I aim to learn what factors make a choir appealing to an adult singer.

Study Procedures
This study will involve the use of a survey, interviews and focus groups. At the end of this survey, you will be given the option to be chosen for an interview and/or focus group. Should you wish to participate in an interview, this would take no more than 30 minutes and could be conducted on the phone or zoom. Interviews will be audio recorded, and participants will have the opportunity to withdraw from the study at any time. This survey should only take you 5-10 minutes to complete.

Risks to the Participant
Although no major risks for participants are foreseen, there are always risks involved with research. Participants may feel vulnerable sharing personal information about their experiences, especially in a focus group setting. Participants may recall bad experiences with choir that may trigger sad or vulnerable feelings. Participants will not be required to answer questions or discuss anything that is upsetting to them and they can remove themselves from the research at any time.

Confidentiality
Responses from surveys and interviews will be anonymous. Every effort will be made by the researcher to maintain your confidentiality including the following:

- Participants names will not be disclosed in any research reporting. Code names will be used when necessary.
- Survey results, notes and audio recordings will be stored in a password protected folder on the researchers computer.

Voluntary Participation
Participation in this study is voluntary and you may choose to withdraw at anytime. After signing the consent form below, you are still free to leave the study at anytime without giving reason. If you withdraw from this study before data collection is completed, your data will be deleted and removed from the study.

Should you have any questions, please reach out to me via email. Thank you for considering participation in my research study.

Zachary Wright

wrightza1@gmail.com

Having read the information provided above, do you consent to take part in this survey? *

- ○ Yes, I consent to take part in this study.
- ○ No, I do not consent to take part in this study.

Timestamp	Having read the information provided above, do you consent to take part in this survey?
4/24/2024 12:33:05	Yes, I consent to take part in this study.
4/24/2024 12:38:32	Yes, I consent to take part in this study.
4/24/2024 13:02:35	Yes, I consent to take part in this study.
4/24/2024 15:02:39	Yes, I consent to take part in this study.
4/26/2024 10:17:37	Yes, I consent to take part in this study.
4/24/2024 12:01:16	Yes, I consent to take part in this study.
4/24/2024 15:07:54	Yes, I consent to take part in this study.
4/25/2024 9:40:01	Yes, I consent to take part in this study.
4/24/2024 19:23:18	Yes, I consent to take part in this study.
4/26/2024 16:56:17	Yes, I consent to take part in this study.
4/24/2024 19:15:32	Yes, I consent to take part in this study.
4/29/2024 0:50:13	Yes, I consent to take part in this study.
4/11/2024 15:37:06	Yes, I consent to take part in this study.
4/18/2024 13:38:09	Yes, I consent to take part in this study.
4/16/2024 12:59:19	Yes, I consent to take part in this study.
4/11/2024 15:01:00	Yes, I consent to take part in this study.
4/14/2024 1:59:59	Yes, I consent to take part in this study.
4/16/2024 13:18:34	Yes, I consent to take part in this study.
4/16/2024 12:36:38	Yes, I consent to take part in this study.
4/11/2024 17:05:51	Yes, I consent to take part in this study.
4/16/2024 10:12:46	Yes, I consent to take part in this study.
4/16/2024 11:12:52	Yes, I consent to take part in this study.
4/16/2024 12:53:24	Yes, I consent to take part in this study.

5/7/2024 14:51:11	Yes, I consent to take part in this study.
5/7/2024 20:26:20	Yes, I consent to take part in this study.
5/8/2024 9:46:29	Yes, I consent to take part in this study.
5/9/2024 6:46:35	Yes, I consent to take part in this study.
4/16/2024 11:36:27	Yes, I consent to take part in this study.
5/7/2024 23:34:20	Yes, I consent to take part in this study.
5/14/2024 9:59:38	Yes, I consent to take part in this study.
5/7/2024 21:16:06	Yes, I consent to take part in this study.
4/16/2024 9:48:24	Yes, I consent to take part in this study.
4/26/2024 13:12:43	Yes, I consent to take part in this study.
4/24/2024 14:44:26	Yes, I consent to take part in this study.
4/25/2024 13:59:38	Yes, I consent to take part in this study.
4/26/2024 14:06:51	Yes, I consent to take part in this study.
5/8/2024 16:20:38	Yes, I consent to take part in this study.
4/26/2024 15:18:33	Yes, I consent to take part in this study.
5/8/2024 17:27:49	Yes, I consent to take part in this study.
5/8/2024 17:20:45	Yes, I consent to take part in this study.
5/18/2024 23:51:44	Yes, I consent to take part in this study.
5/8/2024 18:44:27	Yes, I consent to take part in this study.
5/15/2024 20:14:48	Yes, I consent to take part in this study.
5/10/2024 14:41:09	Yes, I consent to take part in this study.
5/8/2024 9:55:14	Yes, I consent to take part in this study.
5/8/2024 17:05:21	Yes, I consent to take part in this study.
5/9/2024 15:24:20	Yes, I consent to take part in this study.
5/7/2024 12:17:40	Yes, I consent to take part in this study.
5/16/2024 9:45:35	Yes, I consent to take part in this study.
5/7/2024 11:59:36	Yes, I consent to take part in this study.
5/8/2024 16:22:52	Yes, I consent to take part in this study.
5/11/2024 12:52:01	Yes, I consent to take part in this study.
5/9/2024 1:14:04	Yes, I consent to take part in this study.
5/7/2024 13:04:06	Yes, I consent to take part in this study.
5/7/2024 17:50:51	Yes, I consent to take part in this study.
5/7/2024 15:09:20	Yes, I consent to take part in this study.

5/7/2024 13:07:43	Yes, I consent to take part in this study.
5/7/2024 13:58:26	Yes, I consent to take part in this study.
5/7/2024 14:15:02	Yes, I consent to take part in this study.
5/7/2024 17:42:59	Yes, I consent to take part in this study.
5/7/2024 17:57:38	Yes, I consent to take part in this study.
5/7/2024 20:50:44	Yes, I consent to take part in this study.
5/8/2024 14:05:09	Yes, I consent to take part in this study.
5/8/2024 14:38:11	Yes, I consent to take part in this study.
5/8/2024 16:25:07	Yes, I consent to take part in this study.
5/9/2024 20:46:58	Yes, I consent to take part in this study.
5/13/2024 21:25:36	Yes, I consent to take part in this study.
5/7/2024 18:06:34	Yes, I consent to take part in this study.
5/8/2024 15:26:10	Yes, I consent to take part in this study.
5/8/2024 15:58:00	Yes, I consent to take part in this study.
5/9/2024 11:35:50	Yes, I consent to take part in this study.
5/9/2024 11:37:42	Yes, I consent to take part in this study.
5/7/2024 11:58:05	Yes, I consent to take part in this study.
5/7/2024 12:06:44	Yes, I consent to take part in this study.
5/7/2024 12:29:53	Yes, I consent to take part in this study.
5/7/2024 13:06:31	Yes, I consent to take part in this study.
5/7/2024 13:53:22	Yes, I consent to take part in this study.
5/7/2024 16:43:30	Yes, I consent to take part in this study.
5/8/2024 17:39:19	Yes, I consent to take part in this study.
5/8/2024 21:30:40	Yes, I consent to take part in this study.
5/27/2024 9:11:05	Yes, I consent to take part in this study.
5/8/2024 11:36:50	Yes, I consent to take part in this study.
5/7/2024 11:51:54	Yes, I consent to take part in this study.
5/8/2024 21:44:01	Yes, I consent to take part in this study.
5/7/2024 12:51:50	Yes, I consent to take part in this study.
5/9/2024 9:49:28	Yes, I consent to take part in this study.
5/13/2024 11:51:14	Yes, I consent to take part in this study.
5/7/2024 12:20:59	Yes, I consent to take part in this study.
5/7/2024 13:16:42	Yes, I consent to take part in this study.

5/7/2024 13:17:48	Yes, I consent to take part in this study.
5/8/2024 16:10:51	Yes, I consent to take part in this study.
5/9/2024 15:58:25	Yes, I consent to take part in this study.
5/8/2024 16:10:31	Yes, I consent to take part in this study.
5/7/2024 11:55:35	Yes, I consent to take part in this study.
5/7/2024 12:01:54	Yes, I consent to take part in this study.
5/7/2024 13:12:37	Yes, I consent to take part in this study.
5/7/2024 16:06:22	Yes, I consent to take part in this study.
5/7/2024 16:09:56	Yes, I consent to take part in this study.
5/7/2024 22:11:24	Yes, I consent to take part in this study.
5/8/2024 12:31:33	Yes, I consent to take part in this study.
5/8/2024 14:01:12	Yes, I consent to take part in this study.
5/8/2024 19:32:34	Yes, I consent to take part in this study.
5/8/2024 22:47:03	Yes, I consent to take part in this study.
5/24/2024 12:21:44	Yes, I consent to take part in this study.
5/7/2024 11:53:39	Yes, I consent to take part in this study.
5/7/2024 13:31:57	Yes, I consent to take part in this study.
5/7/2024 14:50:38	Yes, I consent to take part in this study.
5/8/2024 9:03:07	Yes, I consent to take part in this study.
5/9/2024 11:21:22	Yes, I consent to take part in this study.
4/24/2024 21:11:35	Yes, I consent to take part in this study.
5/2/2024 1:43:36	Yes, I consent to take part in this study.
4/16/2024 9:51:43	Yes, I consent to take part in this study.
4/16/2024 11:22:43	Yes, I consent to take part in this study.
4/16/2024 11:26:46	Yes, I consent to take part in this study.
5/8/2024 14:42:43	Yes, I consent to take part in this study.
5/8/2024 15:53:52	Yes, I consent to take part in this study.
5/9/2024 13:37:46	Yes, I consent to take part in this study.
5/7/2024 12:07:27	Yes, I consent to take part in this study.
5/7/2024 22:56:31	Yes, I consent to take part in this study.
5/7/2024 12:17:47	Yes, I consent to take part in this study.
4/16/2024 12:30:48	No, I do not consent to take part in this study.
5/9/2024 7:49:52	No, I do not consent to take part in this study.

Appendix C: Survey Questions

2. What is your age? *

Mark only one oval.

- ◯ 18-24
- ◯ 25-34
- ◯ 35-44
- ◯ 45-54
- ◯ 55-64
- ◯ 65-74
- ◯ 75-84
- ◯ 85 years or older
- ◯ Prefer not to answer.

3. What is your gender identity? *

Mark only one oval.

- ◯ Female
- ◯ Male
- ◯ Non-Binary
- ◯ Transgender
- ◯ Prefer not to answer.
- ◯ Other: _____

4. What is your ethnicity? *

Mark only one oval.

- ◯ American Indian or Alaskan Native
- ◯ Asian/Pacific Islander
- ◯ Black or African American
- ◯ Hispanic
- ◯ White
- ◯ Other
- ◯ Prefer not to answer

5. Which of the following best describes your community? *

Mark only one oval.

- ◯ Urban
- ◯ Suburban
- ◯ Rural
- ◯ Prefer not to answer.

6. Are you married? *

Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ Prefer not to answer.

7. Do you have children living at home with you? *

Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ Prefer not to answer.

8. Which of the follow statements best describes you? *

Mark only one oval.

- ◯ Currently Employed Full-Time
- ◯ Currently Employed Part-Time
- ◯ Currently Unemployed
- ◯ Retired
- ◯ Prefer not to answer.

9. What type of choir do your currently participate in? Select all that apply. *

Check all that apply.

- ☐ Church/Religious Choir
- ☐ Auditioned Community Choir
- ☐ Non-Auditioned Community Choir
- ☐ I do not currently participate in a choir.

10. Approximately how many times per month do you attend a choir rehearsal?

Mark only one oval.

- 1-2
- 3-4
- 5-6
- 7+
- I do not currently participate in a choir.

11. How many years have you participated in choirs? *

Mark only one oval.

- 0-10
- 11-20
- 21-30
- 31-40
- 40+

12. Can you read music? *

Mark only one oval.

- Yes
- No
- I have enough experience to follow along without getting lost.

13. The personality of the choir director greatly impacts my experience. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly Agree

14. I am more likely to join a choir if I know the director has advanced degrees and a lot of experience. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly Agree

15. I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc). *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly Agree

16. I value the experience of participating in a choir more than I value the quality of the choir's performance. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly Agree

17. I find it challenging to commit to attending all choir rehearsals due to other commitments I have. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly Agree

18. It bothers me when others in the choir don't seem to have the same level of commitment that I have. *

Mark only one oval.

	1	2	3	4	5	
Stro	◯	◯	◯	◯	◯	Strongly Agree

19. Which of the following statements is most true for you? *

Mark only one oval.

- ◯ I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.
- ◯ I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.
- ◯ I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.
- ◯ I do not want or need to socialize with other people in the choir.

20. Which of the following statements is most true for you? *

Mark only one oval.

- ◯ I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.
- ◯ I prefer singing in a choir with flexible attendance options that accommodate my schedule.
- ◯ I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)

21. Which of the following statements is most true for you? *

Mark only one oval.

- ◯ I have a better experience singing in a choir that performs challenging music or music that is new to you.
- ◯ I have a better experience singing in a choir that performs familiar, easy music.
- ◯ I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.
- ◯ The type of music performed by the choir does not impact my experience.

22. Which of the following statements is most true for you? *

Mark only one oval.

- ◯ I have a better experience singing in a choir in which everyone can read music.
- ◯ I have a better experience singing in a choir in which most people can read music.
- ◯ I have a better experience in a choir in which most people cannot read music.
- ◯ It does not impact my experience if others can or cannot read music.

23. *

What motivates you to participate in a choir? Select all that apply.

Check all that apply.

- [ ] The enjoyment of singing.
- [ ] High quality performance.
- [ ] The opportunity to socialize with others.
- [ ] Being in choir has always been a part of my identity, I can't imagine not being a part of one.
- [ ] The challenge of learning something new.
- [ ] Camaraderie with other choir members.
- [ ] The opportunity to meet new people in my community.
- [ ] Other: _____

24. If selected, would you be willing to participate in a follow up interview? *

Mark only one oval.

- ◯ Yes
- ◯ No

Please provide the following information so you may be reached to schedule an interview.

25. First name:

_____

26. Email address: *

_____

27. I am interested in participating in (select all that apply): *

Check all that apply.

- [ ] One-on-One Interview
- [ ] Focus Group

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Appendix D: Survey Demographic Data

45-54	Female	Hispanic	Suburban	Yes	Yes	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	31-40	Yes
75-84	Female	White	Suburban	No	No	Retired	Church/Religious Choir	3-4	40+	Yes
75-84	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	0-10	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
25-34	Male	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	0-10	Yes
35-44	Female	Other	Urban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	21-30	Yes
65-74	Male	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	1-2	0-10	No
65-74	Female	White	Suburban	No	No	Retired	Non-Auditioned Community Choir	3-4	40+	Yes
65-74	Male	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
65-74	Female	White	Suburban	No	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	3-4	40+	Yes
55-64	Male	White	Suburban	Yes	Yes	Currently Employed Part-Time	Church/Religious Choir	7+	40+	Yes
75-84	Female	White	Suburban	No	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	5-6	40+	Yes
35-44	Male	White	Rural	Yes	Yes	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
75-84	Male	White	Urban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	5-6	40+	Yes
65-74	Female	White	Urban	No	No	Currently Employed Part-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
65-74	Female	Asian/Pacific Islander	Rural	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	31-40	Yes
65-74	Female	White	Rural	Yes	No	Retired	Church/Religious Choir, Auditioned Community Choir	7+	21-30	Yes
55-64	Male	White	Rural	Yes	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	40+	I have enough experience to follow along without getting lost.
65-74	Male	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	3-4	21-30	Yes
25-34	Male	White	Rural	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	1-2	11-20	I have enough experience to follow along without getting lost.
65-74	Male	White	Rural	Yes	No	Retired	Church/Religious Choir, Auditioned Community Choir, Non-Auditioned Community Choir	7+	40+	Yes
75-84	Female	White	Urban	Yes	No	Retired	Church/Religious Choir, Auditioned Community Choir	3-4	21-30	Yes
25-34	Female	Black or African American	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
18-24	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	21-30	I have enough experience to follow along without getting lost.
25-34	Female	White	Suburban	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	0-10	Yes
45-54	Female	White	Rural	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	0-10	No
65-74	Female	White	Urban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	40+	Yes
55-64	Female	White	Rural	No	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	3-4	40+	Yes
65-74	Female	White	Rural	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
55-64	Female	White	Rural	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	0-10	Yes
75-84	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	11-20	Yes
75-84	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	40+	Yes
75-84	Male	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	31-40	I have enough experience to follow along without getting lost.
35-44	Female	White	Rural	Yes	Yes	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
25-34	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
65-74	Female	White	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	40+	Yes
65-74	Female	White	Suburban	No	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
18-24	Male	White	Suburban	No	No	Currently Employed Part-Time	Church/Religious Choir, Non-Auditioned Community Choir	I do not currently participate in a choir.	0-10	Yes
55-64	Female	White	Rural	No	No	Currently Unemployed	Church/Religious Choir, Non-Auditioned Community Choir	5-6	31-40	Yes
55-64	Female	White	Suburban	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
65-74	Male	White	Rural	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	3-4	40+	Yes
75-84	Female	White	Rural	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
18-24	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	3-4	0-10	Yes
45-54	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	5-6	31-40	Yes
75-84	Male	White	Suburban	Yes	No	Retired	Church/Religious Choir, Auditioned Community Choir, Non-Auditioned Community Choir	7+	11-20	Yes
65-74	Male	Other	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	0-10	Yes
25-34	Female	White	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes

What is your age?	What is your gender identity?	What is your ethnicity?	Which of the following best describes your community?	Are you married?	Do you have children living at home with you?	Which of the follow statements best describes you?	What type of choir do your currently participate in? Select all that apply.	Approximately how many times per month do you attend a choir rehearsal?	How many years have you participated in choirs?	Can you read music?
45-54	Female	White	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir	3-4	11-20	Yes
25-34	Female	White	Urban	Yes	No	Currently Employed Full-Time	Church/Religious Choir	3-4	11-20	Yes
65-74	Female	White	Urban	No	No	Retired	Church/Religious Choir	3-4	31-40	Yes
55-64	Female	White	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir	1-2	21-30	Yes
18-24	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Auditioned Community Choir	7+	0-10	Yes
35-44	Male	Other	Suburban	Yes	Yes	Currently Employed Part-Time	Church/Religious Choir	5-6	31-40	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	11-20	Yes
45-54	Female	White	Suburban	Yes	Yes	Currently Employed Full-Time	Church/Religious Choir	3-4	0-10	Yes
45-54	Female	White	Suburban	Yes	Yes	Currently Employed Full-Time	Church/Religious Choir	3-4	11-20	Yes
75-84	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
55-64	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	0-10	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
35-44	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir	3-4	11-20	I have enough experience to follow along without getting lost.
55-64	Male	White	Suburban	Yes	No	Currently Employed Full-Time	Church/Religious Choir	3-4	21-30	I have enough experience to follow along without getting lost.
25-34	Male	Other	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir	3-4	0-10	Yes
35-44	Female	White	Suburban	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	5-6	11-20	Yes
25-34	Female	White	Urban	No	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	0-10	Yes
25-34	Female	White	Suburban	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	11-20	Yes
25-34	Female	White	Urban	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	11-20	Yes
35-44	Female	White	Suburban	Yes	No	Currently Employed Part-Time	Church/Religious Choir, Auditioned Community Choir	5-6	21-30	Yes
25-34	Non-Binary	Black or African American	Suburban	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	5-6	0-10	I have enough experience to follow along without getting lost.
35-44	Female	White	Urban	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	0-10	Yes
55-64	Male	White	Urban	Yes	No	Currently Employed Part-Time	Auditioned Community Choir	5-6	0-10	I have enough experience to follow along without getting lost.
45-54	Female	White	Urban	No	No	Currently Employed Full-Time	Auditioned Community Choir	5-6	40+	I have enough experience to follow along without getting lost.
25-34	Female	White	Suburban	Yes	Yes	Currently Unemployed	Auditioned Community Choir	3-4	0-10	Yes
35-44	Female	Hispanic	Urban	No	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	11-20	I have enough experience to follow along without getting lost.
55-64	Female	White	Urban	Yes	No	Currently Employed Full-Time	Church/Religious Choir, Auditioned Community Choir	5-6	21-30	Yes
25-34	Female	White	Urban	No	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	21-30	Yes
35-44	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Auditioned Community Choir	7+	21-30	Yes
55-64	Female	White	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir, Auditioned Community Choir	5-6	40+	Yes
75-84	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Auditioned Community Choir	7+	40+	Yes
55-64	Female	White	Suburban	No	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	21-30	Yes
65-74	Male	White	Rural	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	3-4	40+	Yes
45-54	Female	White	Suburban	Yes	Yes	Currently Employed Part-Time	Auditioned Community Choir, Non-Auditioned Community Choir	7+	0-10	I have enough experience to follow along without getting lost.
45-54	Female	White	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	0-10	I have enough experience to follow along without getting lost.
75-84	Female	White	Urban	No	No	Retired	Non-Auditioned Community Choir	3-4	0-10	No
65-74	Female	White	Urban	No	No	Retired	Non-Auditioned Community Choir	3-4	31-40	Yes
25-34	Female	White	Urban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	I have enough experience to follow along without getting lost.
55-64	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	11-20	Yes
25-34	Female	White	Suburban	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	7+	11-20	Yes
45-54	Female	White	Urban	Yes	Yes	Prefer not to answer.	Church/Religious Choir, Non-Auditioned Community Choir	3-4	31-40	Yes
25-34	Male	White	Suburban	No	No	Currently Employed Part-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	0-10	Yes
55-64	Female	White	Rural	No	Yes	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	40+	Yes
55-64	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	11-20	Yes
25-34	Female	White	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	21-30	Yes
55-64	Female	White	Suburban	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
65-74	Female	Other	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	21-30	Yes
25-34	Female	White	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
65-74	Female	White	Urban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	40+	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	40+	Yes
55-64	Female	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	21-30	Yes
55-64	Female	White	Urban	Prefer not to answer.	No	Retired	Non-Auditioned Community Choir	3-4	0-10	I have enough experience to follow along without getting lost.
75-84	Male	Prefer not to answer	Urban	No	No	Retired	Non-Auditioned Community Choir	7+	40+	Yes
25-34	Male	White	Suburban	No	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
65-74	Female	White	Suburban	No	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	40+	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	40+	Yes
75-84	Female	White	Suburban	No	No	Retired	Non-Auditioned Community Choir	3-4	31-40	Yes
65-74	Male	White	Urban	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes
65-74	Female	White	Urban	No	No	Currently Employed Part-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	31-40	Yes
65-74	Female	White	Urban	Yes	No	Retired	Non-Auditioned Community Choir	7+	40+	Yes
65-74	Male	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	0-10	I have enough experience to follow along without getting lost.
25-34	Female	White	Urban	Yes	No	Currently Employed Full-Time	Non-Auditioned Community Choir	3-4	11-20	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	3-4	21-30	Yes
65-74	Male	White	Suburban	Yes	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	3-4	40+	Yes
65-74	Male	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	21-30	Yes
75-84	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	5-6	0-10	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	7+	40+	Yes
65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	5-6	40+	Yes
85 years or older	Female	White	Suburban	No	No	Retired	Church/Religious Choir	7+	31-40	Yes
65-74	Female	White	Rural	Yes	No	Retired	Non-Auditioned Community Choir	3-4	0-10	Yes

Appendix E: Survey Data Questions 1-6

The personality of the choir director greatly impacts my experience.	I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.	I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).	I value the experience of participating in a choir more than I value the quality of the choir's performance.	I find it challenging to commit to attending all choir rehearsals due to other commitments I have.	It bothers me when others in the choir don't seem to have the same level of commitment that I have.
4	3	3	4	2	4
5	5	4	2	4	5
4	2	4	3	3	3
5	3	2	3	2	5
3	5	3	1	3	3
4	3	3	2	4	5
4	1	5	2	2	3
5	5	1	4	4	5
5	3	2	3	5	2
5	5	3	2	2	4
5	4	5	2	4	2
4	4	3	3	3	4
4	2	2	2	2	4
5	4	3	3	4	4
5	3	2	3	3	4
5	5	5	5	2	3
4	3	4	3	2	5
4	4	3	3	1	4
4	4	3	2	5	3
4	3	1	2	1	3
5	5	3	4	3	2

The personality of the choir director greatly impacts my experience.	I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.	I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).	I value the experience of participating in a choir more than I value the quality of the choir's performance.	I find it challenging to commit to attending all choir rehearsals due to other commitments I have.	It bothers me when others in the choir don't seem to have the same level of commitment that I have.
5	4	3	4	3	3
5	4	3	2	1	4
3	4	2	1	1	2
5	5	3	1	2	3
1	2	2	3	2	2
4	3	1	3	2	3
4	5	3	2	2	4
4	3	4	3	4	3
4	2	2	4	2	2
3	3	1	2	4	3
4	4	2	3	5	5
5	4	3	2	4	4
4	3	4	2	2	4
5	4	3	4	1	3
5	4	2	4	5	4
5	1	1	4	3	2
4	3	1	1	4	1
5	4	4	3	4	4
5	4	3	4	1	4
5	3	1	1	1	3
5	3	4	3	2	3
4	4	4	5	2	1
5	4	3	1	5	3
5	3	3	4	1	2
5	3	4	2	4	3
1	3	4	4	5	2
5	4	5	3	2	2
5	5	5	2	4	4
5	4	4	4	2	2
4	3	5	4	1	3
4	3	1	2	2	4
5	3	4	3	2	4
5	4	3	4	2	3
5	4	4	2	1	4
5	4	5	2	1	5
4	3	2	5	3	1
5	3	3	2	5	4
5	3	3	4	4	2
5	5	3	1	2	5
5	3	3	2	5	4
5	3	1	1	3	3
5	3	3	2	1	3
4	3	3	5	3	2
3	2	5	3	4	3
1	4	3	4	3	4
5	3	2	3	3	4
5	5	3	3	4	4
5	4	3	3	1	4
5	4	2	4	1	4
5	4	3	2	4	3

The personality of the choir director greatly impacts my experience.	I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.	I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).	I value the experience of participating in a choir more than I value the quality of the choir's performance.	I find it challenging to commit to attending all choir rehearsals due to other commitments I have.	It bothers me when others in the choir don't seem to have the same level of commitment that I have.
5	4	5	2	3	4
5	3	3	4	2	2
4	3	4	4	1	3
4	2	5	4	3	1
4	3	3	4	1	2
5	5	5	4	3	4
4	3	3	4	2	3
4	4	5	3	4	2
5	3	4	5	1	3
5	4	4	4	5	2
5	3	2	3	2	4
5	3	2	4	3	2
4	3	2	4	1	3
5	3	3	4	3	4
4	3	4	2	2	3
5	2	5	5	4	2
5	5	2	3	3	4
4	3	5	3	3	4
5	3	4	2	3	2
5	5	5	1	3	5
5	2	2	3	1	3
5	4	5	2	1	3
5	5	5	4	4	2
5	4	5	3	3	5
5	4	5	4	1	3
5	3	5	1	1	5
5	3	3	3	1	1
5	3	2	2	4	2
5	4	5	3	3	5
5	3	4	3	1	5
4	3	3	2	4	4
5	5	1	3	3	4
5	3	1	2	2	4
5	3	1	1	1	2
5	4	4	3	2	5
5	3	3	3	3	3
4	4	4	3	3	3
5	5	5	2	1	3
4	2	2	4	4	2
4	3	2	1	4	3
5	5	3	2	1	4
4	5	2	4	3	5
5	4	2	3	1	3
5	4	4	2	2	4
5	5	2	2	4	2
5	4	3	3	2	5
4	3	4	5	3	1
5	2	1	4	2	1
5	3	3	2	2	4

Appendix F: Survey Data Questions 7-11

Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	The type of music performed by the choir does not impact my experience.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., to work with the conductor
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Camaraderie with other choir members., The opportunity to meet new people in my community., The opportunity to perform abroad
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The opportunity to meet new people in my community.

Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The challenge of learning something new., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., The challenge of learning something new.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., The sheer power and beauty of communal singing!
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The challenge of learning something new., Shared experience with extended family members who also sing

Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., The opportunity to praise God in song
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., To grow as a musician and make great music!
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.

Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The challenge of learning something new., The opportunity to meet new people in my community., Mental relaxation
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., Being a part of a community with a common goal
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., for me: 1. it's an act of worship and communication with God, 2. my personal therapy
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Observing a variety of choir directors helps to inform my own choir directing.
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members., The opportunity to meet new people in my community., As a choir teacher myself, I enjoy the aspect of singing with other adults. I love my students but it's a lovely break to just get to sing.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members., The opportunity to meet new people in my community.

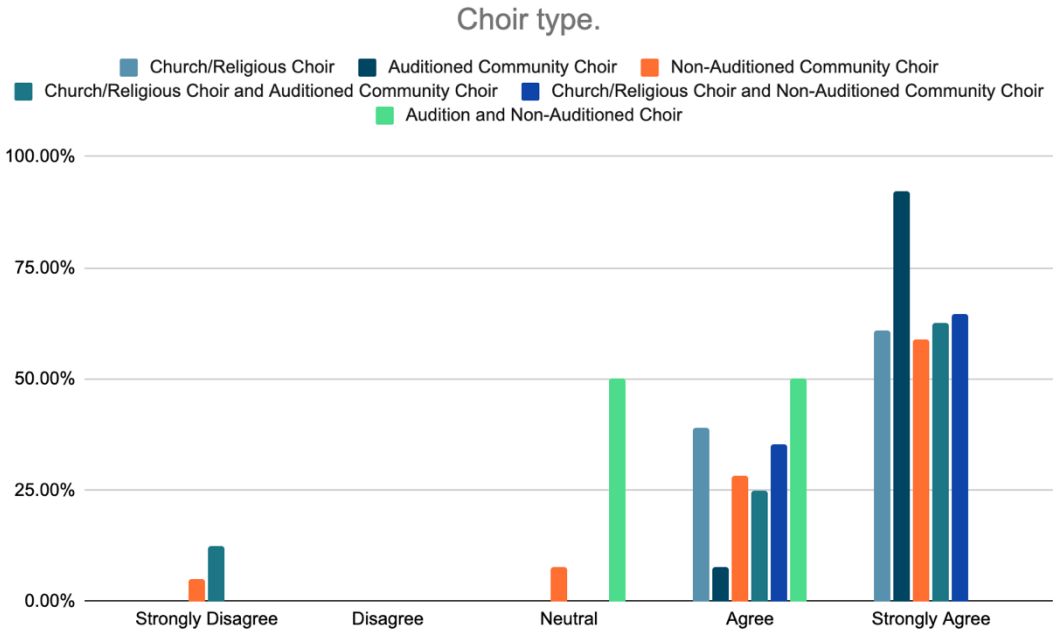
Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., I am a singer, participating in choir helps me keep my voice in shape and flexible because I am often performing rep that I would not pick for myself.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., Being in a choir has been part of my identity for most of my life, and when I wasn't a member of a choir for several years I began to realize how much I missed it
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., Choirs Mission/Purpose
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., Use different neural pathways as I get older
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., The enjoyment and stimulation of learning beautiful new music and strengthening my vocal and sightreading skills
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience in a choir in which most people cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.

Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to meet new people in my community., Giving my talent to my church, being a part of the service
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	The type of music performed by the choir does not impact my experience.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new.
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., Working with a fabulous director
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to socialize with others., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., Form and cherish memories with my choir team
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Camaraderie with other choir members., The opportunity to meet new people in my community.

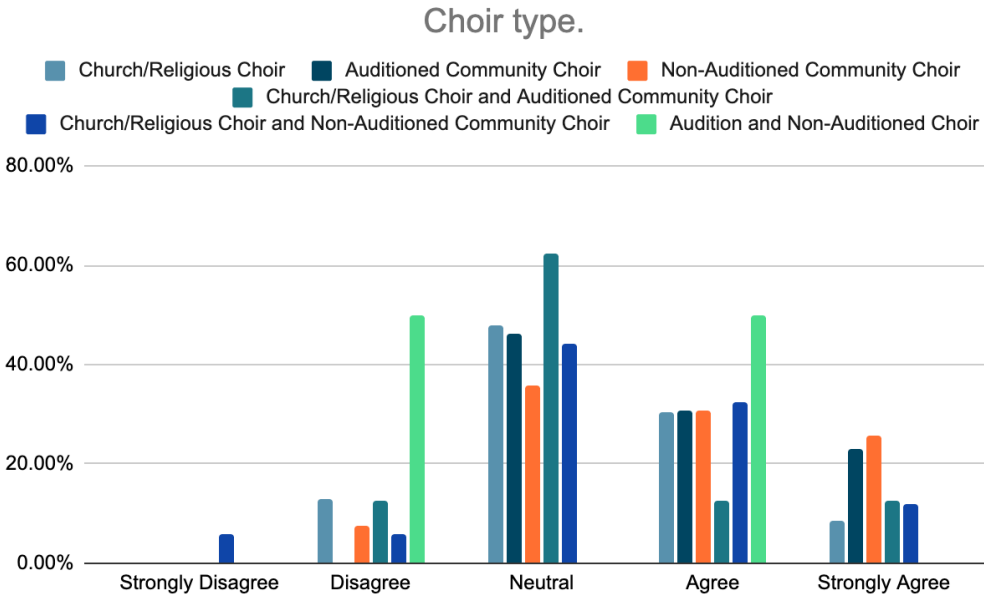
Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	The type of music performed by the choir does not impact my experience.	It does not impact my experience if others can or cannot read music.	High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., The challenge of learning something new., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	The type of music performed by the choir does not impact my experience.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., The opportunity to meet new people in my community., Participating in my community
I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The challenge of learning something new., Camaraderie with other choir members.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.

Appendix G: Survey Analysis by Choir Type

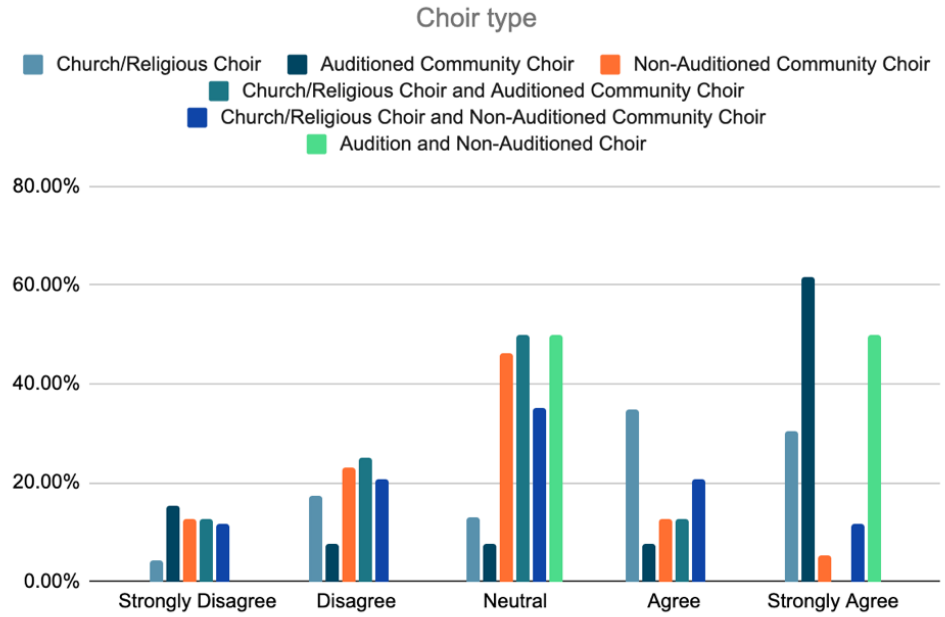
Question 1: The personality of the choir director greatly impacts my experience.



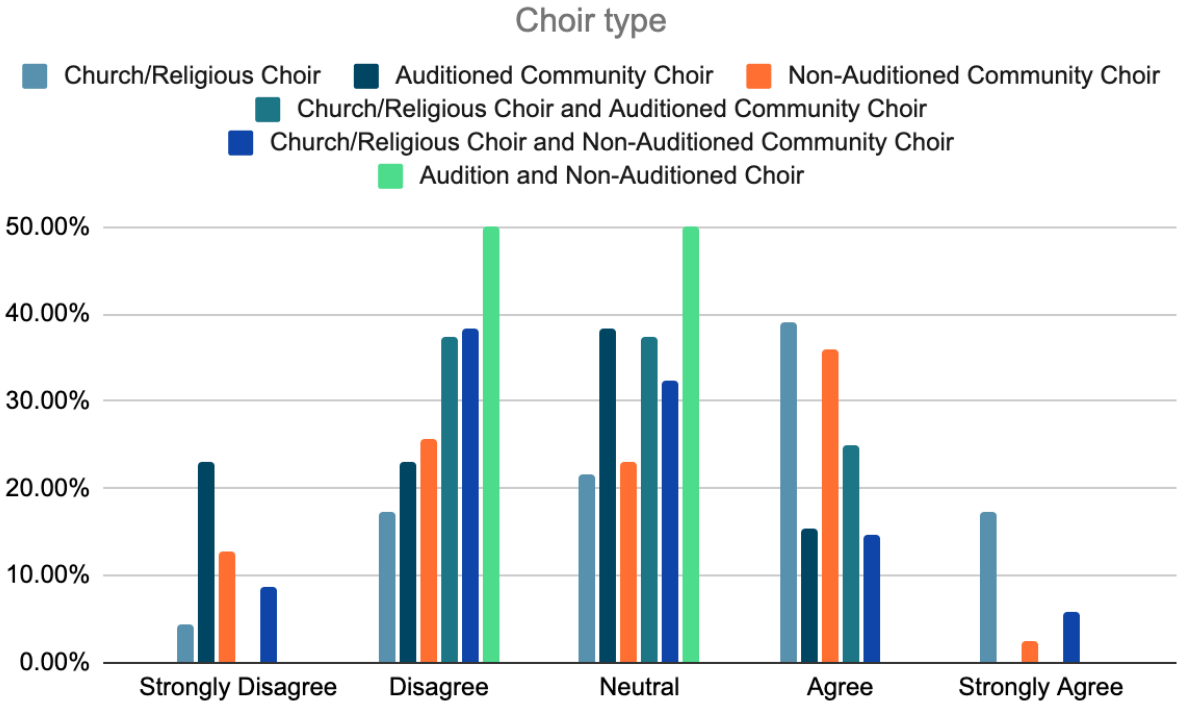
Question 2: I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.



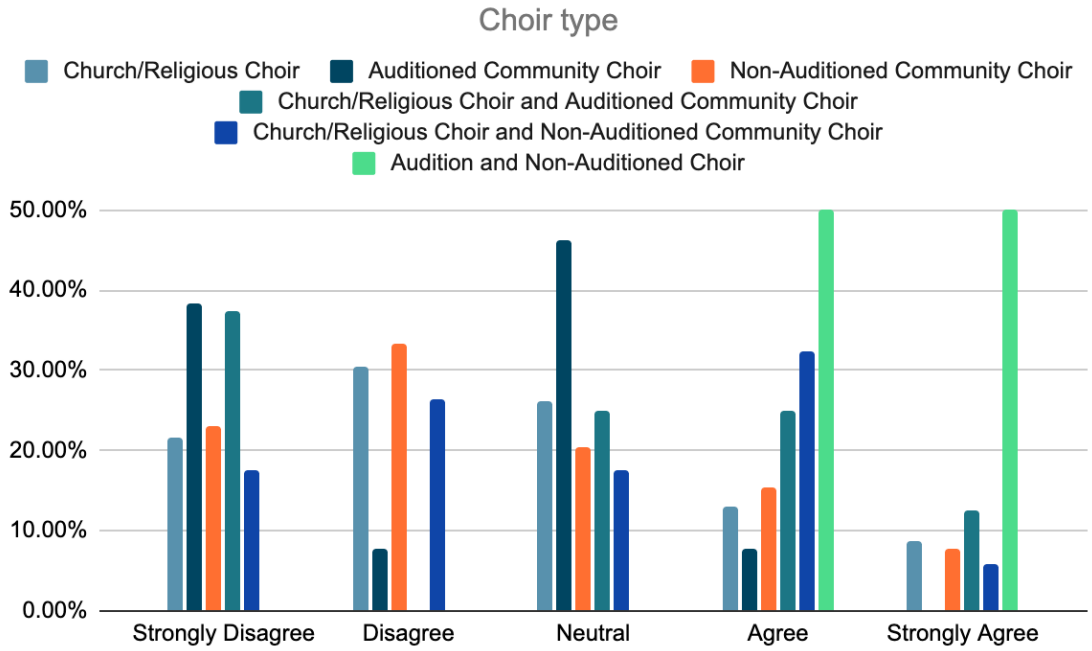
Question 3: I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).



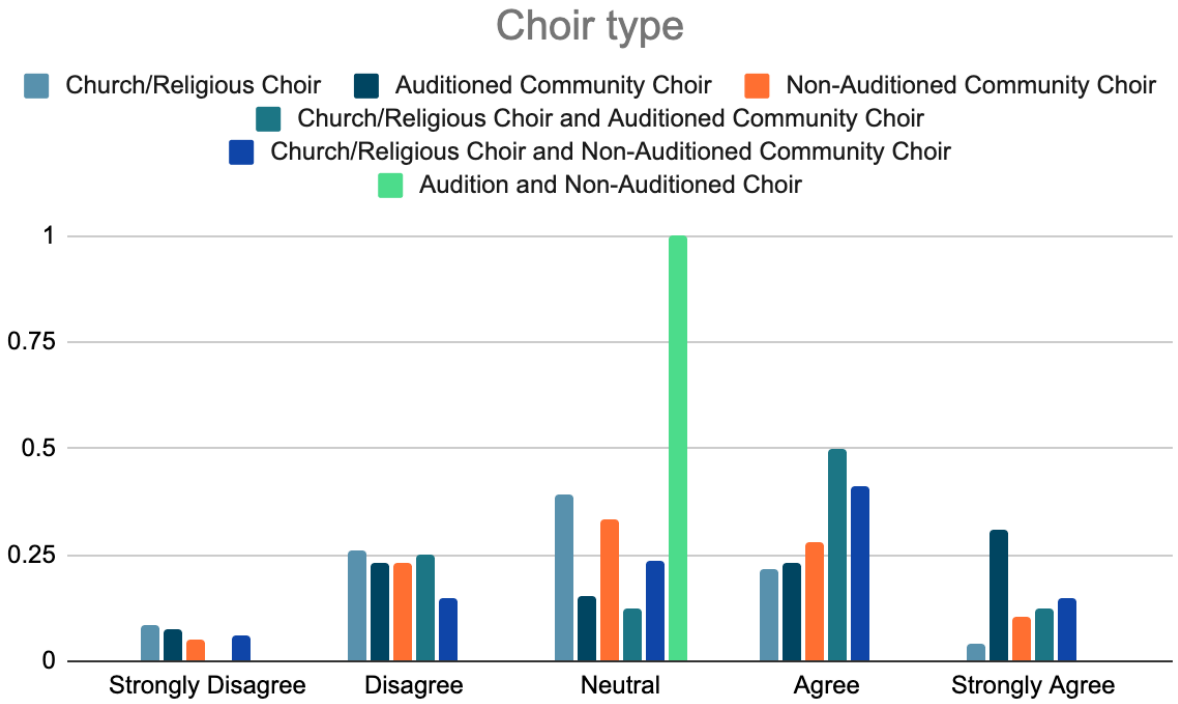
Question 4: I value the experience of participating in a choir more than I value the quality of the choir's performance.



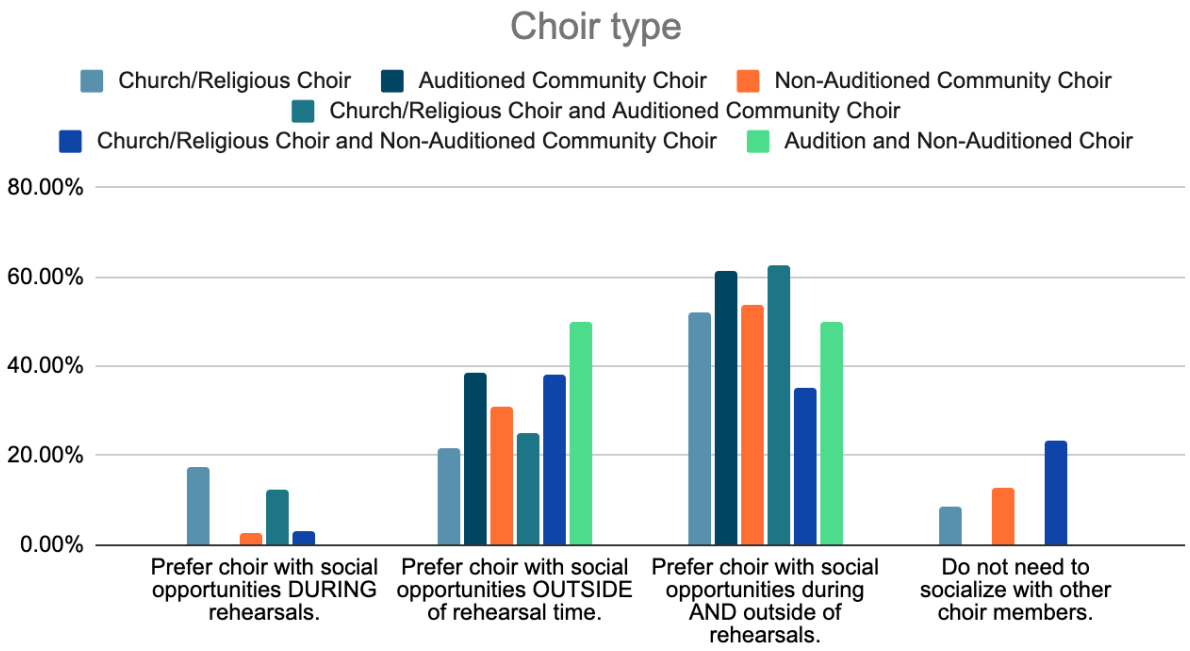
Question 5: I find it challenging to commit to attending all choir rehearsals due to other commitments I have.



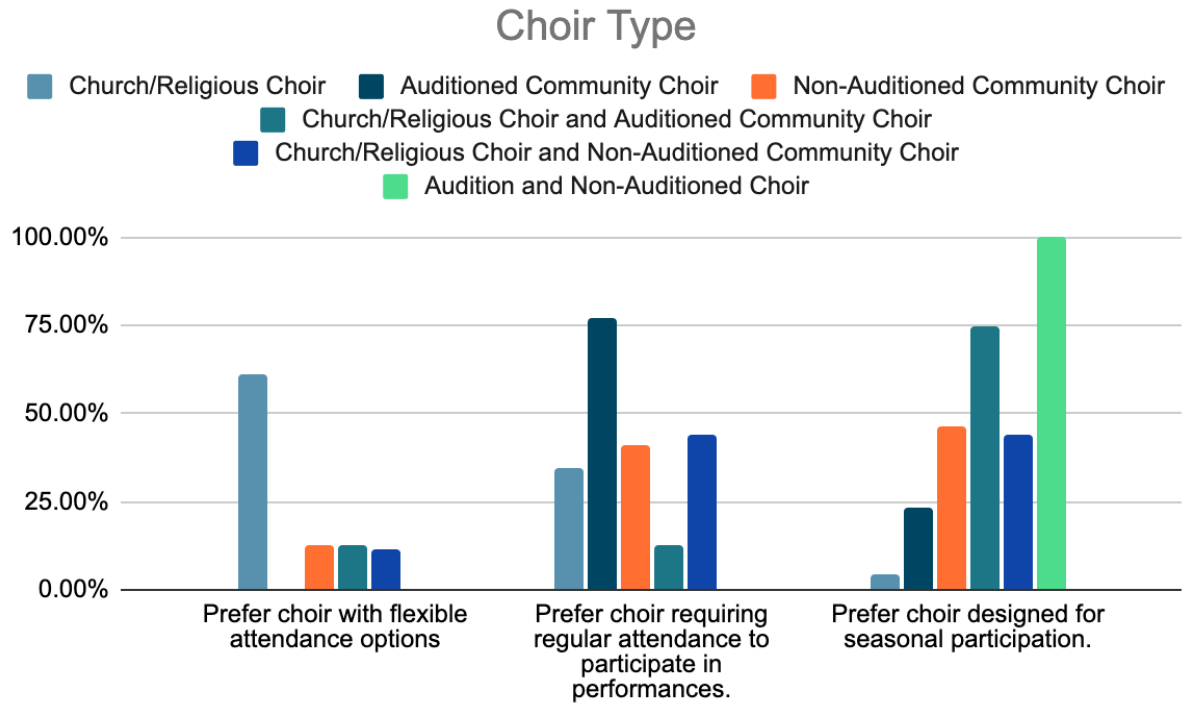
Question 6: It bothers me when others in the choir don't seem to have the same level of commitment that I have.



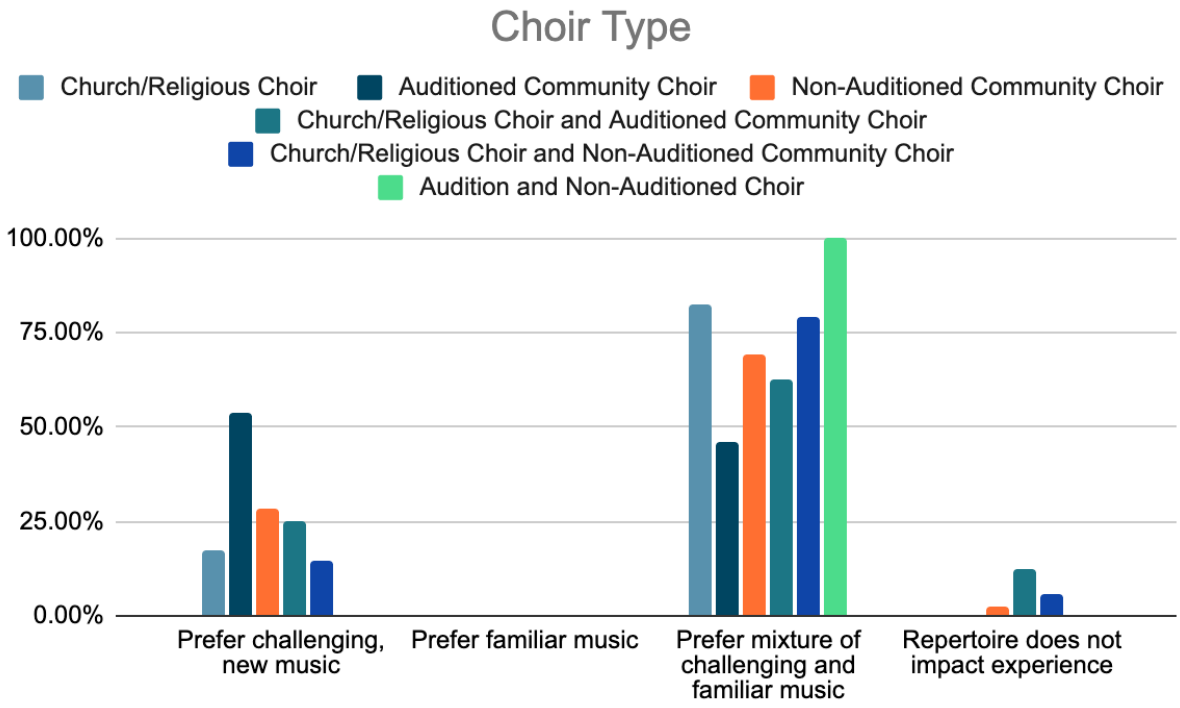
Question 7: Which of the following statements is most true for you?



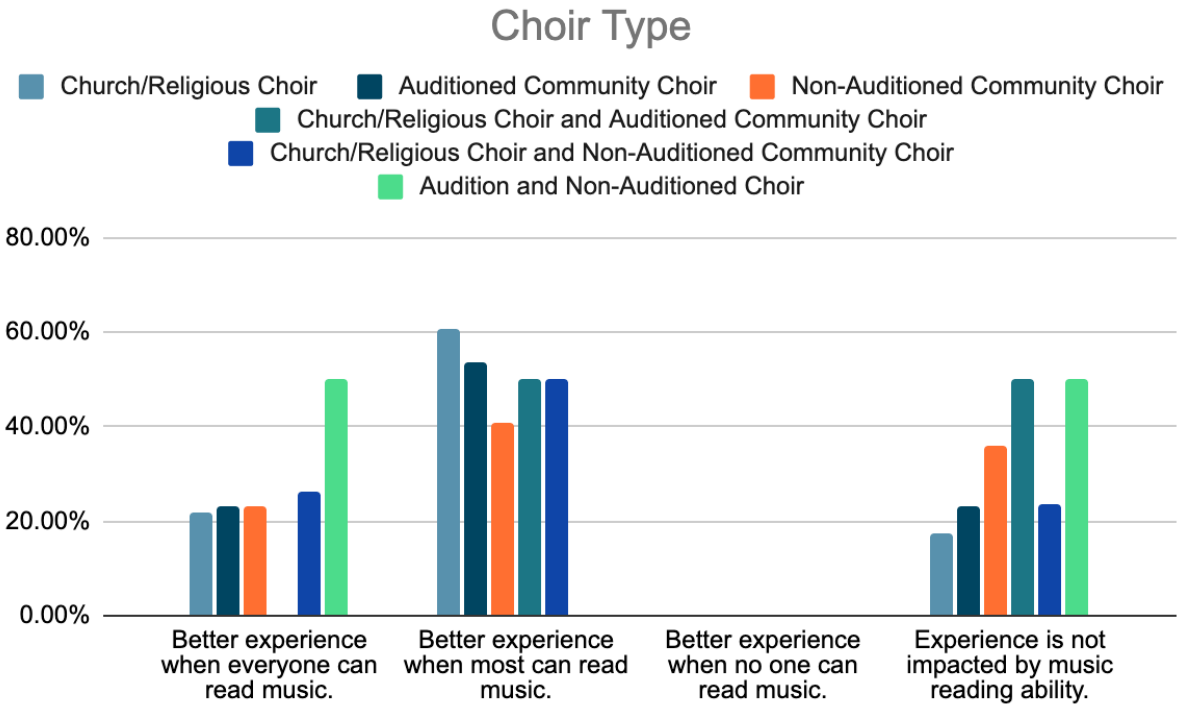
Question 8: Which of the following statements is most true for you?



Question 9: Which of the following statements is most true for you?

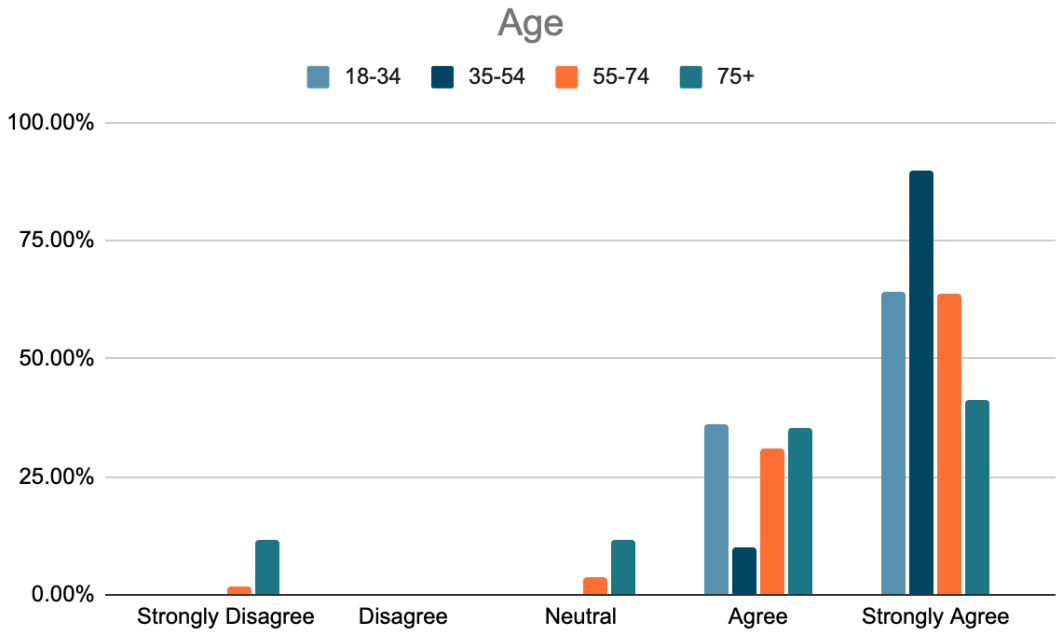


Question 10: Which of the following statements is most true for you?

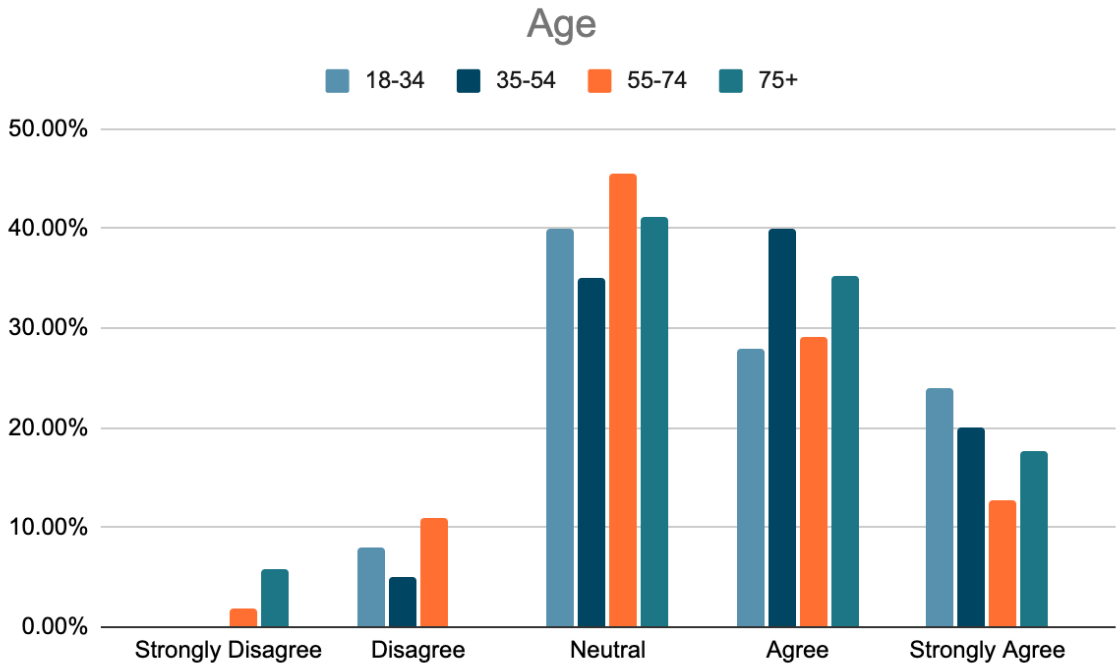


Appendix H: Survey Analysis by Age

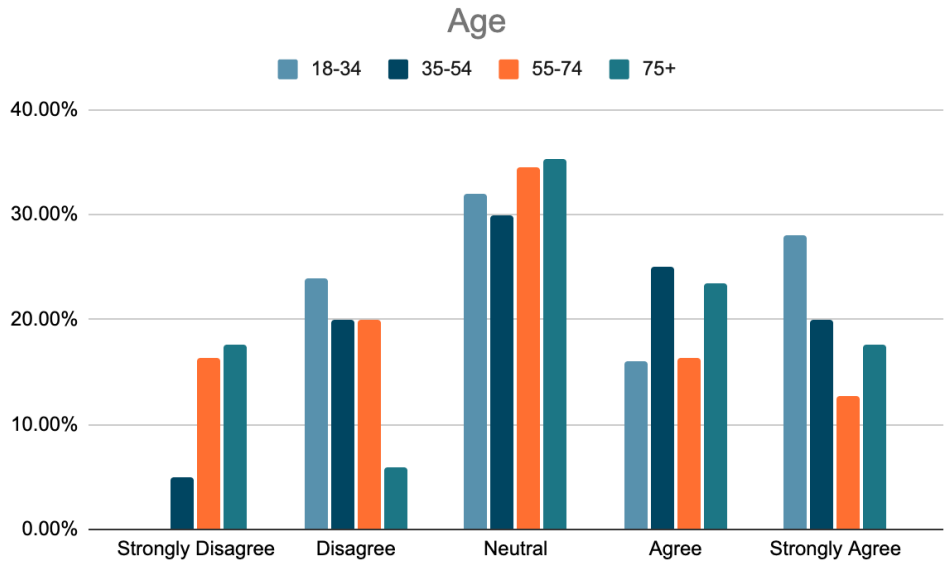
Question 1: The personality of the choir director greatly impacts my experience.



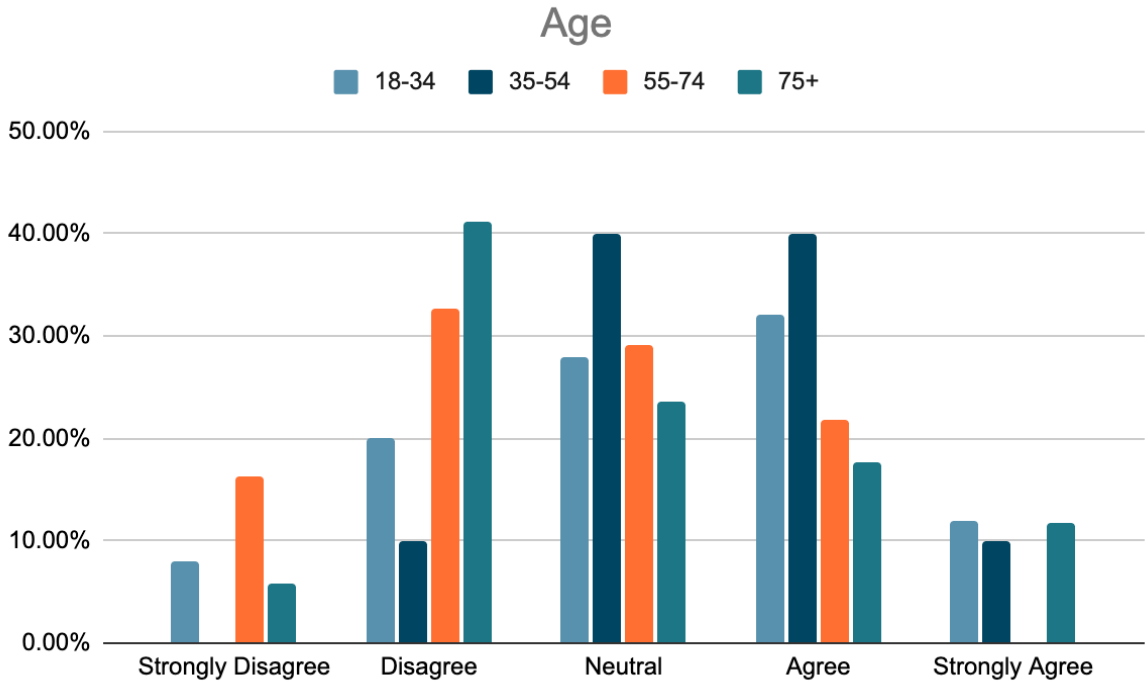
Question 2: I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.



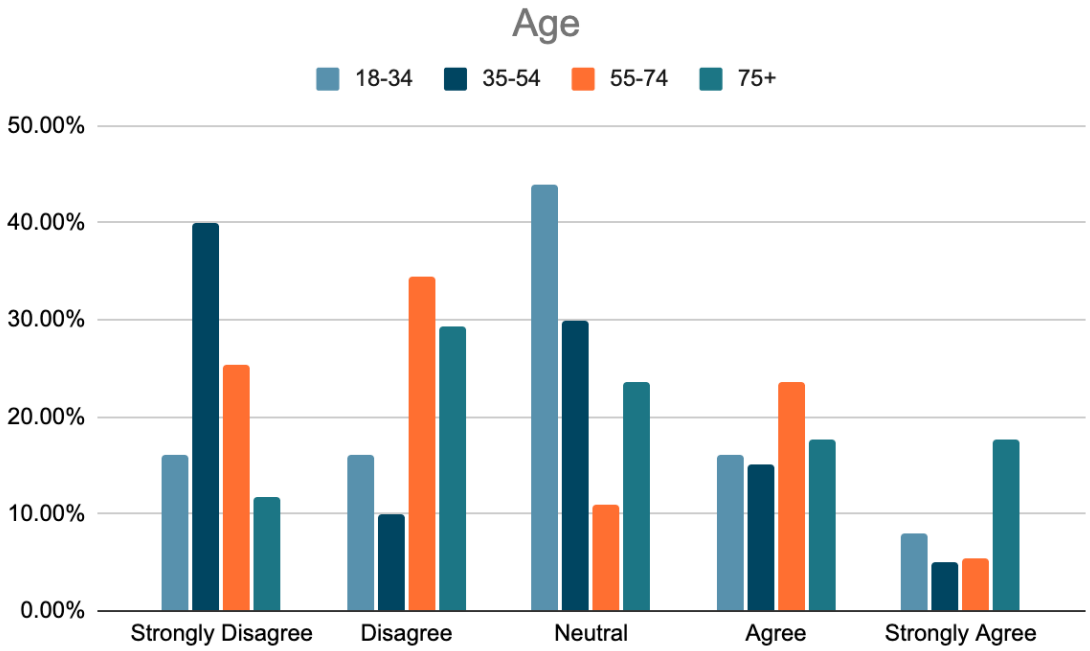
Question 3: I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).



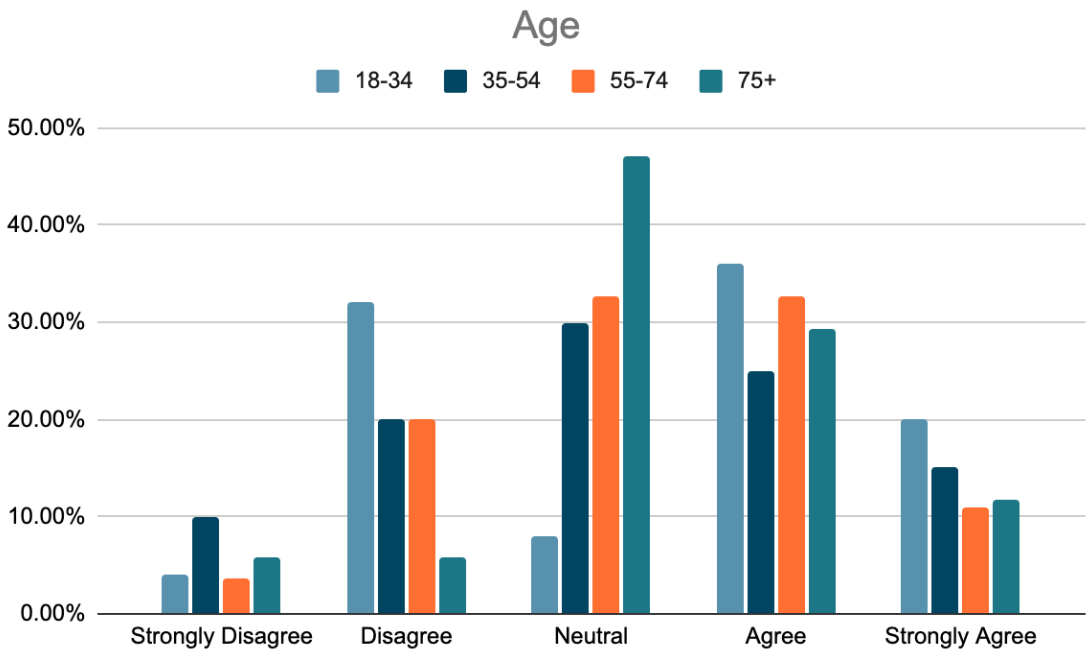
Question 4: I value the experience of participating in a choir more than I value the quality of the choir's performance.



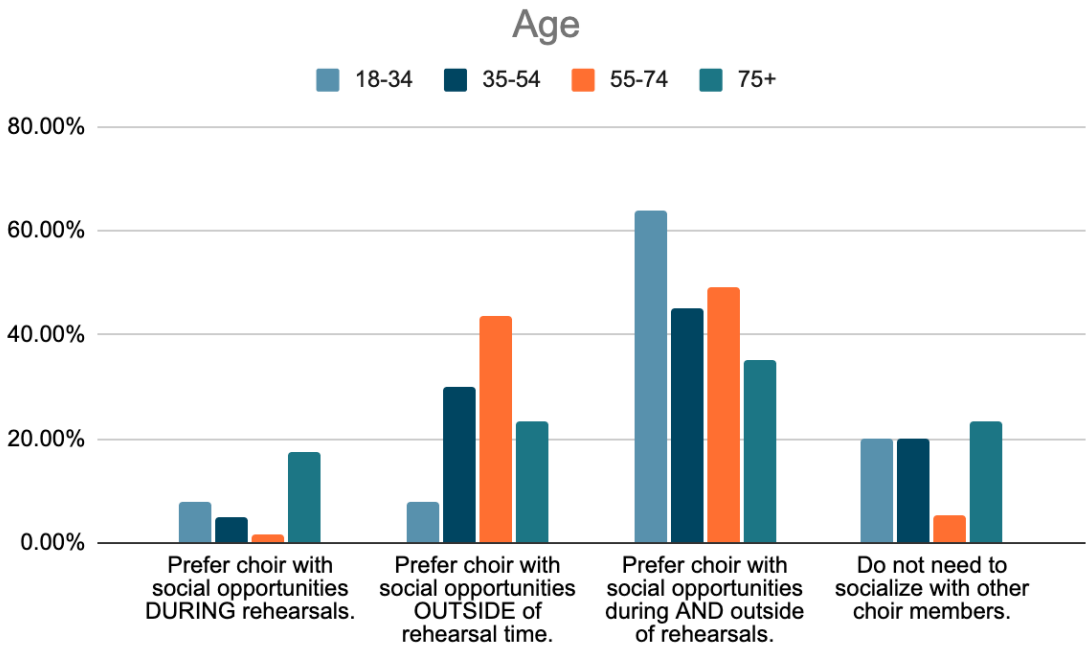
Question 5: I find it challenging to commit to attending all choir rehearsals due to other commitments I have.



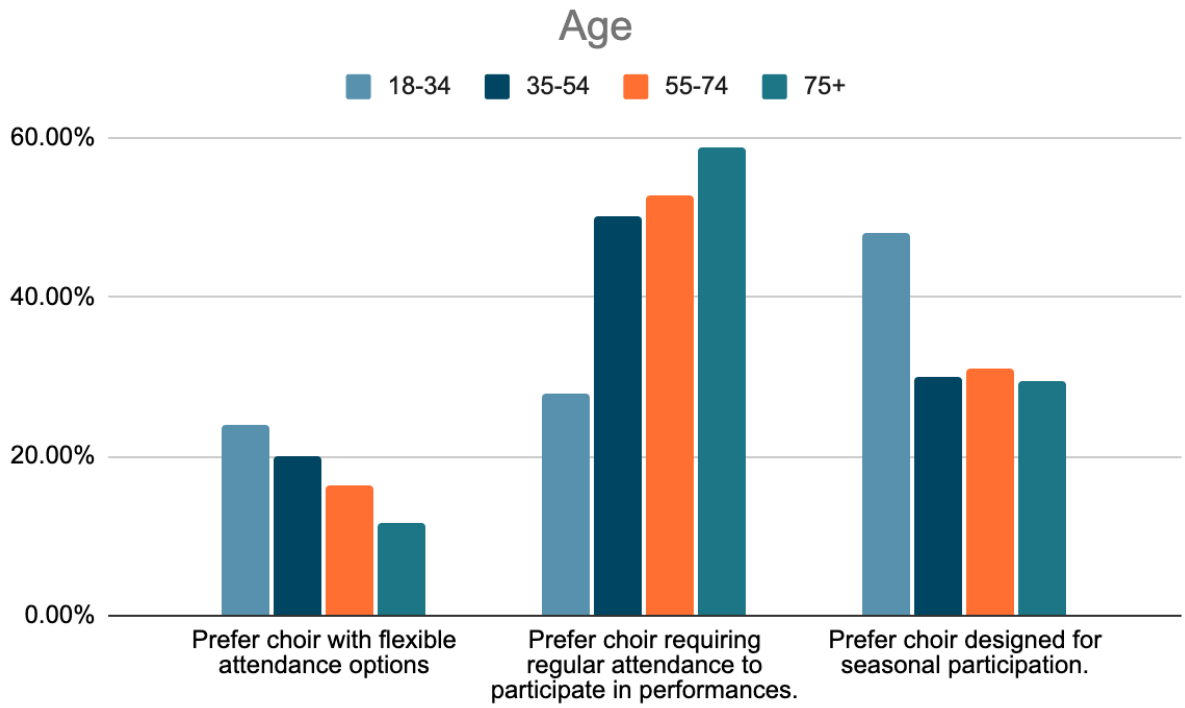
Question 6: It bothers me when others in the choir don't seem to have the same level of commitment that I have.



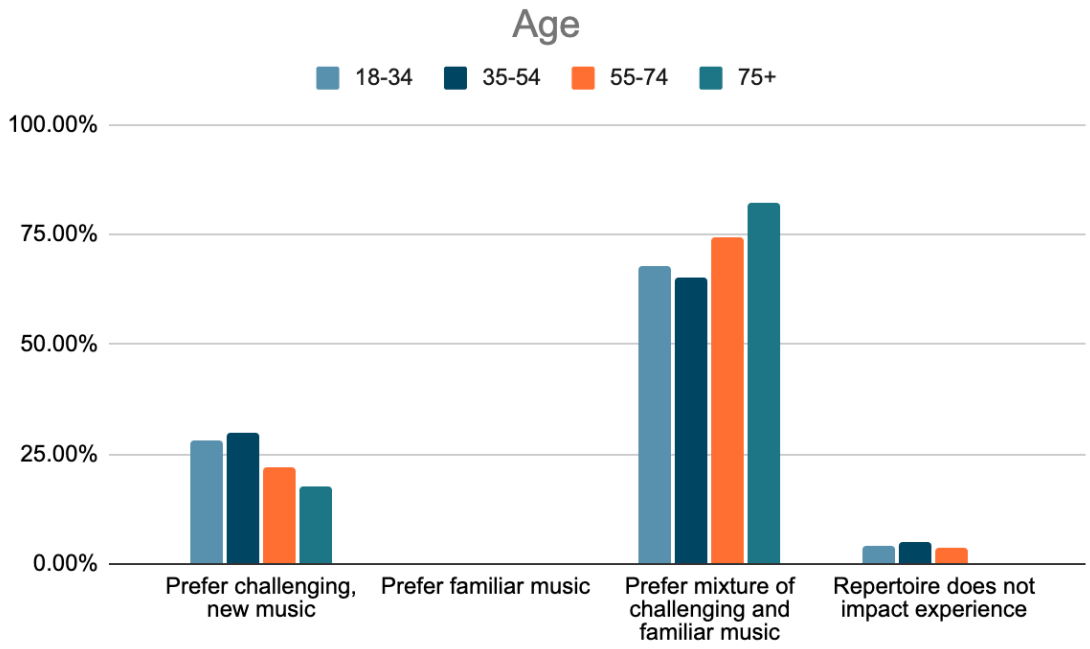
Question 7: Which of the following statements is most true for you?



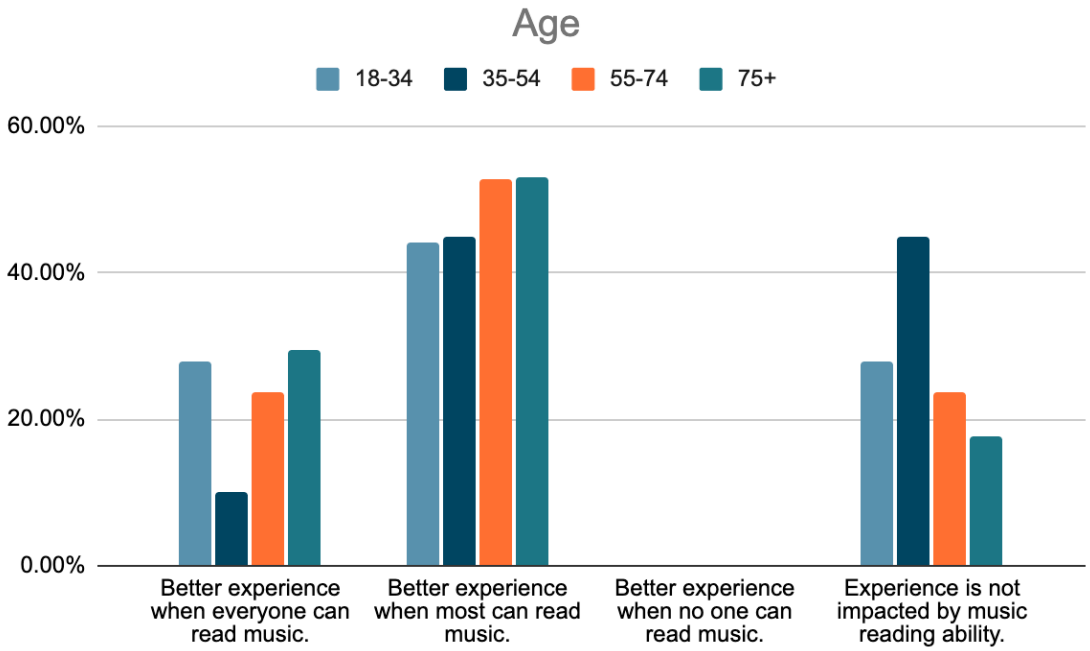
Question 8: Which of the following statements is most true for you?



Question 9: Which of the following statements is most true for you?

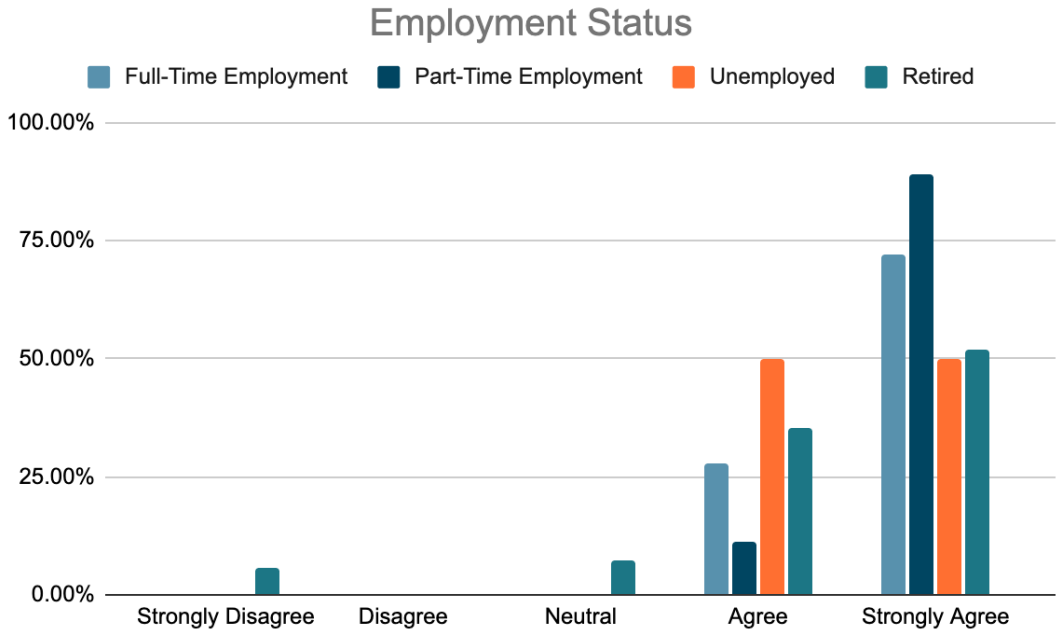


Question 10: Which of the following statements is most true for you?

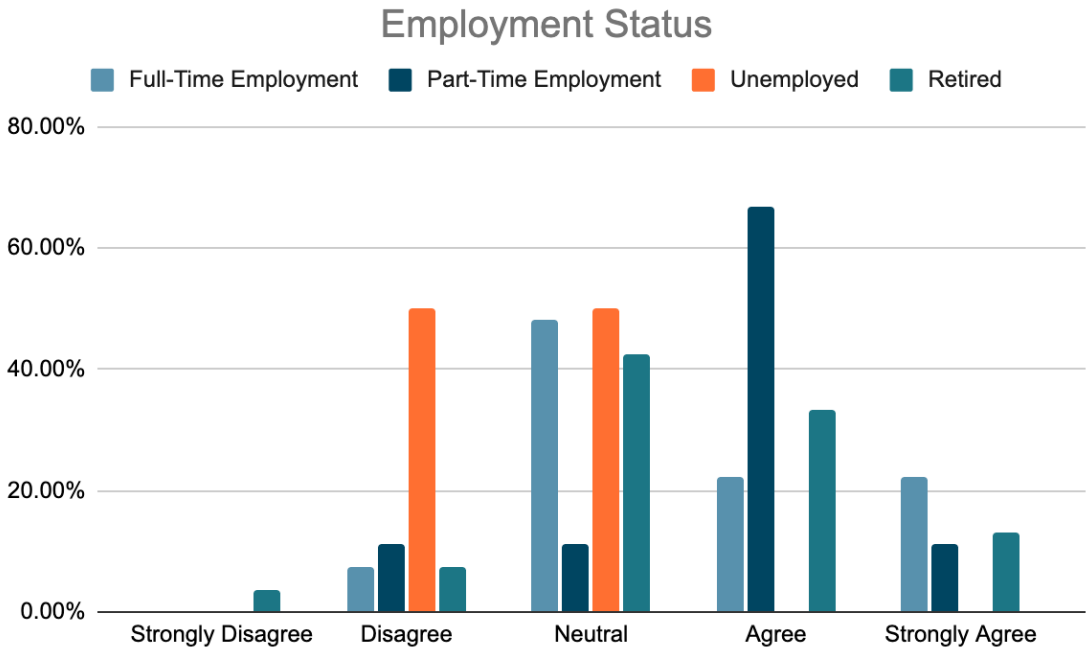


Appendix I: Survey Analysis by Employment Type

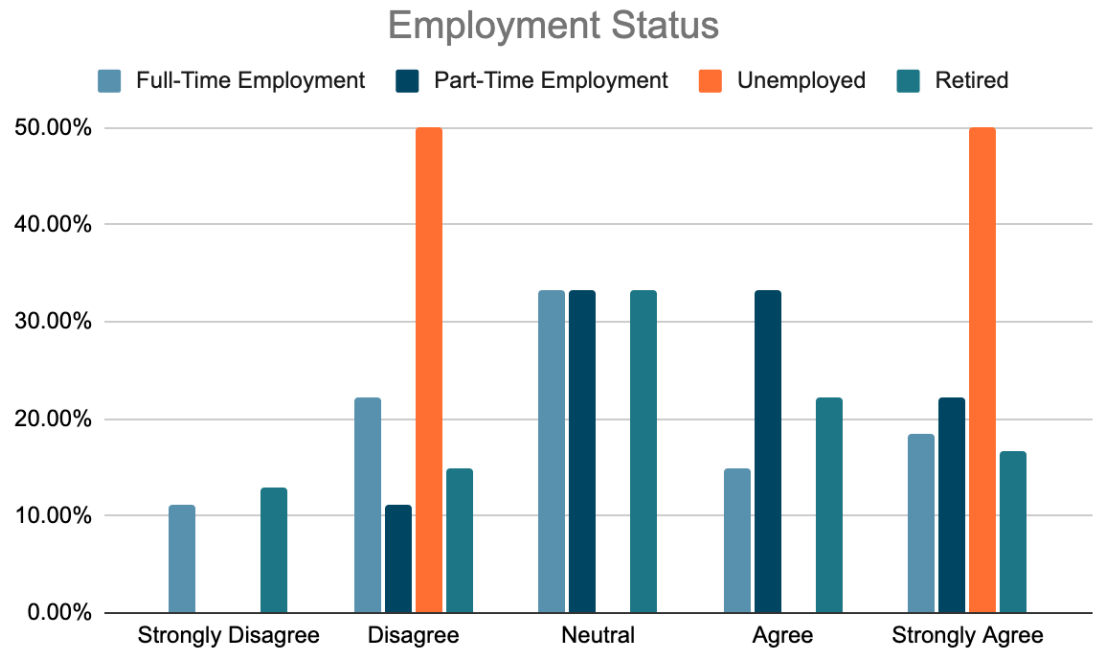
Question 1: The personality of the choir director greatly impacts my experience.



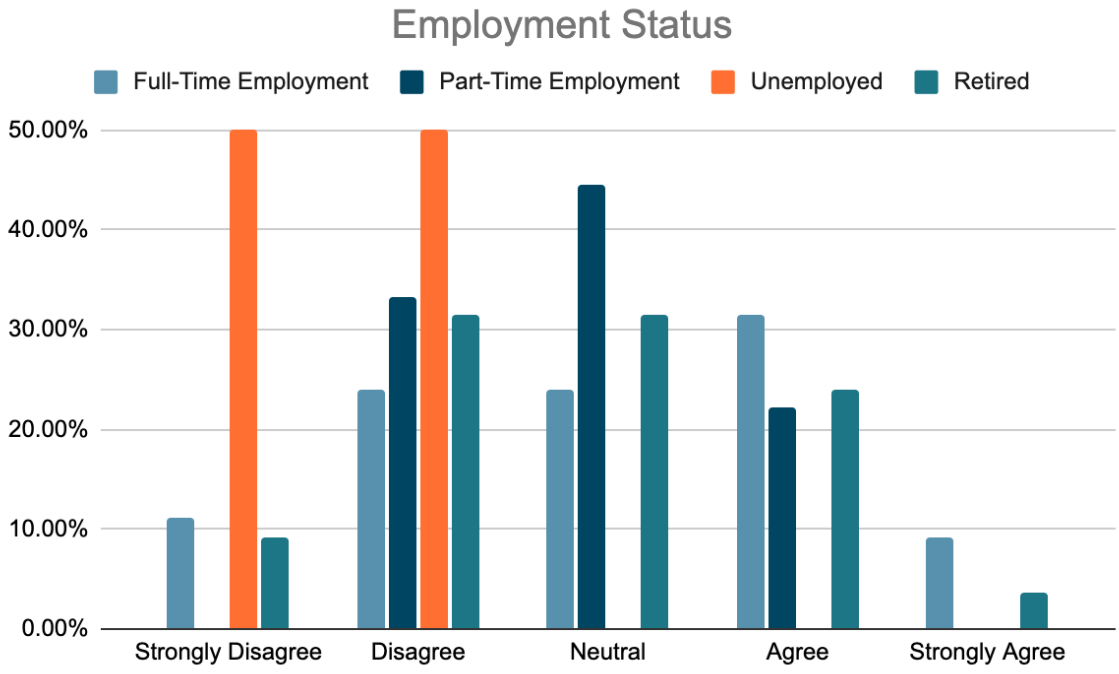
Question 2: I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.



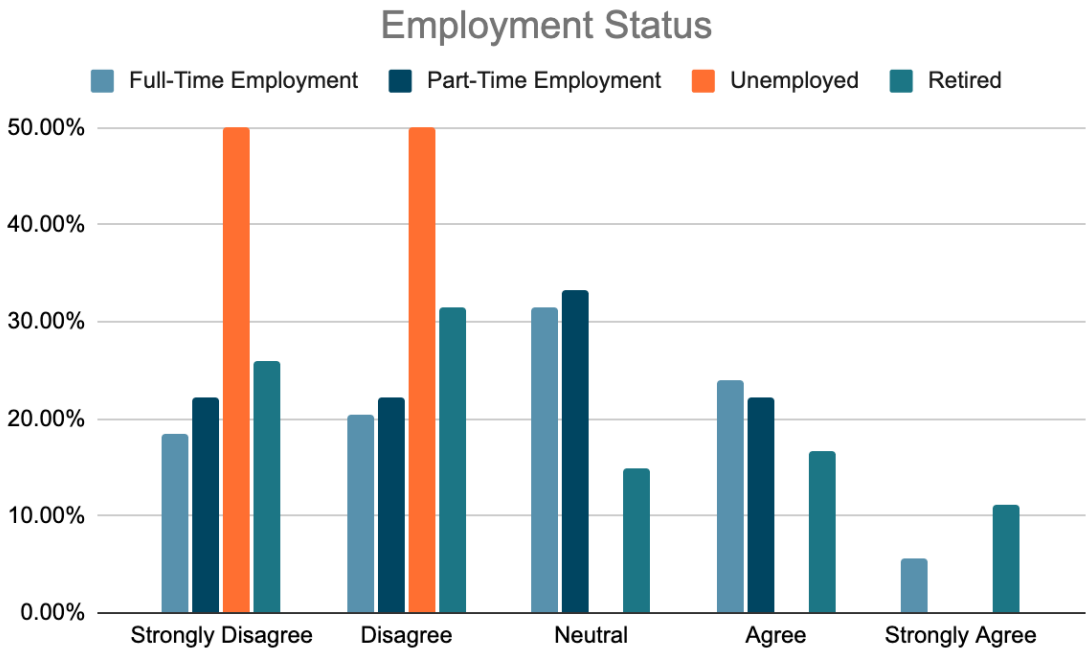
Question 3: I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).



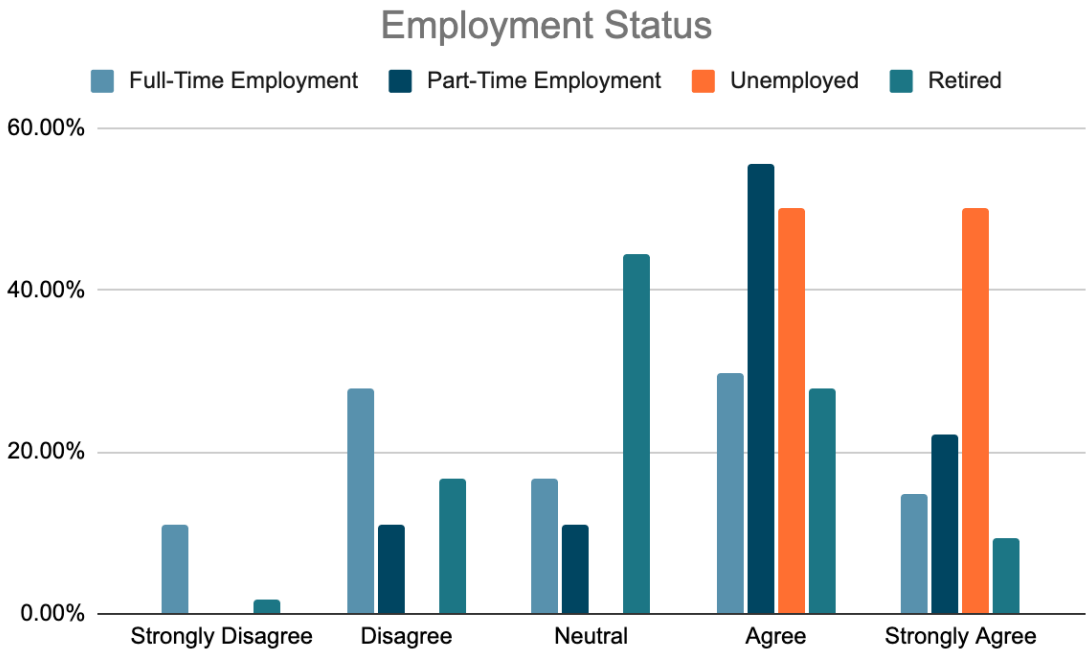
Question 4: I value the experience of participating in a choir more than I value the quality of the choir's performance.



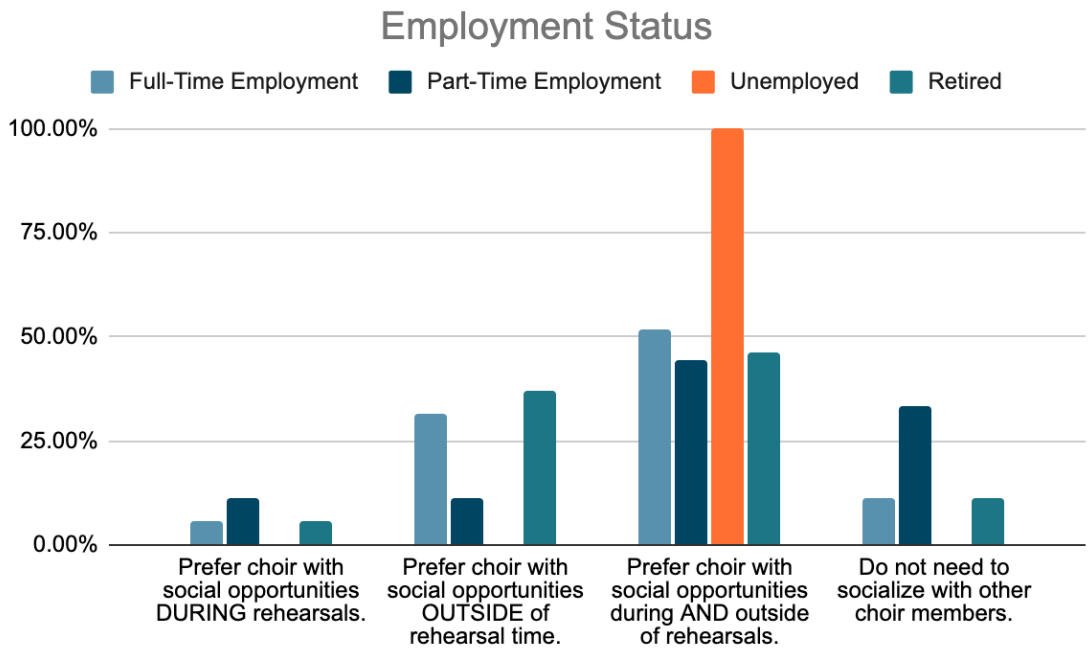
Question 5: I find it challenging to commit to attending all choir rehearsals due to other commitments I have.



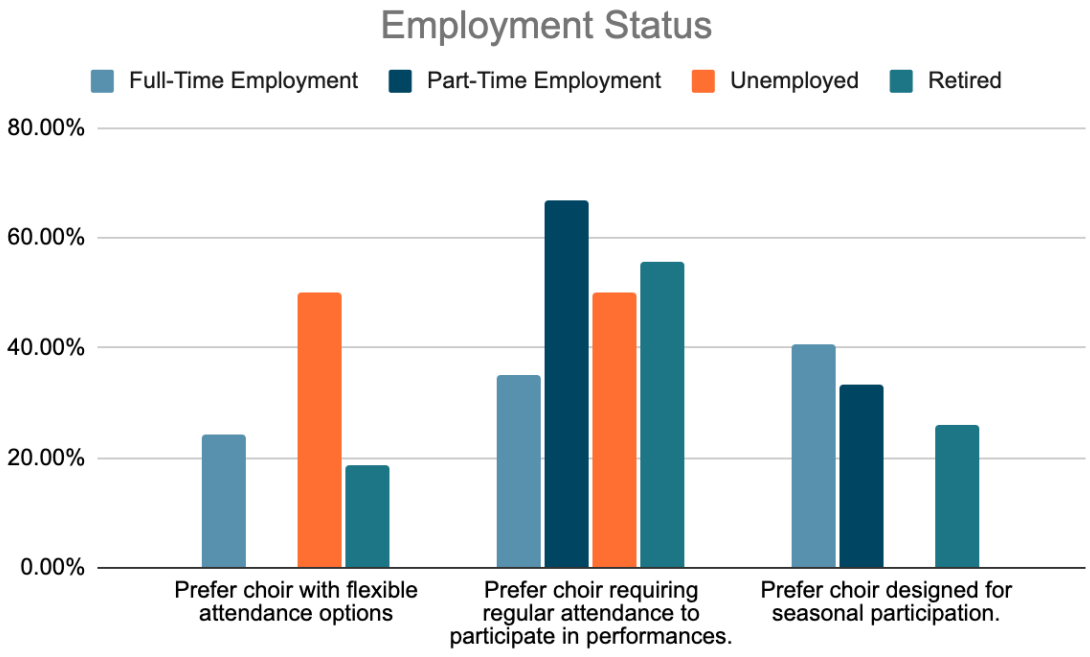
Question 6: It bothers me when others in the choir don't seem to have the same level of commitment that I have.



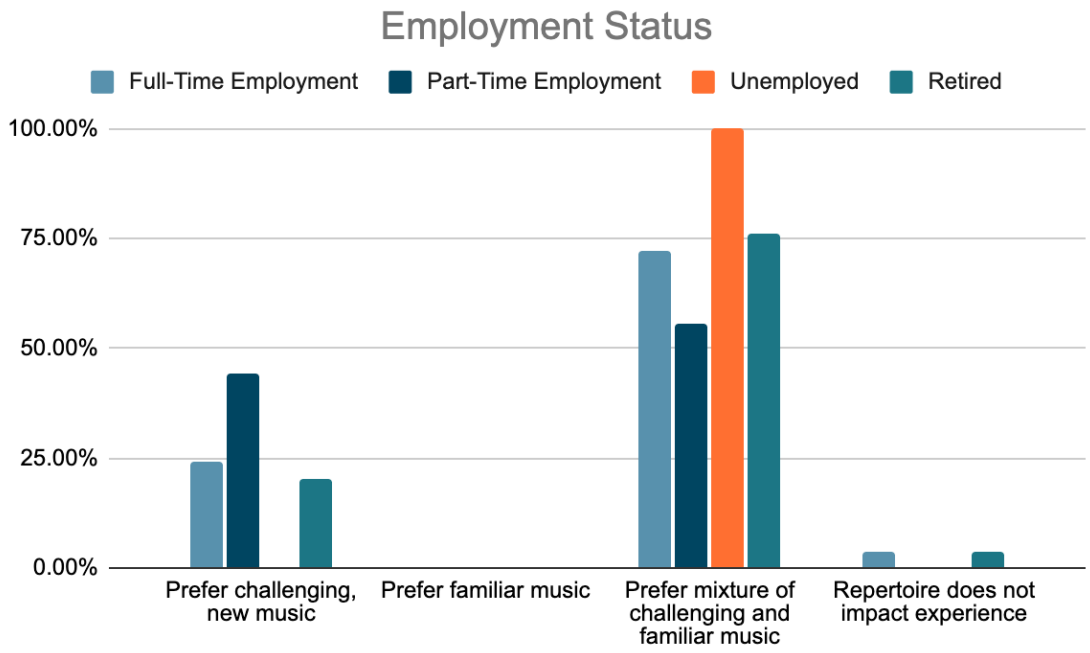
Question 7: Which of the following statements is most true for you?



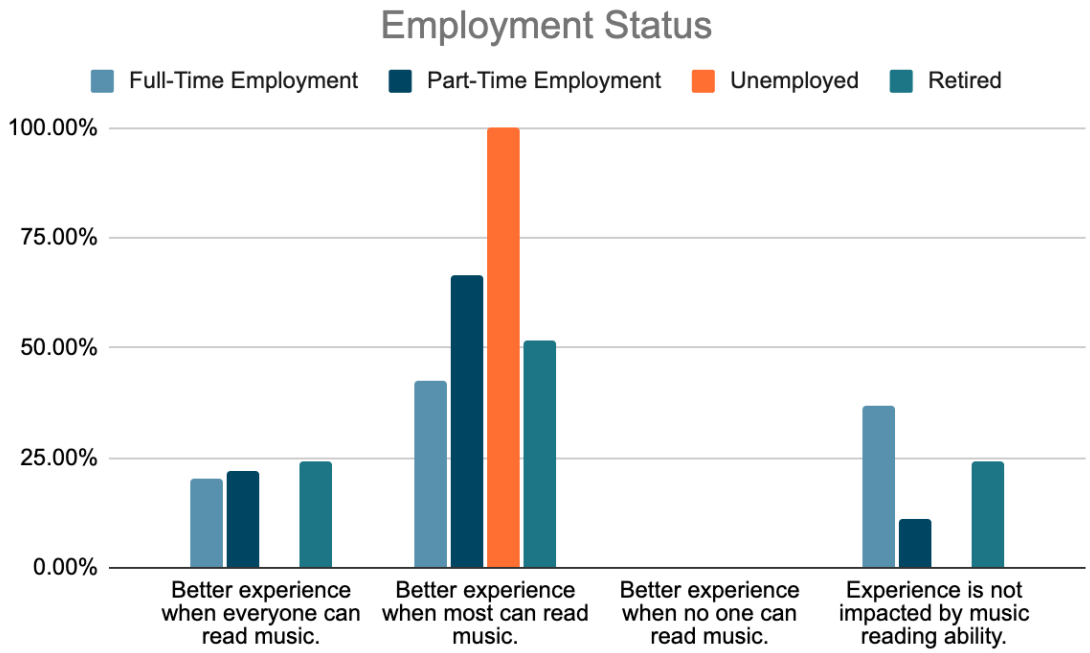
Question 8: Which of the following statements is most true for you?



Question 9: Which of the following statements is most true for you?



Question 10: Which of the following statements is most true for you?



Appendix J: Focus Group Data

Focus Group Survey Responses

Participant Number	What is your age?	What is your gender identity?	What is your ethnicity?	Which of the following best describes your community?	Are you married?	Do you have children living at home with you?	Which of the follow statements best describes you?	What type of choir do your currently participate in? Select all that apply.	Approximately how many times per month do you attend a choir rehearsal?	How many years have you participated in choirs?	Can you read music?	The personality of the choir director greatly impacts my experience.	I am more likely to join a choir if I know the director has advanced degrees and a lot of experience.	I am more likely to participate in a choir made up of people with whom I have something in common (political affiliation, religion, sexuality, gender identity, etc).	I value the experience of participating in a choir more than I value the quality of the choir's performance.	I find it challenging to commit to attending all choir rehearsals due to other commitments I have.	It bothers me when others in the choir don't seem to have the same level of commitment that I have.	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	Which of the following statements is most true for you?	What motivates you to participate in a choir? Select all that apply.
Participant 1	65-74	Female	White	Urban	No	No	Retired	Church/Religious Choir	3-4	31-40	Yes	4	3	4	4	1	3	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members.
Participant 2	25-34	Female	White	Urban	Yes	No	Currently Employed Full-Time	Church/Religious Choir	3-4	11-20	Yes	5	3	3	4	2	2	I prefer singing in a choir that provides opportunities to socialize DURING rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 3	45-54	Female	White	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir	3-4	11-20	Yes	5	4	5	2	3	4	I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
Participant 4	55-64	Female	White	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir	1-2	21-30	Yes	4	2	5	4	3	1	I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to meet new people in my community., Giving my talent to my church, being a part of the service
Participant 5	25-34	Male	Other	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir	3-4	0-10	Yes	5	2	5	5	4	2	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., Form and cherish memories with my choir team
Participant 6	65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	5-6	40+	Yes	5	3	4	3	2	3	I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 7	55-64	Female	White	Urban	No	No	Currently Employed Full-Time	Church/Religious Choir, Auditioned Community Choir	5-6	40+	Yes	4	3	3	2	4	4	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., The enjoyment and stimulation of learning beautiful new music and strengthening my vocal and sightreading skills.
Participant 8	75-84	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	5-6	0-10	Yes	5	4	3	4	1	4	I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., The challenge of learning something new., The opportunity to meet new people in my community.
Participant 9	65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	11-20	Yes	4	4	5	3	4	2	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The challenge of learning something new.
Participant 10	65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	40+	Yes	4	2	2	4	2	2	I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., The opportunity to praise God in song
Participant 11	18-24	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	11-20	Yes	5	5	3	3	4	4	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which everyone can read music.	The enjoyment of singing., High quality performance., Being in choir has always been a part of my identity, I can't imagine not being a part of one.
Participant 12	45-54	Female	White	Suburban	Yes	Yes	Currently Employed Full-Time	Church/Religious Choir	3-4	0-10	Yes	5	3	4	5	1	3	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community., Working with a fabulous director
Participant 13	35-44	Female	White	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Auditioned Community Choir	7+	21-30	Yes	5	3	4	3	1	5	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 14	65-74	Male	White	Suburban	Yes	No	Retired	Non-Auditioned Community Choir	3-4	0-10	I have enough experience to follow along without getting lost.	5	4	3	4	1	3	I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 15	75-84	Female	White	Suburban	No	No	Retired	Non-Auditioned Community Choir	3-4	31-40	Yes	3	3	1	2	4	3	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., The challenge of learning something new., Camaraderie with other choir members.
Participant 16	75-84	Male	White	Suburban	Yes	No	Retired	Church/Religious Choir, Non-Auditioned Community Choir	7+	31-40	I have enough experience to follow along without getting lost.	4	1	5	2	2	3	I do not want or need to socialize with other people in the choir.	I prefer singing in a choir that is designed for seasonal participation (i.e. the option to choose which concerts/performances throughout the year that you are able to commit to)	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., Camaraderie with other choir members.
Participant 17	65-74	Female	White	Suburban	Yes	No	Retired	Church/Religious Choir	3-4	40+	Yes	4	3	2	4	1	3	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 18	65-74	Female	Other	Suburban	No	No	Currently Employed Full-Time	Church/Religious Choir, Non-Auditioned Community Choir	7+	21-30	Yes	5	3	3	2	2	4	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 19	55-64	Female	White	Rural	No	No	Currently Unemployed	Church/Religious Choir, Non-Auditioned Community Choir	5-6	31-40	Yes	4	2	2	2	2	4	I prefer singing in a choir that provides opportunities to socialize both during AND outside of rehearsals.	I prefer singing in a choir with flexible attendance options that accommodate my schedule.	I have a better experience singing in a choir that performs a mixture of challenging, unfamiliar music and familiar music.	I have a better experience singing in a choir in which most people can read music.	The enjoyment of singing., High quality performance., The opportunity to socialize with others., Being in choir has always been a part of my identity, I can't imagine not being a part of one., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.
Participant 20	25-34	Non-Binary	Black or African American	Suburban	Yes	No	Currently Employed Full-Time	Auditioned Community Choir	5-6	0-10	I have enough experience to follow along without getting lost.	5	4	5	2	1	3	I prefer singing in a choir that provides opportunities to socialize OUTSIDE of rehearsal time.	I prefer singing in a choir that requires regular attendance at rehearsals in order to participate in concerts.	I have a better experience singing in a choir that performs challenging music or music that is new to you.	It does not impact my experience if others can or cannot read music.	The enjoyment of singing., High quality performance., I the opportunity to socialize with others., The challenge of learning something new., Camaraderie with other choir members., The opportunity to meet new people in my community.

Focus Group #1 Transcript

Researcher: I'm recording just so I can transcribe everything later, and if anyone has to leave at any point, like, don't feel like you have to stay. So I have just a few questions to kind of get the conversation going, so it'll be kind of semi structured. So feel free to share anything, and this is really about your experience in choir. Why you sing in choir, not really to do with me. So if you have something positive or negative to say about me, feel free. That's fine, but it's not, it's not about me. So first of all, what motivates you to participate in choir like what makes you decide that it's worth taking the time out of your schedule to do it?

P1: Community.

Commented [1]: Social motivation

Researcher: community, okay,

P1: yeah,

P4: I like especially in church, whereas other places in your life, you're with people your own age. I like church because I get to be with younger people. And when I was younger, I got to be with older people. And I really loved that we're heterogeneous. It was great bringing my kids in and, you know, it was like, like, it's all generations of family, yes, you know. And I having my kids see choir and being involved too.

Commented [2]: Social motivation

Researcher: we're very lucky, because we really do have a very intergenerational choir. That's not the case in a lot of places and a lot of churches anymore, so we're very fortunate about that.

P3: Yeah, I think the definitely the community aspect for me, but also it makes me feel more connected, like, spiritually, when I'm like, I feel more like I'm in a worship service and like it connects me, my heart I guess, when I'm singing, doing, helping lead the music too, and it feels like that's part of my contribution, also to the church and to the community here.

Commented [3]: Social motivation

Commented [4]: Feel connected to church

Commented [5]: Spiritual motivation as well

Researcher: Excellent.

P2: Yeah. When I was just coming here and not a part of the choir, I didn't really feel part of the church and had a hard time connecting. And just even, like, even I didn't want to even stay after church. I was like, nervous, and I was I just, like, felt socially awkward, or whatever it was, and I was like, I don't know how to get plugged in this community, and so I think joining a choir was like, that's why I did it. But I also what keeps me coming back is like, I'm happier when I'm here. Like, it actually is a routine that brings a lot of meaning to me. And when I can't come and I'm traveling, whatever, there's something that feels like it's missing. And so I come, even though, like, I know that I'm not there, like, no one's like, the show will go on, but it's really, I feel like, a little bit selfish for me, of like, I like, even just rehearsing, like, I find a lot of enjoyment in that,

Commented [6]: Social motivation

Commented [7]: More connected to church community

Commented [8]: It is an important part of her week

P4: Yeah, and it carries through the whole week.

P1: Yes, yes.

1

P4: Like, it makes a difference when your week doesn't start off that way.

P5: Yeah. I think for me, it's like, we see each other's growth, and it gets us excited for like, as the seasons progress. Like, when I was in high school choir, it was more like, there's spring, there's, God, LGPE, Fall concert and a holiday concert. So it gets you excited about each season, every month, what to prepare for. And then it's like growing like a family bond in a way, I get to see everybody here see what they're struggling with, what their…. what gifts they are bringing into what and they inspire me to, like, I can do it because, like, I have bad anxiety and introverted So…. but it's good that it's like choirs, like accepting, like we All accept each other. So it's really good.

P1: Sunday is my favorite day of the week,

Researcher: Okay?

P1: And because my life is sort of circumscribed in a small space, and.. this is like so life giving. I love to sing, but it's, I mean, we love what P2 said. It's like, this is important, and it does make you know, I look forward to Sundays.

Researcher: Thanks for sharing. So part of, part of this is, I guess, sort of there is definitely a social aspect to being in choir. And that's something that I even see in like teaching high school and middle school, is that kids are coming to choir because their friends are and they make they make friends there. So, and this was one of the questions, I think, in the survey that I sent out about the importance of those social sorts of things. You all kind of answered this already about having social time, kind of embedded in rehearsals or before, after or as completely separate things. Does anyone have any further thoughts about that?

P2: It's okay when it's embedded. I find that part of the parts of like, accepting is like, if I'm having a bad day, like I don't feel like I have to hide that. Or some days I show up more energetic, and some days I show up talking more than some I don't, you know, and that's bringing me, my whole self to choir. And I think it feels a little rigid when if, we don't do this, but if it were really like, Okay, we're gonna talk for 10 minutes and then we practice.

Researcher: Right.

P2: It's like, okay, that's not how life works,

Researcher: Right, right.

P2: Even though sometimes I know, as a director or as someone who's trying to conduct business, it can be a little distracting, and I understand that for some people, they might find some of my comments or when I say stuff, like, very distracting. But for me, I like that part of like, being able to say a little thing here, a little thing there, like, you know, laughing like, I think it feels much more natural that way, and more of a community that way,

Commented [9]: Musical motivation

Commented [10]: encouraged to see the growth of the choir

Commented [11]: Social motivation

Commented [12]: looks forward to the connection

Commented [13]: Also musical motivation - enjoyment of singing

Commented [14]: Social motivations

Commented [15]: Sometimes needs to talk more in rehearsal to connect because of circumstances of the week

Commented [16]: Social motivations

Commented [17]: laughing and connecting with others

P1: That's the way we get to know each other, even if we're I mean, this group is good about not being, I mean, I think it's really balanced in that way. I mean, whoever I sit next to I talk to… sometimes while we're rehearsing. And that's okay.

Researcher: Yeah.

P5: I think it gives us,like, power, for each and every single one of us, music is power. And what I love about this particular choir is that we're a small group. And even though, like us guys, we've got two tenors and one bass, but like we still make it work somehow magically. So if, like, AJ is out or something I feel inspired, like, okay, I can do this. I've got this. And then, like Altos, they always got it. They have each other's back. We have sopranos who are only, like three of them, these, like, they can do opera for all it's like, but it's just like, but when we all balance each other with our powers, like, we can literally change people's mindset. Music is like, is a real gift.

Researcher: Yeah, part of the reason that this question comes to my mind is that I always think of like, you know, if people are here and they're wanting to sing, being very conscious of not having anyone feel as though their time has been wasted, you know what I mean?

All: (agreeing and understanding)

Researcher: That's that's where these questions are coming from, because it is important, right? But of course, I don't want anyone showing up and thinking like, oh, well, I came here to sing, and I'm just sitting here listening to these people talk about XYZ.

All: (laughter and agreeing)

I don't get the sense that that's the case for anyone here, but umm..

P4: I've been in other choirs where that has been the case. People come in late, and then they arrange their music, and we wait for them to arrange the music, you know? So it's a nice balance, right? You start right at 930 or 10 o'clock

Researcher: or as close to as we can (all laugh)

P4: You're right. It's inconsiderate and disrespectful.

Researcher: Yeah.

P4: I don't think that works.

Researcher: Okay, yeah. I definitely, personally, don't like for things to be super, super rigid in terms of like we're gonna sing now, we're not gonna talk to each other. I don't even conduct my classes like that, which is probably a problem with middle schoolers. But, um… I just had

Commented [18]: Social motivations

Commented [19]: Getting to know people during rehearsal

Commented [20]: Appreciate laid back atmosphere

Commented [21]: Musical motivation

Commented [22]: Pride in accomplishments -- even with small choir/small section

Commented [23]: dedication of other choir members

Commented [24]: Frustration with people who are not dedicated or on time

another question I was gonna ask. I forgot what it was. Um, oh! So for all of you, I know we talked about this a little bit last week, but you know, we don't… We're unusual for a church choir that we don't have a Wednesday night rehearsal. Is that something that motivated you to be here? Is that does that make it easier for you to participate? Is it something that you. Miss, because it does mean, actually, less time with each other, it's less social time, less preparation time.So any thoughts on that, positive or negative?

P3: Yeah, Ithink,because I've been in this choir a long time when we had Wednesday night rehearsals, I think for me it's easy, because I just live over there, trying to get here on a Wednesday was, like, not a huge deal. But I think now that we haven't been doing it, it would be really hard to add it back, because I filled in with other things. But I mean, it did. I remember those years where we were like, we would have dinner before we would meet and eat together and then rehearse on Wednesdays. And, I mean, that was every deal,

Researcher: Every week?

P3: Every week, yeah, and it really we grew so close, because you're just eating together and hanging out. And, you know, we would spend 30-45, minutes, and then come, come up here, and we'd be down downstairs, around the kitchen area.

Commented [25]: stopped here (11:01 on recording)

P3: So we used to do that a lot, and for a while, different people, like, sometimes, like, I think Sue made dinner for us one night, like nobody had to. But once people started finding out we were doing that, they would sometimes bring dinner for us. Other times we would take turns. Some of us would just get, like, order, tie, delivery or something, have take out together. So I don't, I think it would be hard to put that back in, because people live everywhere, sure, including you, right, not everybody's next door to the church, but, but it did. I liked it when we were doing it, but, but I like this way too. If it works, I think it works for us. I think if our choir changed it would be hard, but I think we were doing great doing it this way,

yeah, yeah. I wonder if it makes it, because the whole idea was that this would encourage more volunteers to come. And, I mean, it has okay.

I couldn't either way, no traffic.

P2: But I like, have things on Wednesday nights, and I remember, I was like, I'm not going to be able to do this, if that. And so when I heard it was just Sunday morning, I was like, Oh, great, and the service is not till 11. It's not like we have to get up at 5am right? Because I'm used to also going to church, like 9am. Like, I went to like, church really early as a young kid, and so I'm like, seven. No, we're meeting at 930. Or 10 is a very reasonable time.

P1: And I'm the only one who uses public transportation, aware that just in my life, it's adjusted to and I'll actually prefer it to be in the car and correct,because it scares me because but the privilege that's just embedded in Our culture, you know, I'm like a fringe in in that way, as far as

transportation is concerned.So first of all, so just wanted to just some days is better on the bus for about 25 Minutes. I'm just thankful

Researcher: yeah, I personally feel that we have adjusted fairly well to this Sunday. Only thing does feel a little frantic sometimes, because we can't always be super, you know, it's harder to really practice things ahead and you know, it's hard because I'm always having to tell like to tell Candace and Matt that, like, oh, we, we can't do a new anthem on Sunday because we don't rehearse until Sunday morning. And, you know, so there, there are challenges there, and I think we maybe have to do sort of simpler music sometimes because of that. But it seems, from my perspective, that I. Works? Yeah, fairly well.

P3: Maybe we could do, like, once a quarter, have an extra rehearsal on a time. Maybe it's right after, like, now, do it right after service. Or, you know, if you notice that ahead of time, you know, that's just adding an extra rehearsal every, every three months or something.

Yes, I think that would be helpful. And then we can go through all of the kind of new

P3: as a group. We're really good!

Researcher: Okay, so what sort of qualities do you think are important for someone who is leading a choir of volunteer of volunteer singers? What? What are like? How would you describe that person?

P2: Chill,

P4: yeah.

P5: Funny. Like they just have a unique sense of humor. I remember my choir teacher, and she was just so out of whack, like she actually had a jar like, you know, if you're not supposed to chew gum, she had a jar of gum. So anytime, like, a student has chewing gum. She's like out of here because she keeps it for a whole year. So if you get in trouble, yes,

Researcher: oh no, oh gosh.

P5: So they just have a unique sense of humor.

P2: I think what's important and really hard, and so I like, I always think about, like, how people do this is to be, is to not target people if they're not singing the right notes. But also, but to also make sure we we hit those areas. So, like, for example, like, I remember when I first joined, I was like, oh God. Like, what if I'm singing wrong, and he's gonna be like, joy, like, what, you know? And obviously I didn't think you were gonna do that, but you are, or not just you, anyone who's just really good at like, Okay, we're gonna go over this part again, and if I mess it up, I don't feel bad because I didn't just get called out in front of the whole choir. But also he's acknowledging that, yeah, we need to practice that. So I think that's a really important skill to not

just like, pretend like everything's fine, but to make people feel comfortable, or to say, Hey, does anyone need to go over it again and truly be this, like, non judgmental place, because when you're joining this like, you don't want to be the weak link of the group. You don't want to be someone that's repeat things 100 times over. But you also know that, like, you're not gonna get judged if you do need it. And so I never even think twice if I feel like, oh God, that line's really hard. Can we go over it again? Whereas that, if a leader is not open or accepting that's not going to be possible for people to do. Okay, yeah.

P5: I think a leader, they need to see the strengths and weaknesses of everybody, like they see something in each and every single one, one of us. So like, he could see like, oh, this soloist would be perfect for this person as this unique voice, or this one I could see, or they could see a duet happen for this particular piece. So they just see something in every single one of us, and they know if one person could be weak at something, but that's why we have each other to cover our faults.

P3: And I think related to that sort of that sort of, that understanding of the group and the dynamics, is choosing, I think you do a good job at this, choosing music that's not boring, like, I mean, you know, we could all just come in and do 30 minutes to practice hymns, and do hymns, all, you know. And I think we would all not like that, right? I mean, I think you do sit up and you want to be challenged, because we're doing this for the challenge and everything of it too. So I think it's, I think it's, it seems to me that it would be hard to do that like when you have a mix of volunteers and but I think that's an important skill to have. Yeah, I think we do really fun music that's interesting and takes advantage of our all of our different skill sets and sort of the smallness of our choir.

Researcher: We do sound great, yeah. And as as P1 said last week. Accurately that the the volunteers in the choir are like, you know, it's not like you're just all showing up and you're dead waiting, you're just here. Like every single, every single person contributes something to this choir. And so we're very fortunate. I feel very fortunate.

P5: One more thing, you also know what to push us. Because even today, just today, you were like, Oh, you guys can do this acapella. So even just that little when I was just like, that shows good leadership that you trust us and we trust you.

Researcher: It did sound very pretty, by the way. Um, okay, I just got two more questions, I think because I asked some of these others already, um, has anything ever happened that made you leave a choir in the past, or turned you off from singing, or any sort of negative experience if you don't want to share, you don't have to. But just just curious, if that's ever happened to anyone.

P5: It was a time when I want to stop singing, actually and it's because, like, I just didn't feel like I was good enough for it. And then when I caught covid During Christmas, and I lost my gift to sing. I was devastated. It felt like a calling from Jesus or something. It was like I just couldn't sing at all. And it was just I have to sing in order to live. And so that's it wasn't a I just couldn't find anybody to like, to for help. It's but eventually, once I finally got the will to, like, sing and

Commented [26]: leader qualities

Commented [27]: Not getting called out in rehearsal -- but still guided to be successful

Commented [28]: repertoire matching and embracing the size of the choir

Commented [29]: need to sing

stuff, I devote myself to like, I need to trust people. And so that's how I found you guys try this. So I don't, I think most of the negative was, pardon, was me, but I don't think, but as far as negativity and the chorus is, like, wanting to leave,

P4: Yeah, I have. I left the choir. I think for that reason, they come in, they just don't take it seriously. And I had kids at home. I mean, I was a single mom, and I was like, I'm not coming here. Yeah, I'm like, I can't, I can't do this. The with the time, yeah, the time was being wasted. Yeah, I had to leave. it was too frustrating.

Commented [30]: waste of time

Researcher: That's sad.

P4: Yeah, and there was other, there was personalities in the choir too that were, there's always seems to be a tenor who thinks he's like Pavarotti. So they had that too.

P3:This is the only church choir I've ever been in. So I've been in like Symphony choruses in the past, but I there's nothing that made me want to leave, or that I was that I left over, but one of the previous directors before you was, like, pretty toxic, but more that just made me mad. Like I was here before you, I will be here after you, you know, like I'm not being run off from, you know, I just, but I think that would be different if I didn't sort of have trust in how this church operates and listens. And because we did lose, we did lose people, you know, during that time,

Commented [31]: director qualities

P4: And I've been part, I was in a gospel choir before this, too. That wasn't part of my church that we had a different night and everything. And that was a choir that anybody could come. And I really so I've been part of that. I've been part of where you have to be invited into the choir, and a part of that everybody can come. And I love the everybody. I don't care if they sing off key, you know, it's just you get over it. I mean, they're staying off, but the joy that the person gets is worth it. And I I'm like, yeah…

Commented [32]: enjoyment over quality

P3 : As long as there's enough other people, yeah,

Researcher: Yeah, we talked about that last week. Is that it's hard when we have a small choir to be I think that's where I struggle, is like, I want everything to be inclusive. I want everyone to come up and and sing. And, you know, in my, in my mind, I, you know, I'd rather have 50 people where half of them are singing off key, but they're really enjoying it, you know. And, you know.. actually getting something out of it. But then in practice, that is, it's hard and it's frustrating. It can be frustrating for yes, yeah,

Joy: Yeah. I should drive off them.

P3; Difficult to sing with it, yes, yeah. It's hard to say on someone Yes, it is.

P4: Lives were changed, though, in that choir, I seriously,

P2: yeah, no. I'm sure

Researcher: I do feel like there are situations where like that is the case, right? Yeah. And I think a choir can be set up that way, where people can and I think that's, I think that's wonderful, and that's, again, what I aspire to be like all the time.

P4: That's the way it is here.

Researcher: P1, what were you gonna say?

P1: I sang in.. in the late 80s, REDACTED feminist women's chorus, which its current iteration is REDACTED women's. But back then, it was basically less than a course, and it was huge. It was so much fun. And it was so I mean, we sang, really, I mean that we recorded concerts. I got CDs of the concerts that we did, and it was just spectacular music. And it was a spectacular experience, not only because it was good directors and good music. But, you know, being in a gay place was fantastic. And sometimes I miss that. I miss the not not just it being a women's course, but the size of the course sometimes, I mean, I could go and sing and of course, you know, the rehearsals are, that's, That's a thing so, but I love this too. Yeah, so it's, it's, there's, there's very fond memories of that time. But you know, there's all kinds of iterations of a choir, and I've been really fortunate. I mean, I started, I started singing children's choirs at REDACTED in the 1950s I've got to choirs all my life. Well, no, there was a time when I wasn't singing when I was in
my early 20s or 30s, I can't not sing. I can't not sing.

Researcher:
What was it that kept you from singing in your early 30s? Was it a time thing or no,

P1: it was probably work. I think it was my social life. This is all wacko, and I wasn't nothing I don't know. I just didn't know. So when I started singing again was when I got involved in
In the REDACTED. Okay, that's when I started singing. And I've never, I've had to come and go a couple of times, even this choir. But, yeah, it was just my life was just not….when I was I was dating Man at the time.

P3: I would miss more Sundays if I weren't in choir. Nudges me to be here, and I prioritize it in a way that I'm not sure I would if I weren't feeling like I am needed. Or, you know, yeah, part of this and helping?

Researcher: Yeah, no, I feel that all the time, that I don't know that I would come to church with the same frequency if I weren't involved in in music, because that's what has always like. Just attracted me to church. Yeah. Anyway, yeah.

P3: And I realized during covid, when we went online for such a long. Time, and then you have your Sundays back where you're not doing anything. When we started back I was like… oh, wow, I miss having my sunday mornings free. I forgot what it was like giving up half my day!

Researcher: I know what you mean!

P3: But this is an important way to stay engaged.

P4: There are times I might not remember the scripture passage, but I remember the song. They stay with you and become such a part of your life.

Focus Group #2 Transcript

Researcher: So welcome, everyone, and thank you once again for, for joining me today. This is my first Zoom focus group, so, very excited to to to kind of get this started. Just to give you an idea before we start of what I'm hoping to learn from this time. I'm really hoping to learn more about how choirs can be structured so that adult volunteer participants can get maximum enjoyment out of that process, and feel as though being a part of that choir is something that brings joy and doesn't feel like a waste of time. I work primarily as a teacher with middle school and elementary or sorry, middle school and high school students.

So they are in choir because, you know, they have more limited choices, but as adults, we have more choices. So before we start, if you wouldn't mind, I just need to know from everyone what kind of choir you currently sing in. So whether that's a church choir, auditioned community choir, or non audition community choir, or any combination of those, and then how many years you have participated in singing. So you can either share that out loud or, you can write it in the chat, whatever is easiest. But I'll start with how about, P6?

P6: Hi. I didn't sing, until I retired did not sing at all since college, high school and college. But now I'm in a church choir, and I just spent my 1st year in the REDACTED Community Chorus.

Commented [1]: Motivations

Commented [2]: Sang in HS and college and did not sing again until retirement

Researcher: Okay. Oh, wow. Cool. Fantastic. Okay.

Researcher: And what about P7?

P7: So I have been singing in an audition type of a choir. I did that for 7 years in Manhattan many years ago, REDACTED Choir, big choir. And now in REDACTED, it's been 17 years in our audition community choir that I adore, the REDACTED Singers. And now 2 years singing in a church choir, the Presbyterian Church Choir that, of course, you know well.

Commented [3]: Experience

Commented [4]: Some semi-professional choral work, but many years in small community choir

Researcher: Yes. I do. Fantastic.

P7: Nice to see you all. Yay.

Researcher: Now, P9, what about you?

P9: I sang as a child at a church choir, but didn't sing for about another 60 or 70 or 80 years. But I've been in a church choir for 4 years.

Commented [5]: Experience

Commented [6]: Didn't sing for years until retirement

Researcher: Okay. Excellent. And then, Sterling?

P8: Oh, my name's P8. It's my husband's iPhone.

Researcher: Got it. Got it. Got it. I'm sorry about that.

P8: So what's funny is that my name is P8. There's an P6 in here. My last name is P9. There's a P9 in here. Is it me? Is it me? My turn. So, I also sing with the REDACTED community chorus. I

have sung on and off with them ever since I moved to REDACTED almost 20 years ago when I was working. Sometimes I had classes I had to teach on Monday night, so it just depended on the season, and the semester. But now I've sung with them every year except the COVID year. And, many years before moving to REDACTED, I sang down in South REDACTED with also another non audition choir. I like the fact that it's not auditioned because there's no stress. So

Researcher: Okay. Yes. Yeah. That is great. Excellent. Thank you everyone for that information. So have I have some questions.. this is gonna be sort of semi structured. Ihave some questions I wanna ask, other things may come up from our conversation. If there's any moment where you, you know, if someone else is talking and you have a thought and you wanna put your answer in the chat, that's totally fine also. You obviously don't have to answer every question if there's anything that you feel uncomfortable answering. I don't anticipate that will be the case for any of these questions, but who knows? And you can, you know, if if you have to leave at any point, that is totally fine, although I hope that you will stay for the whole time. Okay. So getting started. Just sort of general question. What is it that motivates you to sing in a choir and to take, you know, your free time to participate in a choir?

P7: Shall I jump in?

Researcher: Sure.

P7: P6, you were about to.

P6: No.

P7: About 5 things come to mind. Just raising my voice with others. That's to me like a spiritual thing. I adore it. And, but that I realize is not enough. Like when I sang in the New York choir, we came. It was 200 people and we left. It was rehearsal. Where as the the choir I'm in now, the chorus, we stay for snacks. Someone brings snacks. We do things together. We're going to the beach, 10 of us. I find that if it's simply just singing that I think doesn't do it enough for me anymore. And now I really wanna connect. And I'm also on the board of that group. So, and we're a nonprofit where we give some scholarships to the high school students. So I feel like it's great music, a wonderful conductor, director. That makes a big difference. But, also having a little bit of a bigger purpose than just singing for me. That and loving the people and socializing. That's a lot.

Commented [7]: Musical motivation

Commented [8]: motivation - singing with others. Goes with group effort (greater than the sum of it's parts)

Commented [9]: social motivation - more than just singing and leaving

Commented [10]: motivation -- this captures what many people said.

Researcher: That is a lot.

P7: I think that's what I'm looking for.

Researcher:Excellent.

P8: I think you make a good point too. I've sung in church choirs off and on all my life as well, and it gives an added dimension when you're singing in a church choir because you can talk

about feelings. You can talk about religion. You can talk about emotion. You can talk about testimony. You can talk about what's important to you in your life and the values that that music brings, or reflects in you. Whereas in the larger choir, like the REDACTED community chorus, there's a couple hundred people. We can whisper to our neighbors, but we can't really have a conversation so much as just purely learning and enjoying and loving the music so much. But, just having the added dimension of music in my life makes every part of my life a little bit better. If everything else is going wrong, I can at least go sing on Monday night.

Researcher: Yes. It is a wonderful feeling.

P6: Well and it's a wonderful way to use your brain. You know this was very difficult music that we did in the REDACTED this winter compared to church choir. And I spent hours at home sitting at my piano just (grumble sound) trying to learn the parts. And the Latin words, oh my god. I never pronounced so many Latin syllables in my life. You know, it was very good for my brain and plus, it's kind of a status thing. I was… I'm new in town. People say, "oh, what do you do?" "Oh, well, I'm in the REDACTED community course." Oh, they all say. So that's kind of fun too.

Researcher: Very nice.

P9: Oh, I was gonna say real quickly. I can join in an agreement with everyone else except I don't have experience with an audition choir because I am purely a volunteer person. But I do, I sing in a church choir and I do enjoy the fellowship. I have an awesome, awesome choir director named REDACTED and it is a lot about the social aspect of it. But even bigger than that, it's feeling part of a whole. When, you know, when you have these beautiful chords, when you have these beautiful phrases, and even when, because we used to struggle through some songs in Latin and German, even the challenge of working together makes you feel. But, and I think this is why people sing along with music in general is you want to be, you know, either in the car, at a concert, in a choir is not only being part of the group, but being part of that sound that you can hear. Because, you know, the whole is much greater than its parts. And then finally, I kinda like a challenge. When I was younger, I sang soprano, and I don't know where alto went, but now I sing tenor, which was a challenge for me, partly because I'm not used to having the words above the music.

Researcher: Yes. Yes.

P9: I mean, it's a silly thing, and I still after 4 years, I still mark my lines that I'm supposed to sing. And there's fewer of us, and I don't even have what's close to perfect pitch. So I need someone strong next to me, and, and that helps. I know who to sit next to. But I love it. I love it.

Researcher: Excellent. So a couple of you said things about challenges, or being challenged by the music. And it was really interesting in my survey. No one said that they wanted to sing, sort of simple or familiar music. People seem to be drawn to the challenge of maybe learning new

Commented [11]: comparison of experience between church and community choir -- differences in connection with others.

Commented [12]: Social motivations

Commented [13]: Musical motivation

Commented [14]: motivated by the challenge -- good for the brain.

Commented [15]: Musical motivation

Commented [16]: collective effort

Commented [17]: Musical motivation

Commented [18]: being challenged and continuing to grow

things. So I don't know. Does anyone else have anything further to share about that from, you know, even just other things about the repertoire that you might sing in your choir?

P7: Can I jump in on that?

Researcher: Absolutely.

P7: The REDACTED Singers, my little group ,we decided to do a theme of movie music this last spring. Oh my gosh. It was so for instance, a small group did a choreographed thing to an acapella piece from Pitch Perfect. Have you ever seen that movie?

Researcher: Mhmm.

P7: I literally thought I was gonna die. Like, I had to move and dance, you know, and I was upset and I did a little crying and I have a lot of vibrato. I thought, what am I doing? I should just bow out. But to to your points, we did it and we got a standing ovation. And doing that challenging work and, you know, doing it as well as you can, I think it makes you even more proud?

Researcher: Mmm.

P7: Especially if it's a smaller group that, you know, we were all scared to death, many of us being over 55. So I, for me, yeah. A challenge is important and it makes us feel proud.

Researcher: Yes. Anything else about that from anyone?

P8: Well, I think having music that's a challenge is important, in a group as large as what I sing in right now. If we don't get every single note perfect, it's okay because there's a 199 others to hide us (laughter). But if you don't stretch, you don't grow. And, I think that's a large part of singing throughout your life is to keep growing.

Researcher: Excellent.

P9: I will say a year or so ago was the first time ever that I practiced the singing, which I should have done a long time ago because, oh my gosh, it helps. (laughter from others) With just me singing, it's 1 thing to practice with a group, but it was, I never practiced my flute either. So, but it it wasn't, you know, so that was a challenge for me, too, to actually practice for a change.

Researcher: Excellent. Okay. Let's see. Oh my gosh. You're giving me so many questions I wanna ask, but I wanna make sure I go in the right order so that I don't overcomplicate things. Let's see. So another thing that some of you mentioned were things about your director of your choir. And it seems that obviously, the personality of the director can be an important factor for the whole overall experience. So if you had to think of what are important qualities in a choir

Commented [19]: Musical motivation

Commented [20]: pride in accomplishing something challenging

Commented [21]: Musical motivation

Commented [22]: challenging rep -- strength of group -- can accomplish more challenging things with others than on your own. Keep growing!

director, like, describe a director who would make you want to come to choir every week and would inspire you to sing if, I mean, if that is important to you.

P6: Well, I think outgoing and amusing, funny. You know, our director always has funny stories to tell every week. I don't know if you'll get to this later, but it's just a point. It's very important, especially for older people, that the director enunciates their directions and has a good personal sound system.

Commented [23]: director qualities

Commented [24]: outgoing and amusing

Commented [25]: Important accommodation to help older singers so people dealing with hearing loss.

Researcher: Okay.

P6: Many, many times, I had no idea where we were supposed to be because he was wearing a, you know, a battery operated mic, and it didn't work very well. And I just couldn't understand. So.

Researcher: Okay. I never I never would have thought of that. Thank you for sharing that.

P6: When you're old, you don't see as well as you used to, and you don't hear as well as you used to. And it's very hard, especially to understand young people because they tend to mumble more than they talk too fast instead of enunciating. So.

Researcher: Okay. Thank you for sharing that.

P7: I'd love to add, I love a mix of demanding, challenging. I'd say this sounds a little, I don't know, learned. I mean, there I love it the most when I feel like it's a class. I'm learning about composers. I'm learning about styles and theory. So I love knowledgeable, trained. And I would say the flip that I cannot stand is snarkiness. And almost every director I've ever had, they get very stressed, concert day, and they can say mean things. And that really demotivates me if I'm giving all this time. And, you know, the second we have one director who he'll pick on a group and make you do a measure over and over and over in front of everyone else. You know, I'm I'm a career and leadership coach. I wanna say, read a book, please. You know, this is not how you're going to motivate someone by humiliating them. So I would say, I think you can be demanding. You can be challenging, but don't be snarky and don't be humiliating. That would be what I would ask for.

Commented [26]: director qualities

Commented [27]: demanding and challenging

Commented [28]: musical skill at a high level

Commented [29]: Desire to have knowledgeable director -- connects to wanting to LEARN and GROW and be challenged!

Commented [30]: Director qualities

Commented [31]: negative experience -- these can stick with people and don't feel good

Researcher: Thank you.

P8: I think they need every conductor I've had that I've appreciated just comes across with an air of confidence. And so when they walk in the room, there's, like, a different feeling in the room because Ah! the director's here! Now we're really gonna be doing great things. So they just exude an some kind of aura or, an attitude of confidence, ability, and and it spreads to the choir members. If he comes in with confidence and enthusiasm, you're gonna sing with confidence and enthusiasm. Many years ago, I sang with a choir director in South REDACTED whose his wife was the accompaniment, and he started yelling at her because she wasn't doing something

Commented [32]: Director qualities

Commented [33]: appreciate confidence -- confidence can help motivate people to do challenging things

Commented [34]: confidence is IMPORTANT for director.

right in the room.We lost half our choir within just a few weeks because we don't wanna be the next one to be yelled at.

P7:That's it.

P8: It's so much depends on personality as well as that musical ability. I've often wondered how on earth a choir director ever sleeps at night because they have so much music running through their heads continually. The repertoire must be so amazing. How do you ever calm your brain down and stop stop thinking of music to be able to go to sleep when when they do that all day long as professors?

Researcher: Yes.

P8: Yeah. How how do you how do you calm down and not think of the next piece?

P7:Good point.

Researcher: This is why I drive home from work in silence most days. I don't listen to music.

P7: Need a bubble.

Researcher:Yeah. I I need that time to, to have silence. Reset kind of. Yeah. Yeah.

P9: I think it's also important to have a connection, and it's a balance between, you know, wanting to be their friend, but connecting, knowing. I'm in a small choir, but knowing about people, connecting, but also connecting the choir itself. Instead of, sort of the opposite of what happened with you instead of making, you know, the soprano sing over and over again is, he'll, you know, ask the, actually the basses. If the sopranos are struggling, ask the bassist to sing. Am I right? Do they the bassist usually, well, they're usually just the bass. But he'll, he'll talk about rhythms or things like that and say listen to this because many of our folks since it's a church choir, I believe don't read music but are wonderful singers and you know, they count on the people around them. And, that connection and then of course the personal connection. And you gotta be funny. You just, you just gotta be funny and you gotta be honest. So

Researcher: Honesty.

P7: Those are great.

Researcher: This is all really very helpful. Thank you, everyone. I'm interested because it's kind of come up a few times, the sort of size of the choirs that we sing in. If anyone has any experience with both bigger choirs and smaller choirs who could share sort of what are the differences in that, even from, I guess, the social aspect of being able to feel connected to the other people in the choir, if anyone has anything to share about that.

Commented [35]: Don't want to be yelled at -- negative experiences with conductors.

Commented [36]: Director qualities

Commented [37]: Humor and honesty in director is important

P8: Well, I think in smaller choirs, it tends to be more of a church choir type experience where you probably know most of the people anyway. And there's just already a warm feeling of camaraderie or you wouldn't be there. In a large choir like I sing in on Monday nights, you have to have the courage to go out and make friends that first season that you sing. It's not the people on either side of you. And, and the conductor, or the president of the choir usually has a few little exercises or a few minutes at the beginning of the rehearsal for that to happen, you know, officially. But I think it's just putting yourself out there, not to just to come and sing, but to come and sing together. And to sing together, you have to know each other

Researcher: Mhmm.

P8: And feel comfortable listening to somebody's ear or turning the other way or the other ears. Oh, I can sing with them. No worries!

P6: I'd like to talk about my experience in my church choir. I'm just, I've just been in REDACTED for 1 year, and I wanted to join a big church because they were more likely to have a good music program and a good choir, and they do. I'm happy with that. But they were not they are not very…attuned to new people. They all know each other.

P7: Uh-huh.

P6: They said, hi. This is P6, and that was the end of it. There's no directory. I would like to have a choir directory. I don't know, I know the first names of my fellow altos. I don't know anybody else's name in the whole choir. I don't know, you know, it's just – if a choir has been together for so long, it's very easy for them to forget that they need to go do a little extra for new people.

P9: I think that's where I'll jump in because I neither had the talent nor the experience that the rest of you have. But I think that is part of making the connection. You know, not not sort of calling on you because you're new and, but making the connection with the choir members and understanding and either subtly say to the most social, you know, be inclusive or that you know really emphasizing how much you're counting on each other.

P6: Yeah. You know, and somebody could say, oh, call me. Well, I'd be happy to if I knew your last name or your phone numbers.

P7: Wear badges!

P8: So The first season I sang with the community chorus, I, like, glommed onto that program because they were still doing written programs. Oh, that's who they are.

Researcher: Oh, yes.

P8: Uh-huh. For full season.

Commented [38]: Social connection

Commented [39]: Smaller choirs (church choirs in particular) - camaraderie from close relationships

Commented [40]: Social motivation

Commented [41]: Important to put yourself out there to meet the people you are singing with

Commented [42]: Social

Commented [43]: small church choir experience as a new member - not good at welcoming new people challenging for well established choirs with preexisting relationships -- suggests this is an issue of small choirs, particularly church choirs

Commented [44]: Important point

Commented [45]: Director qualities

Commented [46]: director of small choir can help facilitate these connections between established group members and new members

P7: Oh. Zach, I'd love to add one thing about the large, audition choir I did in New York. It felt more like a professional choir where you come in, you you better know your part. There was

Researcher: Mhmm.

P7: There was some pressure because it was Carnegie Hall with some New York Phil, musicians. That was the Christmas concert. Whether it's the oratorio or whatever. So it it there was some pressure there, but so you're just down to business and you leave, but to what some of you have shared, you make good friends with the person right next to you and the people behind you. But, the the other benefit to that was while the social piece wasn't there, because it's so big, you hear of other opportunities to sing. Like, I got to sing with Liza Minnelli because of it, with a song she composed for AIDS Day, the first AIDS Day.

Researcher: Wow.

P7: So a group of us did it at Sony for gosh sakes. Now that's not gonna happen in a smaller group where there isn't a feeling of being professional, being professional. So I think there can be benefits, but I do prefer knowing the people that you're singing with because it's a personal thing. It's, right? It's really something that it becomes in the fabric of your life. And so it's nice to know the people that you're doing it with.

Commented [47]: Social connection

Commented [48]: Comparing experience in a more professional -- benefits of that because of amazing opportunities, but lacks the deeper levels of social connections that became important.

Researcher: Yes. I can't imagine not knowing the names of the people around me that I was singing with. I feel like that would be but and I too have been in that situation, but not for long because I didn't stick around for that. So this social and connected, all of this stuff is very important, a piece of choir. How can that be facilitated by the director, or how how have you seen that to be facilitated by the director?

P9: I can speak from that. I was a teacher for about 30 years. And you what what do you most businesses now want employees who can work together, who can find out how to balance that push and pull of different talents, different abilities. So I think that there are little things you can do, probably not in a professional choir because I've never had a professional class before. Well, no. I taught other teachers. So I have them, but it's just teaching strategy. And but I have them working together in groups where, because of different personalities, they depended on each other, but they also could split it up so that you didn't have one person sort of taking over. But to do things, and I haven't really thought about it. I could tell you later. But to do things that would make people somewhat dependent on each other. Whether I guess the first way would be to send out small groups, alto 1, alto 2, you know things like that or maybe even combine you know the altos and the tenors. You know, you can combine groups in different sections either as long as you don't sort them by ability, because we never sort by ability. Well, we do, but we don't. (laughter)

P8: In my larger group, it's not so much the conductor who does it. He participates and makes announcements and things, but we have a choir president and board, and they provide

opportunities outside of the rehearsal time to do social things. Not just socializing things, but, we've cleaned up cemeteries. We've helped with hurricane relief, all sorts of things, that are outside the venue of music, but inside the venue of making lasting long long time friendships and doing good in the community. So I think that also draws people together, and you're much more likely to come back again the next fall because you know that these people you've worked alongside with, are gonna be there too. You're happy to see them again.

P7: Love that. I love that. I agree, with what you're sharing that from my experience, it's not the director that necessarily does foster that, but it's these other things. For instance, our group has traveled a little bit. We performed in you know, the little community choir performed in Europe, and boy does that. And spouses and family can come and that makes us all, you know, remember that for a lifetime that we were together, blah, blah, blah. I think also doing, if you're in a group, a community choir, like we just sang, in a volunteer way at an assisted living home. So doing things outside your normal paid concerts.

Researcher: Mhmm. Mhmm.

P7: And usually that's a smaller group because not everybody can come. And then we went out and, you know, socialized and drank and ate. I think those experiences make a difference. And I think having a board and committees, like a design committee for the set and a committee for PR. I think that gets people together in a way that they're not, it's not gonna happen during rehearsal. You know?

Researcher: Right. Yeah. It is hard.

P9: Your groups.

Researcher: Yes!

P9: Right there.

Researcher: That's perfect. Do any of your choirs have any sort of time embedded in them to socialize? Do you have breaks in the middle of rehearsals to socialize with your neighbor, or is that something that you wish that you had or something that you don't want to have? It feels like a waste of time. Anything you have to share about any of that would be helpful.

P7: We have a 15 minute break just, you know, bathroom break, but every rehearsal at the end, someone has signed up to bring snacks, and it's a tradition. And it used to be like dinner and chili, and now it's just snacks. But as much as we all stress out, like, it's it's like entertaining 40 people. We get nervous about it. It's an essential part of it. So we stay another half hour, and I think that that truly makes this group.

Researcher: Food does bring people together.

Commented [49]: Social connections

Commented [50]: choir leadership and board organizing outside social events, not the conductor/artistic director in a larger community choir

Commented [51]: Social connections

Commented [52]: important events and community service that brings people together outside of music

Commented [53]: Social connections

Commented [54]: Suggestions of having committees in choirs for various things -- members take more ownership perhaps?

Commented [55]: Social connections

Commented [56]: social time after each rehearsal to eat snacks together

P7: Food and drink.

Researcher: Food and singing, all of it.

P8: When we meet, we eat. It works.

Researcher: Yeah. Yes. That's it. Absolutely.

P8: A couple of times this semester, my choir, because it's connected with the university, has, as what they call a sweets table and a savory table. So you can come in, like, at 7 instead of 7:30 or 6:30 instead of 7 and have all these wonderful little things to nosh on and nibble and socialize beforehand.

Researcher: Okay. Very helpful. Sorry. I just wanna make sure that I this is all so helpful. Thank you all for everything that you've shared. I very sincerely thank you. I just wanna make sure that I don't forget any of the other questions that popped up while some of you were talking earlier. Give me one second. I think.

P7: Can I throw a question in?

Researcher: Yes! Yes!

P7: What would make everyone what would make us quit what we're doing? What do you think, Zach?

Researcher: That actually is 1 of my questions. What, yes. What is it that would make you stop? And has that ever happened? Have you ever left a choir, because of anything? And if there's anything you feel comfortable sharing.

P8: I once thought I would switch from one choir here in town to another choir here in town. And I went to the first rehearsal. I had heard a couple of their concerts, and they always had somebody that just stuck out like crazy. I was like, oh, this is just sad. But since it's an the choir had a good sound, and there was this person. Well, they don't they don't know how to, like, blend. And, anyway, so I thought, well, I'll try seeing with them and see if that same person is still there. I went the 1st night and learned that they have a program called section leaders, and that person that sticks out 4 times as loud is the section leader, and she's never leaving. So I no. This is not the choir for me. I had a hard time listening to the concert, and I don't wanna be part of something that's gives people a hard time to listen.

Researcher: Yeah. So was she just singing loudly to try to be helpful?

P8: But she never tones it down. I would I could see in the first rehearsal or something because she is so strong and a beautiful voice.She's a soloist. She's not

P7: Vibrato. That kind of thing too?

P8: Bright and brassy, and it's beautiful sound when she's on her own. But in the choir, that's the opposite of what you want. I thought, well, maybe she'll tone it down, but, no, it's the same person, and she's just as loud in performance as she is in rehearsal. That's not something that I would enjoy listening to. And if I wouldn't enjoy listening to it, I don't wanna be a part of that.

Researcher: Sure.

P6: The most likely thing, I think, that would make me quit would be physical disability. I just can't do it anymore. One thing I like about REDACTED is they always have the row of ladies who cannot stand.

Commented [57]: Motivations to quit

Commented [58]: health decline

P8: Mhmm. And men.

P6: And I know, okay, I can get down there if I have to. But being able to hear what's going on and to see the music, and music varies a great deal in its readability. We have a choice between iPad or print. I've chosen print. I may have to try the iPad, But one piece of music that we did last year was just printed on the page so poorly that everybody was having trouble seeing it.

Commented [59]: things that would make you quit -- hearing, seeing, standing, etc

The alto notes were so far away from the words, and there were just there was just too much black ink on the page. Too many notes. That is somewhat of an issue. You know, it's not that I didn't understand all the notations that were there, it was just that I couldn't see them fast enough. Mhmm.

P8: And the music was fast.

P6: You, you know what I'm talking about.

P8: Yes. I remember the piece. Uh-huh. And I'm the alto that couldn't keep up.

P7: That sounds rough.

P8: I'm also one of the ones that sit down. I'm one of the younger ones, and it's because I have arthritis in my hand so bad I can't hold on to music. I have to have a stand.

P6: Okay.

P8: So so I sit down and use the music stand. And it's I wanna say it's so much easier to sit than stand for an hour on risers. So I feel I still feel I have energy at the end of the concert. So I'm, I really appreciate the fact that they make that accommodation available.

P6: Yeah. One other thing I would just like to say is when we have a concert, we're never standing next to the people that we've been near in rehearsal.

Researcher: Oooooh.

P6: So if you get used to hearing this person, and now you're standing among totally different people. And they say it's for “voicing”, which I find to be somewhat bogus because in our two concerts, I stood in totally different parts of the section.

P7: That's hard.

Researcher: Are you given an assigned seat for the rehearsals?

P6: We get to choose our own own seat, and then it's assigned.

Researcher: I see.

P6: But so, presumably, you're sitting by your buddies.

Researcher: Sure.

P6: But then at the concert but it just seems to me like if you're gonna arrange everybody by their voice, do it during rehearsal also. If you're gonna arrange everybody by height or something by how they look, then do that. But it was disconcerting to not be standing among the same people.

Researcher: Sure. It sounds different. The whole experience is different.

P6: Yeah. Yeah. Would you agree, P8?

P8: Yes. Yes. It is very different. I had the opportunity 3 weeks ago. I was in Salt Lake City visiting for a reunion, and I got to go to the Tabernacle Choir rehearsal that's every Thursday night. And I and and to watch how they conduct the rehearsal was doubly interesting because I I felt like I was studying the conductor. I was studying the choir, not just listening to music. It was a cool, cool experience to see how they run their rehearsal. And they use the accompaniment very little, actually.

Researcher: Mhmm.

P8: And the director actually spends a lot of time playing chords that support the music and thumping on the top of the piano.

P6: Okay.

P7: Hey. Alright...

P8: I was going, this is the most interesting rehearsal. I was sad it was over. And he's taught them all to keep rhythm by tapping their chest so that they feel it throughout their whole body. So in rehearsal, they're all just tapping their chest all the time, and it's the most I'm gonna have to try it this fall and see if it works better.

Researcher: Interesting.

P8: Yeah. Yeah. 30 years ago, I gave voice lessons to one junior high school girl because her mom asked me to help her get into a choir. And this lady now, music became her passion and she sings in the Tabernacle Choir.

P7: Oh, wow!

P8: Like, a special pass to get up close and in person. It's like, this is just the most exciting thing that's happened. I mean, just ahead of time, rehearsal, and see how this, like, most revered choir in the world

P7: Yes.

Elain: Prepares. And the music they're preparing because they sing every single Sunday morning, they're always 2 weeks ahead.

P7: Wow.

Researcher: Wow. Wow. That's amazing.

P7: Zach, I would throw in. There would be 3 things that would make me quit.

Researcher: Okay.

P7: If and I have come close once, but didn't because things change. If I really didn't feel valued, if I was just kind of a commodity. Number 2, if it was emotionally upsetting, and there have been times where I remember in All-State, the choir director, famous guy, pointed out to me in front of 200 people, you, you're coming in late in a measure. And I looked behind me like, me? How can it be? He goes, yes, you. I literally almost couldn't get through the event. You know? How horrible. So I won't tolerate that. Thankfully, that hasn't happened. But also if the people, you know, I'm a soprano. Sopranos can be divas. Right? Do we all know? Like, altos are salt of the earth. And and, but sopranos, they all think there should be… I'm joking a little bit, but people are not nice.

P6: Just a little bit.

Commented [60]: Motivations to quit

Commented [61]: Negative experience with choir director or choir members

Commented [62]: Motivations to quit

Commented [63]: Negative experience with choir director or choir members

Commented [64]: memory of negative experience with director -- sticking with her for decades

Commented [65]: Motivations to quit

Commented [66]: Negative experience with choir director or choir members

13

P7: If they're not nice, if they're judgy, if they're telling you you're singing it wrong, it's not fun. So for me, those would be 3 reasons I would say. I don't know that this is worth it, and I'd find another group, but thankfully, I haven't had to do that. In 17 years of singing with this little group.

P8: The former director of the REDACTED Community Chorus, Dr. Thomas, he would not call a person out, but he would start walking around the room to the different sections, and there were 250 people then. And then he would if he was hearing something wrong, say, in the tenor section, he would go stand in front of the tenors and saying, "there's someone here who needs to do the following."

Commented [67]: Director being intimidating by walking around to find where the wrong notes are coming from -- making more generalized statements rather than pointing out individuals

P7: I like that approach. Right?

P8: If it didn't fix itself, " there's someone in the 3rd row who needs to fix this." But he would never call out a specific name because that's just…

P7: It's someone with brown hair and glasses and a green shirt.

P8: That's just like shaming.

P7: Yeah.

P8: Does he have facial hair?

P7: Wow.

P8: But he would never call out a name and personally shame someone. But he he would get pretty specific because he wanted that sound. He wanted that perfection, but… but not at the expense of a person. Never. No.

P7: Horrible.

Researcher: That is yeah. That definitely is I would think a better way to handle that. And I'm sorry that that happened to you, P7.

P7: Thank you, Zach. I will never forget it. 1 of those moments that's traumatic.

Researcher: Yeah. Oh goodness. I think unless anyone else has anything that they were wanting to share that they haven't already shared, I think those are all of the questions that I really had. So if, is there anything else anyone has left unsaid?

P7: I would love to say that being in these groups has been a life changing experience for me. And having music in my life, I can't imagine not. So, I'm so grateful for it and grateful for having sung with you too, Zach.

Commented [68]: Motivation -- such great experiences that they can't imagine not having in their lives

Researcher: Yes. I missed you.

P7: A beautiful year. It was. I think it's more than a hobby for me. It's really something that fills my heart. I bet you ladies feel the same?

Commented [69]: beautiful statement

P8: It gives an extra dimension. I consider myself just a regular singer, not like I'm a fancy soloist. I would die rather than sing a solo in church. So, you know, things like that. But in a group where I feel warm and comfortable and accepted, I can be a powerhouse alto. But it's it's the choirs are just an opportunity for just people who meet like me, who I think are just regular people that you would see on the street every day to have extraordinary experiences, greater than I could ever have on my own. The sum is definitely greater than the parts. Just a normal person like me who lives in a little tiny house has sung in the Royal Albert Hall and has sung at the Vatican because I'm in these groups. And altogether, we are powerful. We are strong. And it just it's extraordinary for just a regular, ordinary, everyday person.

Commented [70]: the power of participating in a group. Oh my goodness this is so important to include

P7: What a beautiful comment. I feel the same.

P8: I would have never have done any of those kinds of things without music in my life. So I'm grateful to have that bit of talent I was given, and I've been able to improve upon it somewhat.

P7: Beautiful.

Researcher: Excellent.

P9: I think I've heard all of you say, that that the you're talking about those who are listening. I don't wanna say your audience. And, but that's sort of where I'm going because I sing in a church choir, and and I'm not I'm not saying I'm not criticizing anybody because it didn't come up in part of the conversation, but we are often reminded that the congregation is not I mean, not they don't it's not pounded into us. It's not our audience, and we're really not leading them in anything, but we're worshipping God. So I, you know, I do wanna sort of add that component, but for many people, it's a spiritual experience. And I hear that, from all of you too, that it's it. And, I, I'm sorry. And, Sterling, I was so excited that you were P9. I can't remember your first name.

Elanie: P8. P8.

P9: P8. Now I forgot my point. Sorry. Old age. But, but, and

P7: Spiritual spiritual experience.

P9: Yeah. Yeah. The the spiritual part of it, you know, no matter what, I think you where your beliefs are, but there's because it's it's, there's a phrase, you know, he who sings or she who sings, prays twice, because it is a different way to communicate.

P7: Love that, can I add? I'm not a religious person, but I participate in in the church. Zach was, director of the REDACTED Presbyterian Church.I… the fellow who's there now reminds us that look into the congregation, understand that you *are* leading them in music that can connect them to a spiritual message. Don't forget that, you know, don't be buried in your music because I don't know this music. I don't know the hymns. I'm not a Presbyterian. But remember that you are leading them and helping. It's the message that you're giving. So if you miss a note, that's fine. And that's a beautiful, kind of mantle to have, I think, different from singing in a community choir.

Researcher: Sure.

P7: Does that make sense?

Researcher: When I had 1 in person focus group, a couple of weeks ago here in Atlanta, and 1 of the things that came up was from a person who sings in a church choir, and she expressed that there was sort of this connection to, being a part of the service and helping to facilitate that for people in the congregation, but also for her own worship experience. That that sort of experience of singing, just made her feel more connected to the service, which I can I can definitely, relate to that for sure? So thank you for bringing that up, P9. I appreciate that. Anything else? Alright.

P9: Thank you. It's been a really nice experience and to hear from, people that, you know, I said before, more talented, more experienced than I am. It's been fun.

P7: It has been fun to hear all of your different views, which I think I agree every word of

Great to meet you all. Thank you for doing this, Zach. I hope

Researcher: Yes. Thank you all. I really appreciate it. When I sent this out, I was worried no 1 was going to respond or wanna be a part of it. And I, you know, it's hard. It feels like asking people to give up their time for for this, but I really, really appreciate it. And you have all given me so many wonderful comments for my research. That will help my project. Alright. Well, thank you all, and, I will be in touch when I'm finished with my report, and I'll share that all with you.

P8: Thank you.

P7: Thank you again.

P9: Great to meet you all.

Researcher: Bye.

Focus Group #3 Transcript

Researcher: Okay. Well, it's 6 o'clock, so we're gonna go ahead and get started. Like I said, I am recording this for just purposes of transcribing and and being able to take notes of of everything that you say. And, when I report all of this, you will remain anonymous.

I won't use your names in any of my reporting. If there's any question that I ask that you don't feel comfortable answering, You don't have to answer every question. You're certainly not required to do that. I don't anticipate that anything would be uncomfortable to answer, but you never know. And if you have to leave at any point before we're finished, feel free if that's something that you need to do. So first, I just wanted to share what I'm hoping to learn from this conversation with you all. I'm really looking to find what are the factors that motivate adults to participate in choirs, given that people are busy, different phases of life? Maybe it's harder to participate. But what is it that makes you give up of your sort of free time to participate, in choir? So that's that's sort of the overarching goal of what I'm hoping to learn. I have a few questions that I'll ask, but mostly, this will be sort of somewhat semi structured. So I might ask other questions based on things that you share. So first, it would be helpful to know from everyone just what kind of choir you sing in. You don't have to share the name of the choir if you don't feel comfortable with that. So is it a church choir, community choir, any combination of those things? And how many years you've been participating in choir? So if everyone could just share that first if you would feel comfortable. Let's see. How about P10? You already kind of shared, but it was before I was recording. So can you share a little bit of that again?

P10: Sure. I moved to REDACTED roughly 5 years ago from South REDACTED. And, pretty soon, I was involved in the church choir. And the director at that time of the church choir was a board member of the REDACTED Community Chorus, and she said she thought I'd be a good candidate, that I'd be interested in it. And some of the other choir members, or former choir members said the same thing. So but then COVID hit, and we actually did a year where we just met virtually. And, of course, we could not sing together, but they had wonderful, vocal exercises with us all muted. They had wonderful interviews of former students who made good as directors or, you know, singers. And I said, man, if they can make this interesting, I can't wait till we get together.

Commented [1]: General motivation to join.

Commented [2]: Invited by a friend

Researcher: Very cool.

P10: Yeah.

Researcher: That was a very hard time, and I don't know how interesting I made Zoom choir at that time. But that that is amazing, and what a time to start.

P10: Mhmm.

Researcher: Excellent. Thank you. And had had you been singing before you started in this choir?

1

P10: Well, back in South REDACTED, over depending on my busyness, I was a canter at the church for a while. Different on different occasions. I sang with 4 ladies for a while, at the church. So yeah. But I wasn't in any community chorus. It was mostly church stuff.

Okay. And what about, P11?

P11: Yeah. Hi.

Researcher: Hi.

P11: So I am I've been singing since I was 3 years old in some sort of choir starting in children's, choir at church. And then I continued middle school, high school. I'm actually a music major. I'm a music teacher. And so when I moved to my college town, I had a friend who was also in the music college and but she had lived in the town that I had been in her whole life.

Researcher: Mhmm.

P11: And, so when we went to college, we were finally adults, so we could finally join the community choir. And she told me, "hey. There's this community choir that I'm planning on joining. Do you wanna come join it with me?" And so I did. And, that's kind of the primary choir that I'm a part of now. I also lead worship at my church. Not necessarily in a choir sense. It's more of like a worship team.

Researcher: Mhmm.

P11: But my primary reason was because, you know, as a music teacher, I'm responsible for leading so many things and, so many music classes. I teach k through 5. So, so many music classes and, I had a part time job as a choir leader at another job. And so I wanted an outlet for me to be able to still be a part of the music making, singing side of it instead of having to be the person to lead it because it's a very different experience on either side. And then when I graduated college, I stayed in the town, but then, there was a actually a shift of leadership, and my college professor became the primary director. And so I have kinda continued that relationship with him, and so that kind of, even when I graduated and became very busy with a couple different jobs and grad school and all that kind of stuff. Those are the reasons that I continue to stay was because the relationship that was built with the new choir director.

Researcher: Amazing. Yes. Music teachers are very busy, and I applaud you with your k through 5.

P11: I love it.

Researcher: Like, I could never, but that's amazing. Awesome. How about P12?

P12: Let's see. I've been in church choir for, I think, maybe 8 or 9 years now.

Commented [3]: sang in previous points of life depending on business

Commented [4]: General motivation to join.

Commented [5]: Singing for whole life

Researcher: Mhmm.

P12: And, I hadn't been in choir, I think, like, the last time before that was high school, middle schoolish kinda. So and, was there other parts of that question?

Researcher:No. I think that was it. You just sing in in church choir. Right?

P12: Yes.

Researcher: Okay. Excellent. Perfect. P13.

P13: Hi. So, I mean, I sang all the while growing up. I didn't really ever have a gap, in my singing because I when I graduated college, I joined Wilton Singers right away. I grew up in Wilton, came back to Wilton, and they were a prominent group when I was in school. So I was interested in joining because of the director who was there at the time, and that was in 2009. So I've been in that group for 15 years. And, through that, I ended up joining Wilton Presbyterian Church. So I started singing at the church in 2013/2014, and I became a member in, like, 2015. So I've been singing consistently there since then.

Researcher: Fantastic. Okay. Thank you all for sharing that. So some of you kind of said a little bit of this already in your first response… But what are, what are the things that motivate you to participate in a choir? And even more specifically, what motivates you to participate in one choir over another? You know, what kind of draws you to the experience that you're currently having? And anyone who wants to jump in can start. I won't go around and call on all of you and do the teacher thing.

P12: I have chosen the church choir partly because it's a sort of a, I mean, it kills 2 birds with 1 stone. You go to church and you do choir, so it's kinda, you know, it fits in with timelines, you know, in terms of I wanna go to church and I wanna sing in choir and so that that helps. I also just like I mean, I like the religious aspect of the choir in the church, and I don't know. I really enjoy singing a lot, especially, like, in my shower, but that is not as public maybe as… so the the the church choir just gives me a chance. And it and it and also there's a whole fellowship aspect there too of being able to, you know, fellowship and worship with people that I love and care about in my church. And it's for me, it's really the community in my church that I've chosen to be a part of.

Researcher: Mhmm. So Excellent.

P11: I know I'm, oh, sorry.

Researcher: You can Go ahead.

Commented [6]: General motivation to join.

Commented [7]: Break in participation since high school.

Commented [8]: General motivation

Commented [9]: No gap in choir participation

Commented [10]: General motivation

Commented [11]: church choir motivations -- go to church and participate in choir. "Two birds one stone"

Commented [12]: Social motivation

Commented [13]: Fellowship aspect of church choir - worship aspect with other in choir.

P11: I know that, I kinda had mentioned, that the director, was a previous professor of mine, but, it kind of going along with that even when I was in college, the people in the choir, have been very supportive of me from the very beginning of my journey as a music educator. So they all knew when I went to college that, I was in school to be a music teacher. And, my senior year actually, so I've been singing with them for 4 years, they offered me the opportunity to conduct in one of their pieces at our concert and I just thought that was a really special thing because they didn't have to do that, you know, and I wasn't taking the class for them, you know, but they recognize the work that I had been doing and they wanted to support that. And then continuing into this year, they actually sponsored an elementary district honor choir for our county that had never existed before. And so, again, I that community that was built around them and one of their missions is to support the arts in the community as a whole. And so they have supported in the choir in and of itself. There's actually 4 county teachers that sing with them. There's 2 elementary teachers, a middle school teacher, choir teacher, and a high school choir teacher. And so they support us, and then we like to think that we support them, but, they really rally around the music community as a whole. And, that is something that I think is very unique amongst, some of the other choirs that I've been a part of in the past is, it's not just we show up once a week and we sing and then we leave and don't, you know, speak to each other or support one one another then. But it's, we intertwine our lives together, and I think that's really awesome.

Commented [14]: Social motivation

Commented [15]: Community support from other choir members.

Researcher: That's wonderful.

P13: agree. It's a similar, social aspect of, having a group that's not just you get together and you sing. We also, you know, we get we stay after. We have snacks. We, you know, like, we talk with each other. We meet outside. Like, even in the summer, we've been going to karaoke and we've been hanging out and, you know, go having birthday parties and that kind of stuff. So I think the social aspect is a huge part of it too in addition to just being able to continue to sing it as an adult, which is not something necessarily everyone gets to do. So, you know, I think the practice is, like, kind of the best part of it is where you get to dig in and form relationships and things like that. And then the performance is fun too, but, I think that part of it is is a huge thing. And we have a lot of music educators in our group too. So I think that really kind of elevates everyone else who's like, you know, for me, it's just a hobby. I enjoy doing it. But for them, it's it's kind of a big part of their life, and they they kind of elevate that a little bit and kind of make us all work a little harder because we're working with them.

Commented [16]: Social Motivation

Commented [17]: Desire to be community together. -not just showing up to sing together, also stay together and have snacks afterwards. Meet outside of rehearsals

Commented [18]: Social motivations

Commented [19]: Close personal relationships formed

Commented [20]: rehearsal most valuable part for connecting -- more than performance -- BETTY shared that "hell week" rehearsals brought her closer to others

Researcher: Very cool.

P14: Yeah. I'd like to, put in my 2¢, especially since I came a little late to this meeting, so I didn't get to answer the first question. See, how how do I make myself visible? Or, Zach, you have to do that.

P10: We see you.

Researcher: We see you.

P14: Okay. Okay. Oh, I just don't see me. I see you. Okay. Let's see. What motivated me to join that REDACTED community chorus? One was the level of the music, which is high. I've always been kind of a classical nerd. So we get to sing the classics Bach and Mahler and, and, Strauss and stuff like that. Yay.

So that's just great. And, I think we're doing Stravinsky this year too, so that'll be terrific. And, let's see. The quality of the chorus is high, and I get a great feeling of accomplishment singing with a group that really does well. I mean, we sound good when we hear recordings, and I'm not that good a singer. So to be part of that is really terrific. And the fellowship too, to well, I don't get together outside with many of the members of the group, But, still to work on a project together and make something really great come out of that is just thrilling to me. I've always dreamed of doing that. And when I retired and got to REDACTED and found out there was a "no audition chorus" that I thought, "well, let's see how this works", and it has worked great. I didn't wanna join the, like, the capital cordsman because that's kinda hokey music, and I didn't wanna join … and I talked to REDACTED about that too. He tried to get me to to join, and I just said, just not my style. And, the the REDACTED community chorus, or the REDACTED, group. They've got the same interest as ours. They don't do music as a high level. So I'm I'm really happy, to be singing at that level and to, make art like that, which I never thought I'd have the chance since I never really had any formal music training.

Researcher: Wonderful. Thank you for that.

P10: Zach, it's it's really broadened my horizons. I mean, it exposed me to music I would not have sung otherwise in church. And I've been excited and engaged and humbled because every time we have a semester, I'm like, can I really learn this? And it seems like doesn't all come together for me till dress rehearsal maybe, but it's worth it. It's it's and then to sing with a an orchestra, woah. That is mind blowing to be in rehearsals with them. I just love it.

Researcher: Excellent. It is very exciting to sing with an orchestra, especially with and you guys have, like, 200 members in your choir. Right?

P10: More than.

Researcher: Oh, wow. That's amazing. That's amazing! Excellent. Thank you all for sharing that. So a lot of you really talked about things like community and support, and sort of the social aspect of, of gathering together with others. So I'm wondering if you can speak maybe a little bit more about that. What does this kind of social connection with other choir members look like? Because, obviously, when we're singing, we can't necessarily talk too much to our neighbor, although I'm sure plenty of choir members do. But what does that look like to build those connections with other people in your choir outside of the singing?

P11: I think for me so in me in the choir that I'm in, I am now that I'm thinking about it, I think I'm the youngest member, and so we have a very diverse, a very large range of ages in our choir.

Commented [21]: General motivation
Commented [22]: musical aesthetic motivations
Commented [23]: General motivation
Commented [24]: being a part of something bigger than yourself
Commented [25]: feelings of success and accomplishment
Commented [26]: Social motivation
Commented [27]: Close personal relationships formed.
Commented [28]: enjoy "fellowship" even without meeting with others outside of rehearsal frequently
Commented [29]: high quality music motivation
Commented [30]: Social connections motivator
Commented [31]: intergenerational

And so for me, what that experience has looked a lot about is, you know, I either go out to dinner or I go get coffee. A lot of the people, will, you know, I they have me over to their house, especially when I was in college and, you know, you have the struggling college student who just wants a home cooked meal and that kind of thing and and they would have me over at their house and, just kind of like almost like a mentorship thing. Nothing like "official official", but just kind of, you know, checking in, seeing how life is and it looks different than it's we're not just talking about the music. It goes beyond what music it it goes into, like, what life is about. And although we're not a Christian choir, or a church choir, I would probably say 95, 98% of us are believers and and we attend church in some aspect. And, so creating that community, of just checking it in as life in general and having those conversations and you know if anything happens then, you know, I know I could go to somebody. A lot of them frequently employed me as a dog sitter or a house sitter, and so they also provided financial support through college and things like that. And so, just creating those relationships that go beyond just talking about music or talking about choral events and supporting each other as humans and learning from one another. You know, they all say they tell us, the music teachers all the time, like, we're learning from you, we're listening to you, we're, you know, we're trying to match whatever your pitches are, things like that. But then, you know, I learn a lot of life lessons from them and through those conversations. And so, I think it's a really unique kind of give and take relationship where, you know, they like to say, you're probably not listening to me and getting much musical help from me. And I'm like, okay, but, like, I learned a lot of life lessons from you. And that, in some sense, is probably more valuable.

Commented [32]: mentorship -- intergenerational from younger side

Commented [33]: intergenerational

Researcher: Absolutely.

P11: So absolutely.

Researcher: Fantastic. Anyone else have anything to share about that?

P14: Yeah. Yeah. Social connection. I don't see many of the members of the choir outside of, rehearsal. But, during rehearsal, every, semester, we have a kind of a social for 45 minutes. We bring snacks and sit around and talk. I know my fellow basses quite well, and, we joke around and and get to know each other, during the breaks and stuff like that. And I'm a fairly social being, so I'll do things like at Halloween, before practice, just get a monster mash started, and I'll I'll be the monster mash guy.

Commented [34]: Social connections

Commented [35]: connections with those in your section.

Commented [36]: Enjoys serious music, but is playful with those in his section.

Researcher: That's awesome.

P14: And everybody joins in. You know, just, have a good day. So it's a lot of fun. Or, we've got, like, our our rehearsals are gonna be sponsored. And so for $200, you can sponsor a rehearsal. So I put the the, my arm around the basses and said, okay. Look. I'm gonna get $25 for this. How about let's get the basses and embarrass all the other voices, and, by god, we did it. So that's what social stuff looks like to me, embarrass the sopranos.

Researcher: It's so amazing because, high school basses are the same as adult basses. I guess things never change. That's amazing.

P10: I'm blessed. Both my choirs are multigenerational.

Researcher: Mhmm.

P10: And the church choir is pretty high on the small side, and then we have the huge community chorus. But in in both cases, I can relate to the thought that sharing life lessons and we have wonderful, talented young people that encourage us to work harder, and, and they're so accepting. So it's just a morale boost every rehearsal.

Researcher: Fantastic. So a lot of what you guys have said sounds very much as though a lot of this social connection has happened kind of organically, maybe with the people around you, or through your own efforts. What are ways that, a choir leader or the board can help to facilitate that? So maybe if someone is coming in as a new member who doesn't who doesn't know people, what are ways that they could facilitate that in a way that would feel organic to a choir member and not something that would feel forced?

P14: Well, certainly, what we do with the REDACTED community course is we we have every semester a 45 minute bring a snack get together, and you really do sit down with other people and talk then. So that's something that the chorus board does, to get us going.

Researcher: Excellent.

P10: And, also, we had some additional socials last year. And I'd like to think part of that is because on a survey that they put out, I requested extra socials, optional, you know, not necessarily on rehearsal night, and they actually did it. And I thought it was very enjoyable. And the chorus puts out very thoughtful surveys. I'm amazed. They ask the hard questions and they listen to you.

Researcher: Excellent. So those other social events that they that they had, what are some examples of things that you that you did throughout those?

P10: Oh, we met up at a wine bar one night.

P14: Oh, yeah.

Researcher: Fun!.

P10: And I think there were there was one I missed, I think, was at at one of the, beer places, one of the craft beer places downtown. I didn't get to that one.

Researcher: Very fun.

Commented [37]: Social connections

Commented [38]: Intergenerational

Commented [39]: "I'm blessed" - this means something to her.

Commented [40]: Social connections

Commented [41]: intergenerational. Perspective of the older generation in the choir. Very important.

P11: I'm kinda thinking about this almost, the first when you asked the question, I immediately thought of myself as a music teacher and and but, one of the responsibilities of a leader is to know the people in the group. And so, making that effort to get to know the new people, but then if you already know your choir, then you can help make those introductions to people. And, because it can be awkward. Like, if you're walking into a room, I luckily had a friend with me, and so she knew some people and so that's kinda how it happened for me.

But if you know… okay. Well, maybe this person, maybe their personality, what I've known or I know they have common interests, let me introduce them together or, let's have them, I'll have a a dinner at my house. That's something my conductor does quite frequently as he has people over for dinner for his house and, you know, creating a more natural space and creating the introductions that, you know, me as an already existing member, I may tend to kinda stick with my little group. Not intentionally, just kind of that's just how it it is sometimes and so, I think a lot of that responsibility falls on the conductor or the leader or the board to get to know the people and then make those introductions, to help build those relationships, but it does fall on the people of the choir to make other people feel welcomed. I don't wanna put all the responsibility on them.

Researcher: Sure.

P11: But if you're thinking about the role of the conductor or the leader, that's what that would look like to me.

Researcher: Okay. That reminds me of another question, but I don't wanna skip over if anyone else had any other thoughts on this before I move on.

P12: I was just gonna say oh, sorry. I was just gonna say that I think, especially when we're talking about volunteer choirs where no one's paying me to be here. I'm not paying to be here. I think and it's a little bit of a personality thing for a director, but allowing there to be the chitter chatter between groups. I've sung for directors who didn't want any chitter chatter while he was working with the sopranos. You know, you need to just sit and look at your music, and that's not conducive to a community feeling. It's not conducive to a group feeling. And so, I mean, I know sometimes it's a little irritating when you have the whisper, whisper, whisper, but allowing that to a point, I think is a huge thing in letting that group feel like it's a place you wanna be and you get to know people. You know, I mean, I know for me, it's the person sitting here and the person sitting here. Those are my 2 people, and I got a new person sitting next to me and, you know, sort of like, well, he's working with Sopranos. Tell me all about yourself. So I think that, allowing that since this isn't, you know, a "professional setting: is a big thing for me.

Researcher: Sure. And I I think there that's definitely easier in a smaller choir as opposed to a larger choir.

P12: Yes. Because it can get in the way. Yes. But yes.

Commented [42]: Social connections

Commented [43]: importance of leader to help facilitate connections for new members

Commented [44]: Leadership qualities

Commented [45]: welcoming others as choir members -- acknowledgement of cliques

Commented [46]: Leadership qualities

Commented [47]: Church choir -- not taking things too seriously. allowing talking in rehearsals -- more informal feeling for church choir. MUST INCLUDE

Researcher: Thank you. Mhmm.

P13: That's kind of what I was gonna say with, you know, my choir is kind of a smaller choir where it's a 40 to 45 max 50 ever. So we all know each other. We all know each other's names. When we have a social hour every week, so whenever we have a new person, we make announcements. We say, oh, this is a new person. Let's welcome them. And then we, like, you know, they kinda get mobbed at the end. Like, people wanna go and greet the new people. They wanna make sure they feel welcome. And especially because we're kind of a self run choir and that we don't hire help for our performances. Everything is done by the members, so we're expected to volunteer and contribute our time outside of just coming and singing. So we really wanna make sure people feel part of the group so that they wanna contribute that way rather than just showing up and running out the door at the end. So, you know, it depends on the hobby the size of the group as far as how much you can do that because, obviously, I've been in larger two 100 person groups, and it's like, you're not gonna know who everyone is. It's impossible unless you're really good with names. So, you know, it's it's a different different setting when you have a smaller group.

Researcher: Yeah. I guess in a bigger group, you're probably lucky if you know, like, the people in your section, which there's value in that camaraderie. Excellent. So, a lot of these questions are things you brought up about choir directors. During the survey, going through all the responses, it was apparent that the personality of the choir director was important, and that kind of feels like a given. But what are sort of desirable characteristics of a choir director in your opinion? You know, what is it about a choir director that makes you enjoy singing with them, that makes you say, "hey, I wanna come back and do more of this". Or on the other hand, on the other side, what are qualities that would, you know, kinda be off putting? So those are 2 separate questions, but feel free to combine those in an way. Share any feedback that you might have about about that.

P13: So I can share a little bit just because we've had a few directors, in my time in our group. When I first joined, it was actually for the director who was, my brother's high school choral director. And so I knew he was really good, and I wanted to work with him. And I feel like that's kind of the thing we have valued the most is having someone who's really good at their job, which I mean, obviously, you want someone who's gonna be good at their job, and also good at the social aspect. Because like I said, we meet every time. So if that person's running out the door and doesn't wanna be friends with us, then we don't really wanna be with that person either. I would say we had one director that was kind of an interim. He was only there for 1 year. He wasn't supposed to be an interim, but he had, like, a try trial period and it just wasn't working. And mostly just because he really wasn't that experienced as a adult choral director, I guess. And, like, we would actually have to be like, okay. Well, we need to do this. We need to do this in order to learn our music well. And so it just really wasn't working because he wasn't great at his job, which you can't always tell from an interview. Right? But, but part of it is also when we first got the director we have now, he is very good. He's a really great director. But I was a little off put by his personality because he is used to working with high schoolers. And so

Commented [48]: Social connections

Commented [49]: Small choir perspective of welcoming new members

Commented [50]: Choir run by members -- they want to include people and make them feel like a part of the group so they will want to be more invested and involved.

Commented [51]: acknowledging challenges of connection in larger choir

Commented [52]: Leadership/Director Qualities

Commented [53]: Wants director who is invested in being a part of the community.

Commented [54]: Wants director who is knowledgable about how to run rehearsals

sometimes he would kind of talk to us like we were high schoolers. And I'm like, listen, we're adults. If you if you talk to us like we're idiots, we're gonna be kind of resistant to that. Whereas, you know, I think maybe sometimes you can get away with that with kids scolding them because they're used to that. Whereas, when you're working with adults, you have to have a different vibe because, you know, we come at it with a different experience and and not wanting to be talked down to. Not that you should really talk down to your kids anyway. But I think, you know, there's a different vibe that you have when you're used to controlling young people versus working with adults and having to have a little more of a connection like that.

Researcher: So this person was, like, talked down to you or, like, yelled at you?

P13: He would just make some..... Not yell at us, but, yeah, he would. Like, sometimes, like, you know, people talk between and he kinda scold us like he would scold his kids. Whereas we're like, okay. Don't talk to us like that. You know? Like, we're peers. We're not, you know, you're guess you're our leader, but at the same time, it's like we're on a different level with each other because you're not superior to us in some way. Like, you know, you have control over what we're doing here, but also we need to be, you know, we need to work together as opposed to, like, you lead and we follow.

Researcher: Right.

P14: I look for expertise in both the music and the ability to direct it. Very important. I've, with the REDACTED music course, I've worked under Andre Thomas, who was really just a fabulous international star. And he was scary sometimes (laughter). You know, he demanded and that's another thing. They demand us to be good, and they help us get there. And sometimes they just need to scare us a little bit, I guess. But, you know, and they don't talk down to us. They just make it clear that this is the standard, and you better come up to it. And, I want that in a director because I wanna be the best I can be. And, I think cajolery is a good thing for a director too. Doctor Thomas could be cajoling too, and doctor Hannibal can be very cajoling , to, to help us, enjoy what we're doing, but realize that we have a standard to hit. And by God, we're gonna hit it.

Researcher: Has that high demand, is that something that everyone expects when they're coming, or has that have you seen that be off putting to any members of the choir?

P14:I think, we expect it. And, P10, I think you can, help me with that too.

P10: Yeah. I think we expect it. And I'm always impressed by the dedication of the people sitting around me. Some of them who drive great distances to make rehearsal and make it on time. And you can tell they they try to do everything they can to prepare. So they motivate me as well as the director.

P11: I think, knowing and this is something that I've seen between, the 2, conductors that I've I've had in my community course. But, knowing when to keep working on a spot that is difficult.

Commented [55]: Director Qualities

Commented [56]: Don't treat adults like children

Commented [57]: Leadership qualities

Commented [58]: adults scolded for "chit chat"

Commented [59]: Treated as adults

Commented [60]: Leadership qualities

Commented [61]: conductor high level of musical skill -- demand for excellence

Commented [62]: Leadership qualities

Commented [63]: conductor high level of musical skill -- demand for excellence

Commented [64]: Leadership qualities

Or when to say, okay, we're gonna come back to this next week when we have fresh eyes, when I can reflect, see how I can best help you. And sometimes we come back in the next week and we get it just like that, and maybe it was just frustration in the moment. Maybe we needed to go home and study it ourselves, listen to individual parts. And I think that comes with a very, seasoned director in knowing that, and that's a very, like, specific thing. But, in thinking about the 2 directors that I've been under, both of them have approached that in a different way. One of them was like, we're gonna get this section and we're gonna get it right, and we're not moving on until we get it right. It worked sometimes, it worked not other times. And then the one I have now, you know, sometimes he will. Sometimes he'll be like, you can get this. You need to focus and get it right. Or he'll be like, okay. We'll come back this. And sometimes we get it and sometimes, you know what, we don't. And that's okay. You know? And we just, we learned that, you know, there's just different … there's always gonna be trouble sections. But knowing when to keep refining something and say, okay. Or, okay. That's good enough, and it'll be okay. So

Researcher: Thank you. That is a tricky thing, especially when you have it in your mind that you're going to accomplish something on that night, and then you have to realize that sometime isn't gonna happen when you want it to.

P11: And as a music teacher, it happens on a daily basis.

Researcher: It certainly does. Anything else to share? I know some of you kind of had answers to that embedded in other questions, but anything else that

P12: I was just gonna say that, having someone who understands what your choir is capable of. How far you can push them to do something more than they thought they were capable of, but knowing not to go too far where they're just frustrated and just give up. And that takes a lot of skill, I think. I mean but I've worked for people I've been in with I think we have we've had, oh, goodness, 5 directors, I guess, now. And we've had some that were excellent at that, and we've had some that were not. And the 'were nots' is I mean, it's defeating to get into things that are just more than you feel like you can do. Because you can, like when it's a little bit and you reach it, it's like, wow. Look what we did. We're amazing. And then when it's unattainable, you just feel awful. And when you go out on that Sunday for the big music Sunday and you just feel like, this is gonna be bad. It's just, it's pretty demoralizing. So for for me, having a director who knows who knows what their choir is capable of is a huge thing.

Researcher: Excellent. That actually, P12, brings me to my, I think, one of my last big questions, which is about the repertoire and the music that you sing in your choir. I found it very interesting that out of, I think, a 120 people who took my survey, no one said that they wanted to sing music exclusively that was familiar to them. Everyone seemed to indicate that they wanted some level of challenge, which was very interesting to kind of hear from that. So can anyone share sort of thoughts about the challenges in the repertoire and and how that might motivate you to participate in the choir that you participate in?

Commented [65]: knowing when to move on in rehearsal and knowing when to demand continuing

Commented [66]: conductor differences -- demanding vs encouraging

Commented [67]: Seems like the encouraging choir director fits the needs of this particular community choir.

Commented [68]: director qualities

Commented [69]: Know how far to push choir with challenges

Commented [70]: "it's defeating" -- very important

P11: I know for me, participating in a community choir and, you know, I've been singing since I was 3 and, you know, I've traveled the world with all these different choirs in college and things like that. I've seen a lot of music, like, in my time. But I also know as a musician that I have not seen all the music in the world. And so it is very important for me to continue to expand my repertoire. And, I think that the conductor that we have now does a fabulous job at that. And he's even pushed some of the boundaries, I think of what was kind of just became the routine in the choir, kind of when I started. I think the vibe that I got was that they kind of had a rotation of music and they kind of, you know, they would sing a piece and then 4 or 5 years later, they pull that piece back out and, you know, and to an extent, that's okay because that helps you create an entire length's worth of concert, in a very short amount of time. And so I don't think that's, shouldn't be done at all, but when you do it with all of your repertoire, then it has the potential to become stale, It has potential to be unstimulating in your brain. That's a big reason why we do music is to stimulate our brains. And so if we're not learning new things, then we're not doing that. And so I think he has done a really good job at pushing the boundaries as far as diversifying our composers, our genres, and diversifying some of the messages that we send out as well through our music. And as a result, I have seen that we have gained a bigger audience. Our choir has grown, and that, you know, I think our message is kinda shifting a little bit, and I think that that's a good thing. So, I mean, I think it is extremely important that there's always new music, instead of just what is normal.

Commented [71]: Repertoire motivations

Commented [72]: stale rep -- singing familiar music in a cycle

Researcher: Excellent. Thank you.

P14: For me, there are kind of 2 things I run into in a REDACTED community chorus. 1 is works that we sing that I've heard before, like the Bach Magnificat. Okay. And, oh, that's really fun. I've always wanted to sing that. Let's do that. And it's great. I've never sung that before, so it's a a challenge. Believe me. Mhmm. Then there are other things like the Mendelssohn Elijah, that, I hadn't really heard before. And the first time I listened to it, I thought, well, I don't know how that is. But, man, I grew to love it. It is great music, and I grew to love it. So I welcome, the new music, that I've never heard before because I know it's gonna be good, and I do always find that I grow to love it.

Commented [73]: Repertoire motivations

Commented [74]: Grew to love new works because of the time spent rehearsing it

Researcher: Something about being a part of it makes you experience in a different way. Because I felt the same way when I sang Elijah in college. I was not very interested in it. And then sort of being in the middle of it was a very, very exciting experience.

P13: So, we do we generally don't do, like, super high music like that. We are kind of more of an eclectic, like, for instance, this concert was movie themed, and so all of our songs were for movies. So it was mostly pop music, but we also always find ways to put in things that are challenging. I think he always picks something that's, like, he knows is really gonna push us, and we're gonna have to spend a lot of time on it. And then pick some other things that are like, okay, we know you're gonna sing this a couple of times and you're gonna have it down and we don't need to spend as much time on those. So that we can really focus on, like, this time we did Jai Ho from Slumdog Millionaire, which is pretty complicated and, you know, has a lot of words that we never would have said before because it's in Hindi. So it really was challenging and

really fast and people love doing that kind of stuff. But there were definitely people that also were like, you know, I miss some of the serious works that we do, because usually we do have a little bit more of a mixture in our spring concerts of some serious works and then some pop stuff, and then Christmas is Christmas, you know. But, but it's always nice to have, you know, we always have something that's new and challenging, because I think, yeah, people just kinda get bored if we're doing the same stuff all the time. So we do bring back some of those favorites and then put in some new things so that, you know, you have something to work on. Otherwise, you know, if you show up and you know everything already, then what are you there for?

Researcher: Exactly. Anyone else have anything to share on that topic?

P10: The variety is amazing to me. The community chorus, well, to be sure, I would say the majority are works of old masters. We did one concert, midwinter that it was movie themed music. And it was amazingly charming and engaging. And I was at the 1st dress rehearsal, and I had to quick text my family and have all the grandkids come to see it. And they loved it, they ate it up. Yeah. And then we did another one that year before that was very, very, very serious. It was about how do we talk to each other with all the racial unrest and hatred. And there was a piece commissioned, and the chorus was among those, not the only institution commissioning it. And we got to rehearse and with the person who wrote it.

Researcher: That's amazing.

P10: That's when I knew I totally fell in love with the chorus because it I said, this how would this happen to me otherwise? It wouldn't. And it was very and enlightening.

Researcher: That is very cool.. Fantastic. This is all very, very useful information that you're all sharing, and I really, really appreciate you all taking the time out of your evening to share to share this with me. I'm wondering before, before I let you go, if there's anything else that you have to share that didn't come up already, or any other final thoughts that you might have before, before I let you go?

P10: Researcher, I have a question. I have a feeling, though, you know, that the people you would attract for these focus groups are gonna be people who are really happy with the experience.

Researcher: Yes.

P10L How do you get people that are not happy? And there must be some out there.

Researcher: There must be, but so far that has not been the case. It has been enlightening though to hear what it is that makes people happy. And I think there is value in, in examining that. And just hearing from different people's perspectives. And even here, you all brought such a different range of perspectives from your, your various choirs. So, yeah, so far, no one has been unhappy with singing.

13

Commented [75]: Repertoire

Commented [76]: balance of easier and more challenging repertoire

Commented [77]: People love the challenge, but needs to attainable

Commented [78]: Repertoire motivation

Commented [79]: "charming and engaging" - excited to invite grandchildren to see it

Commented [80]: Movie music - familiar repertoire

Commented [81]: Repertoire motivation

Commented [82]: Commissioned piece -- example of experience unique to choir

Commented [83]: fell in love because of unique experiences

Commented [84]: questioning how to find participants who were unhappy with their experiences

P14: Well and if we are unhappy, we just quit.

Researcher: Yes. That is true. What would make you unhappy enough to quit?

P13: I'm gonna admit there have been a couple times where I'm like, I just need to go live in the woods somewhere and never speak to these people again. Just because it is really a family. Like, this group that I'm in is really a family. And sometimes, you know, how it is your family where you're just, like, driving each other crazy. And I think maybe because I'm in more of a leadership role. I'm the secretary, I produce the concerts… that sometimes it's just like it's it is the personal relationships. Right? Where people are driving you nuts because they said they were gonna do something and then they didn't do it or, you know, like that kind of thing. But you're gonna get that with any group of people. Right? So you kinda just have to be like, I, you know, when you have those kind of situations, that's always gonna be like that. No matter what group I'm in, I'm gonna have situations with people, and you're just gonna have to, you know, pick up the slack and push through. And other than that, I mean, if you are looking for, like, oh, what would be unhappy? That one time when we did have that director that was not great. I remember talking to people because, you know people were getting frustrated and they, you know, we knew it wasn't really a good fit, but we were gonna stick it out for the year. And I remember people mentioning a time before my time when there was another director and they said, you could tell how unhappy people were because they left as soon as rehearsal was over. Like, they did not stay for snacks. They did not wanna talk to anyone. They were so frustrated that they were like, I'm out the door. And I, it never got to that point with this person. I think everyone was still enjoying it, enjoying the process even though it could be frustrating. And I think that's really what can get you to that point where it's like you're just and, you know, it doesn't always come from the director, but it can. If it's like, it's really just such a bad fit that people are so frustrated that they leave or they, you know, they can't deal with it. But, I think it is you know, it's the personal relationships. Like, what would make you leave if there's someone there that you really just cannot get along with? And you're like, you know what? I need to find somebody else. I need to find another group. This isn't the place for me. And we've had people that have come and gone, not necessarily because they were unhappy, but because they were looking for something else. So again, it's a really specific if you're in a group where you're seeing really serious works and master thing, you wouldn't necessarily wanna be in our group and vice versa. Like, there are people that would come and sing in our group and then be like, you know, I'm looking for more of a theatrical thing. I'm gonna go do my own thing. I'm gonna go try something else that'll stay for a couple of seasons, and then they move on. So I think it is about finding a fit for what you're looking for because there's all there's all different ways that you can perform. Right? So you gotta find the thing that gives you joy.

P14: What would make me quit my chorus is if I felt that I was dragging the quality of the chorus down. And, in fact, that's, in the instruction manual. You know, you can be asked to leave. You know, if you can't hit a pitch or you can't follow a rhythm, you could be asked to leave, and thank god they haven't done that to me yet. But, I would wanna know that from a director if I was dragging it down.

Commented [85]: Director qualities - motivation to leave

Commented [86]: unhappiness with director can impact experience

Commented [87]: Frustrations and tensions impact community experience

Commented [88]: Repertoire

Commented [89]: every choir is not a great fit for everyone

Commented [90]: Why stay with a choir where you aren't happy?

Commented [91]: Motivations to leave choir

Commented [92]: vocal decline - feeling like you are "dragging the quality of the chorus down"

Researcher: So how how do they know when you aren't if you don't have an audition for your choir? How does that how does that work?

P14: I know. Doctor Thomas, one time, we were in, you know, early stages, and, the bass is somebody in the bass was really off on the note. And, boy, he had an ear. I mean, he could hear that from the podium and then 200. And he, you know, asked, when the in the bass, I was looking around, and it was me.

Researcher: Oh, no.

P14: Oh, yes. And, you know, he said, no. It's up here. And, you know, had me hit the note and, you know, they kinda looked at me sternly. And, and, I needed that, and I wanted that, and it helped me. And I did get it for the performance.

Commented [93]: Director qualities

Commented [94]: Demanding, stern, intimidating

Commented [95]: He desired this demand compared to other participants who dislike this quality

Researcher: It's very interesting that you share that because, in the previous one that I had, the previous focus group, someone shared a very similar experience, that was off putting to her and made her want to quit the choir that she was in. So it's interesting to hear how different people respond to that type of feedback from a director. So thank you for sharing that. Anyone else?

P12: I was just gonna say, I mean, the director before our current one that we had was not enjoyable, and I was, you know, this close to being done. I got to Wednesday nights, and I was just like, oh, wait. Maybe I have a fever. Maybe I can't go. Maybe I need to stay home. Because it was just.. it wasn't fun. And I realized that, you know, especially with the church choir, there's a worship aspect and there's leadership aspect, but, gosh, darn it. I'm old. And if I'm not having fun, I don't wanna bother. So, and it wasn't fun. It was, you know, getting called out, and it was picking music that wasn't attainable or enjoyable. And, you know, I was really ready to be. I was done, but then we got this fabulous guy who's amazing, and I actually look forward to Wednesday nights a whole lot now. And right now, we haven't had it for a while, and I'm like, when are we gonna be back?

Commented [96]: Motivations to leave

Commented [97]: director as motivation to leave

Commented [98]: Not enjoyable experience

Researcher: That's very nice. Okay. I'm trying to make sure there wasn't anything else that I wanted to ask you all. I think that pretty much covers everything that I that I was looking to to talk to y'all about. And if anyone is interested, I will share with you the results of my report, my findings at the end of my project. I'll automatically share with you. Feel free to look at it or not if you're not interested. And like I said, I won't report any of your names in my final report. And if at any point you decide I forgot to say this first. If at any point you decide that you no longer want be a part of this, you can take away your consent at any any time even though you've already shared all of this. So if if you've shared anything and later think, oh, I wish I hadn't said that to that guy. Just send me an email and let me know. And, Yeah. Thank you all so much. This has been really, really lovely.

Focus Group #4 Transcript

Researcher: I will be recording strictly for the purposes of getting a transcript afterwards. All of my reporting will not include anyone's name. It will not include the name of the choir that you participate in, so that will all remain anonymous. And you can choose to withdraw from the study at any time, even after the conclusion of this meeting, if for some reason you decide that you no longer want to be a part of it. The meetings so far, this I think is the 4th one that I've done? Each one's taken about 45 to 50 minutes. But if for any reason you need to leave early, please feel free to do that if you if you need to. Although, I do hope that you're able to stay for the whole time. So this is gonna follow sort of a semi structured format. I have a couple of questions, but, really, more things may come up based on the discussion and the points that you all make as we engage in this conversation. So first of all, I'm just going to ask everyone just to quickly tell me how many years of experience you have in choir and what type of choir you currently sing in. You don't have to necessarily tell me the name, but just if it's a community choir, audition, non audition, church choir, any combination of those things. So what type of choir and how long you have been participating in choral singing? Would anyone like to go first?

P16: Ladies first.

P15: Okay. My name is P15. I've been singing in a community non audition choir for 25 plus years, and I have also sung off and on in church choirs.

Commented [1]: Experience

Commented [2]: longtime singing in choir

Researcher: Excellent. Okay. Sandra?

P16: My name is P16.

Researcher: Oh, P16. Hi, P16.

P16: I've been singing in our church choir, same one, for since about 2000. And I've been singing in the community chorus, REDACTED community chorus since about, what, 2006 or so. And both are non audition.

Commented [3]: longtime singing in choir

Researcher: Excellent.

P16: Thank heaven!

P15: P17's here. Good.

Researcher: P17. Oh, it says connecting to audio. Can you hear P17? I don't know if she can hear us.

P16: There she is.

P17: Here I am, finally.

Researcher: Oh oh, hi.

P17: I started this 10 minutes till 2, and it's only taken me 15 minutes.

Researcher: Well, welcome.

P15: This is this is a non audition Zoom meeting, P17.

Researcher: That's right. So how many how many years of singing and what type of choir do you participate in, P17?

P17: Oh, me?

Researcher: Yes.

P17: Oh, lord. I remember in the 2nd grade being in chorus. Public school back then, every teacher sang with us. We had a music teacher. I was the singing Mary in the Christmas pageant for the school. Middle school chorus. High school, I did not because I had a lot of other courses I needed to take, but I did I was able to participate in musical theater productions in the chorus. Of course, the drama kids, you know, they had the main parts. And in college, I was in the community chorus at the university and then in church choirs. So, Lord, starting at age 7. So, and I'm 72.

Researcher: Have you been participating in church choirs continuously through your adult life?

P17: Yeah. Except for maybe 2 or 3 years.

Commented [4]: singing in choir for a whole life with very few gaps

Researcher: Okay. Yeah. Excellent. Excellent. Thank you. So the first big question that I kind of have for everyone is, and this, you know, may some of these things may seem kind of obvious, but, it's helpful to hear from people. What are the things that motivate you to participate in a choir? And if you're thinking of, you know, we live in a time where there are so many things that we could be doing with our time. What motivates you to choose to participate in choir during those moments of free time that you might have?

P17: I think enjoying doing something collectively. It's just a nice group of people. I mean, socialization as well.

Commented [5]: Social motivation

Commented [6]: Joy in group effort -- nice to do things with nice people

Researcher: Okay.

P17: I like to sing.

Researcher: Enjoyment of singing is important. Anyone else? What motivates you?

P15: What I would echo what P17 said, the opportunity to make beautiful music that you can't make by yourself.

Commented [7]: musical motivation

Commented [8]: part of something bigger than yourself

Researcher: Excellent.

P16: Primarily, I participate because I love the music. And I love being in the middle of all those voices. It's just a wonderful sound.

Researcher:Mhmm.

P16: And secondarily, I've just gotten to know folks in the chorus, and enjoy being around that group, and the same with the church choir.

Researcher: So would you all say that your primary draw was the musical factor, and then there are secondary benefits of the social factor of meeting people and being a part of it. Would you all agree with that?

P16: Without question. Yeah.

P15: I, yeah.

Researcher: Okay.

P17: I wonder how many people join the choir that don't really have a musical training background. I mean, I took piano from 1st grade to, I don't know, 4th or 5th. So, you know, reading music, do people feel welcome or competent to jump into a, like, a choir situation that maybe don't read music?

Researcher: Have you have any of you ever seen that or experienced what that kind of looked like?

P16: Oh, yeah. I have very little music education background. I played the trumpet in mid-high band. That's it. And I have struggled with reading the music. I think I've gotten a little bit better over the years.

P17: Yeah. The practice helps.

P15: Oh, yeah. I remember it's probably 10 years ago now. One of the people I sat next to in my section was actually blind, so she couldn't read the music. And she would bring a tape recorder along and then practice from the tape after rehearsal.

Researcher: Interesting. They do print braille music, but it's very expensive to print it, which is yeah. Interesting. Yeah. So that it's interesting that you bring that up, P17, because I when most of the people who completed my survey indicated that they did have music reading experience. And I have led choirs where there were people that didn't have as strong of a musical reading ability as others around them. But I think depending on the choir, maybe sometimes people can

Commented [9]: musical motivation

Commented [10]: great musical experience

Commented [11]: part of something bigger than yourself

Commented [12]: Social motivation

Commented [13]: making music with people you like

Commented [14]: question about people with limited musical background feeling good joining choir -- connect to music reading question in survey (maybe put with rep section?)

Commented [15]: example of limited musical background before joining choir

learn just by experiencing. Kind of like as as P16 said. Yeah. And I guess sometimes the more you see it, the more you start to connect the dots to understand all of that.

P16: Mhmm.

P17: And I can't remember if REDACTED has done this. I think he has. I've had previous choral conductors where you can send out to your choir members the music, and, actually, your part, like, as a soprano, is highlighted so you could just sing along and hear that note and learn it. Does that make sense?

P15: Yeah. Our director does that too.

Researcher: Do you find that to be a useful thing to people in your choir?

P15: Oh, yes.

P17: Oh, yes. When the music's been difficult, I have.

Commented [16]: Director qualities

Commented [17]: director providing supports to help learning difficult music

P16: Mhmm.

Researcher: That's helpful to know because as someone who has made recordings like that before and felt like they… you never really know who's who's listening to them, and it can be very time intensive to make those kinds of things.

P16: Believe me. They are appreciated.

Researcher: That's wonderful to know. Excellent. So what… kinda if you're thinking about the the current choir that you sing in, what sort of drew you to that particular choir over other options that you might have in your area, if there are other options?

P17: Well, there weren't many there weren't many other options, and I was going to sing in a church choir no matter where we ended up. We've moved here a little under 5 years ago. When we lived in REDACTED, I had the joy of being in the REDACTED with REDACTED, who was the host. And that was a wonderful outlet where people from all over the region went to REDACTED 1 night a week and um… singing, often more secular music. Like, there was always a Thanksgiving concert, But in the spring, we had a themed concert. It might be Irish music. It might be patriotic. We did a World War 2 music theme with Rosie the Riveter. It was fun having an additional group like that, but I haven't found any such thing that is convenient or nearby now living where I am.

Commented [18]: used to participate in community choir -- but there is not one locally that meets her needs

Researcher: That's too bad.

P15: I had a friend that was in this chorus and invited slash dared me to come. And the rest is history.

Commented [19]: Social motivation

Commented [20]: friend inviting to join

Researcher: That's amazing. And you said 25 years ago?

P15: At least. Yeah.

Researcher: That's fantastic. Very cool. Yeah.

P16: The same for me. A friend who is actually in our church choir with me encouraged me to come sing the chorus.

Commented [21]: Social motivation

Commented [22]: a friend encouraged to join

Researcher: Okay.

P15: And there we there is another very good choral group in town that focuses more on popular music, show tunes… Things like that. But after I got started in this group that focuses on classical, I just wanted to stay with that.

Researcher: Mhmm. Is the other group also non auditioned?

P15: Yes. It's not auditioned.

Researcher: Okay. Interesting.

P15: And there's there's a fair amount of overlap between the two groups. P16, what would you say we hear? Probably 6 or 7 people from the Around?

P16: Mhmm. Yeah. At least.

Researcher: Very cool. So if you are thinking about the director, the leader of the choir, what are some desirable qualities that you would look for in someone that would make you just want to come to rehearsal and want to continue year after year in that particular choir?

P15: For me, it's the insistence on excellence.

Commented [23]: desirable director qualities

Commented [24]: insists on excellence

P16: Yeah.

P15: Mediocrity is not allowed. We've had 2 directors during my time with this course, and neither one of them would allow mediocrity. Their styles were very different. And our current director, one of the things that keeps me and I think many people coming back is his sense of humor, besides his his skill.

Commented [25]: desirable director qualities

Commented [26]: demanding of high quality

P16: Yeah. I agree with everything P15 said. His sense of humor is amazing. I don't know how he keeps such good humor. But that's but that and that was something I noticed too with Andre Thomas, our previous director, is he could push us. And I think he just kinda sense when the frustration level was getting really high. And then all of a sudden, he would lighten up.

P15: If he didn't throw a… I mean, sometimes he would resort to throwing things at you, which is

Researcher: Oh my.

P16: (LAUGHTER)

P15: But he he kind of grew into his grown up role.

P16: Exactly. And he would walk around behind us, finding the voices that needed correction. Yeah.

Researcher: What did that feel like when that was happening?

P16: Made me nervous.

P15: Yeah. If it wasn't me, it was okay. (laughter)

Researcher: What about you, P17?

P17: Enthusiasm, encouragement, sense of humor, you all mentioned.

Researcher: Has there ever been anything about a choir director that was off putting enough for you to want to quit singing in that particular choir? Have you ever experienced that? No?

P17: Not quit, but, not look forward to is much going.

Researcher: Sure. Okay. And what what sort of things about the experience made you not look forward to going?

P17: The director… it seemed the director felt that it was a chore for that person to be

P15: Oh Dear.

P17: Doing what they were doing.

Zacl: Okay.

P17: That's…. And I don't think, in another situation, I don't… I just don't think it might have been the right fit.You know, some choral directors are, how can I word it, very highbrow? So they need a more, let's say, high … I'm United Methodist. High United Methodist service as opposed to, something that incorporates a little more contemporary or modern music.

Commented [27]: Director qualities - intense -- director throwing things when frustrated

Commented [28]: they did not seem bothered by this

Commented [29]: They laughed about it, in fact

Commented [30]: Director qualities/motivations to quit

Commented [31]: director did not make her quit, just took the enjoyment out of it and she did not look forward to going in the way she used to

Researcher: Sure. So kind of being more in line with what the desires of the choir and the congregation are. Wherever that might fall.

P17: Wherever that might fall.

Researcher: Yeah. Excellent. Well, I think earlier, almost everyone, if not everyone, mentioned that sort of the community aspect of being a part of a choir was was an important thing even if it is secondary to the music. We know that sometimes the people that we're around can get us just as excited about going to rehearsal as the music that we're singing. How does that sort of socialization with other choir members work in your choir? And sort of a secondary question, what ways does that happen that feels organic and not as though it's being forced on everyone, if that if that makes sense.

P17: You know, you read so much nowadays of people feeling more isolation. And, you know, I can go to a women's lunch once a month, but I'm sitting next to 2 or 3 people? We have general conversation. An hour or an hour and a half later, we go our separate ways. But it's not a, how can I explain this? We're not we're not working toward a common goal. In choir, we're working together. And at least in our choir, there are enough social, extra social aspects of it, like get togethers, a Christmas party. We did the chili cook off this past winter, where we all pitched in. It was a great community effort. Very very successful. Just working or the common good. And more so than just an occasional meeting. I mean, I do other things, but I don't get the same community spirit.

P16: Yeah. I think there is a sense of shared enjoyment in the group when you could finally say it's starting to sound pretty good. And in our choir, our chorus officers do some things like, "socials" with refreshments for a few minutes before rehearsal starts a couple of times of season. That I think that's, like, that works well. Introduce new members at the beginning of the season. Things like that. But they do a little bit of socialization that way. And so I think all is is good.

P15: This year, for the first time, they decided to do a get together the night or 2 nights after the last concert, which they've never tried before. And it was a real shot in the dark, and all kinds of people showed up and had a good time. You know, we just kinda had a pizza truck and it was held at a brewery, so of course that helped too. And where I'm and the other place the socialization occurs, frankly, is during what we call "hell week". I mean, it's the week of the concert where we have rehearsals, what, 5 times during that week, something like that. And you're sitting next to people you probably haven't sat next to before. And there's lots of downtime, and you just have an opportunity to connect with people that you don't even connect with during the rehearsal because they probably don't sit next to you.

Researcher: Interesting. So you don't sing next to the people that you practice next to in your choir? Is that what you're saying?

P15: Usually not.

Commented [32]: Social motivations

Commented [33]: isolation -- distinction between bonds made in weekly choir rehearsals vs one off social events at the church

Commented [34]: social bonds built by working hard and finally sounding good

Commented [35]: strongest bonds can be established in final rehearsals before a big performance

Researcher: Okay.

P16: At the beginning of the performance week, what hell week that they mentioned, they voice us. That's the first time they've done that. So it does move people around. So you wind up singing next to people that, you haven't been singing next to in in rehearsal.

Researcher: Very interesting. Hold on, I just wanna write this down before I forget. Let's see. I have other questions that have come up and I need to figure out where I wrote them down. Sorry, I'm having trouble reading my own handwriting right now. So with that sort of social aspect of things, I know you mentioned that, the chorus officers in your choir sort of, provide extra opportunities for that. What are, if you think of specific ways that the director or the other leadership in the choir can kind of help foster that sense of community within the choir? Is there anything that, that in your vision that they, that they can do, or that you've seen people do in the past?

P16: What do you mean other than what we've mentioned?

Researcher: Well, yes. Other than what because you you kind of mentioned that, about the extra social things.

P16: Yeah. Brief social events at rehearsals. Yeah.

Researcher: Are there are there other things that they can do to sort of foster that sense of community during rehearsals outside of the music? And it's okay if you can't think of anything or if you don't have an answer to that.

P15: I think our leadership does a pretty good job.

P16: Mhmm. Yeah.

P15: The other thing they do, and I haven't participated in any of them, is they sponsor community workdays from time to time. We've adopted an old abandoned black cemetery and go, what is it, once a year maybe, P16? I can't remember. They get together a work group to do weeding and straightening stuff and that kind of stuff. We're joined with some other groups in town that help with that, but that's I mean, that has socialization.

P16: Yeah. Yeah. Pardon me, P15. Go ahead.

P15:No. No. I was done.

P16: We haven't mentioned the choir trips.

P15: Oh, boy. Yeah. Oh, yes.

P16: The year I joined year before half before I joined, the group went to China. We went to Kansas City to, the choral directors.

P15: ACDA.

P16: I think we're going to Scotland next year. I know there have been other trips or other overseas trips.

P15: Prague, Paris, Rome. Yeah.

Researcher: Are those events, what percentage of the choir usually goes on those trips? Is it usually a lot of people, or does it change from time to time?

P16:Well, I've only been on 1. It seems like it was real good participation there, but we were going to the choral directors to do Andre Thomas' composition, his mass. So I think that was a big factor.

P15: Yeah. The international one I mean, we're a 250 voice chorus.So I would say on the international programs, under a 100 go. I mean, in the 75 to a 100 range. Okay.

Researcher: Have you ever gone on one of the international trips, P15?

P15: Yes. Yes. I've been to several of them. I'm planning on going to Scotland this year. So

Researcher: Very, very cool. Okay. Perfect. Okay. So we talked a little bit about, repertoire and the, you know, the types of music that that your choir is singing. And the really interesting thing that I found in my survey that I sent out was how many people indicated that challenging music was important to them in some way. No one indicated that they just wanted to do music that was sort of easy and familiar to them. Not a single person – which actually kind of surprised me that no one felt that way. But I don't know if you could speak a little bit to that. What about challenges in the music is appealing to you? Or if it's not appealing to you, you can share about that as well.

P15: Well, it's, you know, I think P17 was talking about having a common goal, and having a common goal for something that takes work is even more gratifying than just singing. I mean, we join with a group of other choruses and sing Christmas ditties and things like that. Sometimes they're classical, sometimes they're not, but they're, you know, they're one night of rehearsal and you got it down. Compared to some of the choral masterworks that we do, which take a lot of time and, you know, constantly reviewing pieces and finding new ways to get the same sensation.

P17: But I think it's important for the director to know the skill level of his choir. His or her choir members.

Commented [36]: Social motivations

Commented [37]: choir trips encourage social bonding -- doing things unique to choir like performing in cool places

Commented [38]: Musical motivations

Commented [39]: repertoire challenge motivation

P15: Yeah.

P17: Yeah. I certainly like to have a little bit more of a challenge, but I don't wanna sing in German again. And sometimes a beautiful piece of music can be done in 2 parts.

Researcher: t's also I think there may be differences, between the ability to do more challenging music in a community choir versus in a church choir because in church, you're preparing music for every Sunday, whereas you're preparing for something over a larger season. So thank you for sharing that. Has there ever been a time when the music was either too easy or or too challenging that was off putting to you? Have you ever encountered that happening?

P17:Yes.

P16: Yeah. I dropped out of 1 season.

Researcher: Because it was too hard?

P16: Chichester's Psalms. Yeah.

P15: Oh, that's oh, I hope we're gonna do those again. Oh, please. Rumor has it we're gonna do them again, P16.

P16: I know. I'm apprehensive.

P15: Yeah.

Researcher: Maybe you can give it a go this time, P16.

P16: Yeah.

Researcher: They are very beautiful. I've never actually sung them, but I have heard them and I'm very familiar. They are beautiful. Excellent.

P15: But I've I've I've also had things that were a lot of hard work. I can't remember which ones I conquered and which ones I didn't. I've learned how to mouth when necessary. But sometimes I just don't like the music. And so it's really challenging to stick with the effort to not ruin things. And you're part of an ensemble. I mean, you owe your voice. Once you make that commitment, you owe your voice and your effort. But sometimes they pick things I just don't like.

Researcher: It does happen. And especially when you have that many people, I guess, everyone's not gonna be pleased with every single thing. Have you experienced, though, not liking something in the beginning and then it kind of grew on you?

Commented [40]: Musical motivations

Commented [41]: choir level abilities -- P16 DROPPED OUT ONE SEASON because the music was too hard, but came back

Commented [42]: challenge desired, but attainable

Commented [43]: Musical motivation

Commented [44]: sometimes don't conquer each piece -- sometimes don't like music and have a hard time staying dedicated to "not ruining" it

P15: Yes.

P17: No.

Researcher: No? Well, it can happen, P17.

P17: I'll hold out hope. Yeah.

P15: But sometimes it doesn't, P17. I mean, it's not that it always grows on me. Sometimes I hate it just as much the night of the concert as I hated it when we first started practicing.

Researcher: Well, have you ever hated it more as you rehearsed it than you did to start with?

P15: I don't think so.

Researcher: And for for your community choir, you do you have concerts kind of once a season and you're rehearsing sort of your concert cycle over many, many months or weeks? How long do you usually spend on each piece before you perform them?

P16: Well, we started in September, for example, on the performances in late November.

Researcher: Okay.

P16: And then we do, P15 mentioned, the Christmas concert and another concert with choirs from other groups in January, and then we start working on the spring piece. And what the concert is usually where it may

Researcher: So you have some time for it to sit with you.

P16: Yeah.

Researcher: Which is not great if you don't like it, but, yeah.

P16: It's necessary with these pieces.

Researcher: Yes. So I think I think some of you kind of said this earlier, but I wanna kinda go back to it. What sort of things would make you stop participating in the choir that you're participating in? You know, not not just for a season, but, you know, is there anything that would make you decide that this was no longer for you?

P16: Well, I just turned 80, and I'm starting to worry about how long my voice is gonna last. If I start feeling like I'm losing my voice, I'll drop out.

Commented [45]: Motivation to quit

Commented [46]: vocal decline

Researcher: Okay.

P15: Ditto.

P17: Yeah. I agree with that.

P16: And I hope somebody's telling me.

P17:There was a time I could hit the high A and I'm doing well with the f. You know, the older I get. And sometimes it's not pretty because I'm you know, I'll be somewhat hoarse or raspy.

P15: That's what “mouthing” is for.

P17: (laughing) Yes.

Researcher: Yes. It is also great, I think, to have the support of the people around you. You know? Even on those days when your voice may not be 100%, you can still I think that's a benefit of choir is that, you know, you, you can continue doing it, because you can mouth words if you need to at times, or, you know, sometimes the sound of your own voice blending with everyone else's, can kind of hide imperfections, which I think is a wonderful thing about choir. So those are all of the questions I had, but I'm just wondering before I let you go, if there's anything else that you can think of that you would like to share, that didn't kind of already come up in any of the questions that we asked? And it's okay if there aren't. Okay. Okay. Well, thank you all again for participating in this, and thank you for sharing all of this wonderful feedback. When I have finished all of my report, I'm going to share it with the people who participated.

You can feel free to look at it if you would like. Delete it if you don't want to. You don't, you know, you don't have to, but some people have expressed that they were interested in sort of seeing what, a lot of the findings were in the study. So I'll gladly be sure to share that. I have to submit I have to present this in early September. So I think September 9th.

So early September, I'll be finished with that.

Researcher: And a half or so. Not nearly as much time as I would like to have to finish it.

P15: Never is.

P17: This is this is towards a master's degree in what aspect of music?

Researcher: This is in, vocal pedagogy. So, but the program that I have done is really wonderful because they have allowed us to sort of study anything that falls in the realm of vocal pedagogy, vocal education, on any part of that spectrum, in a way that will directly impact our, our own, our own work. So, the reason I chose this topic is because I work mostly with middle school and high school students. I'm a school choir teacher, but I work with, adult church choir as well. And I have wanted to start another community choir or to be involved in that way, with adults more

as I'm going through my career. And so this felt like something that would be just beneficial knowledge to hear from adults about why, why they want to participate, so I can use that to inform any adult choirs that I may lead in the future. Yeah.

P15: Do you see yourself staying in [redacted]

Researcher: Yes. Because I I have a son who actually is turning 6 on Friday, and all of our family is kind of around this area. So, they're the reason we moved back here. We were living in, like, New York/Connecticut area for years before coming back. So we'll be here for a while.

P15: Well, I have a piece of advice then since you have a 6th. One of the delights of singing with our current director is, maybe not every rehearsal, but many rehearsals, we get to hear stories about his son. And it just and somehow his son has always just done or said something that leads directly into his advice about how we're supposed to sing a particular passage.

Researcher: That's amazing.

P17: We look forward to hearing about [redacted].

Researcher: I love that. Well, my my church choir often sees my son because he's always there with me on Sunday mornings, and will often run up after children's time and won't go back to the nursery and will come he we we've done many, many anthems with him sitting in my lap at the piano.

P15: Excellent. Well, your your grown ups and your grown up community will enjoy it as well even though they won't get to see him in your lap.

Researcher: Yes. Yes. Thank you for sharing that, P15. I appreciate it.

P15: Yeah.

Researcher: Alright. Well, thank you all so much. I really appreciate you taking time out of your day to have this conversation. And, yeah, I'll I'll be in touch with you all when I'm finished with everything and share all that information with you. Alright.

P15: Good luck.

P16: Thank you, Zach.

P17: Thank you so much.
Researcher: Bye.

Focus Group #5 Transcript

Researcher: I'm recording this for the purposes of transcribing afterwards so that I can have more detailed notes of our conversations. Any reporting that I do on what you share will not reveal any information about yourself… your name, the choir that you participate in, all of that stuff will remain anonymous. You can choose to withdraw from the study at any time, even after this meeting has concluded. And just so you know, the meetings have been taking anywhere from 30 minutes to 50 minutes. A lot of that has depended on how many people were participating. The the ones with fewer participants have taken shorter time. So, but if you if you do need to leave at any time, feel free. Although I do hope that you will that you'll be able to stay the whole time. Just to give you a little information about what I'm hoping to learn from you, I am looking to find out what really motivates adult participants to, or sorry, adult singers to voluntarily participate in choirs. I have… my biggest background is in middle school and high school choral teaching, but I also lead an adult church choir, and I have hopes of leading a community choir and working with adults more in the future. So I'm really hoping that what I'm learning will help to guide, sort of establishing better practices for working with adults because it is quite different than working with high school and middle school students. So first of all, if everyone wouldn't mind just telling me roughly how many years of choir experience you have and what kind of choir you sing in. You don't have to necessarily share the name if you don't want to, but just, you know, is it a church choir? Is it an audition community choir? Is it a non-audition community choir? Do you do a combination of those? So just so I can have that sort of information about everyone.

P18: I can go first. It depends on how far back you wanna go. Let's talk.

Researcher: Well, why don't you why don't you tell me…

I love your P20 over here because she knows exactly what I'm getting at.

P18: Let's see. 4 years old, 8 years old, 12 years old, all the way through. Okay. Middle school, high school. Of course, in those days, they called it junior high. Just saying I'm that old. Yep. And so how really, seriously, Zach, how far to get back do you wanna go?

Researcher: So have you been continuously participating in choir since you were young or has there ever been a pause?

P18: Pauses. Due to life circumstances. Yes.

Researcher: And what about right now, what kind of choir do you participate in?

P18: It's a community choir and then my church choir.

Researcher: Okay. And is it a non auditioned choir?

P18: Yeah. Both of them. Thank goodness.

Researcher: Okay. Okay. That's good. That's all I need to know for now, but I would love to hear about those experiences in a few minutes. What about you, P20?

P20: I'd say the amount of time that I've not been in a choir is a shorter answer. Probably since, I guess, youth choir starts around 3 or 4. I grew up in church, so it really wasn't an option not to be in the youth choir. Like, if you are a youth, you are in the choir. All did that all the way through high school, went to college, joined a gospel choir, came back from college, picked right back up with my church choir, moved away, joined another church, joined that church choir, left that church, joined a community choir. So, just always.

Researcher: Always. That's wonderful. And so right now, you're just doing the community choir, or do you also do a church choir now?

P20: I am no longer in church. So I am in a community choir. And it's auditioned.

Researcher: It is auditioned?

P20: Mhmm.

Researcher: Excellent. Okay. And, P19e, what about you?

P19: Well, basically, I started singing when I was 15. So I did a chorus in high school. And then after high school and then started singing in the church choir, it seems, and have pretty much sung ever since then, either in a church choir or at college. I did sing at college when I was in college. And now I am with the choral society of West Georgia singing with them, and at church. So I do both of those, and I've been doing that a long time.

Researcher: I remember I used to sing soprano with you when I was in church choir.

P19: I miss having you behind me, Zach. I do.

Researcher: That was a long time ago.

P19: Yes. It was a long time ago, but don't tell anybody.

Researcher: Oh, I won't. Don't worry. So that's all good. I just wanted to make sure that I had sort of that information before we kind of dive a little bit deeper into the conversation. But first, the first question and this I I didn't say this already, but this will kind of be semi structured. I have some questions that I want to ask. Other questions might come up. And then if there's anything that you feel the need to share, share away. Anything you say is very helpful information for me. The first thing might seem kind of simple, but it would just be nice to hear from everyone what motivates you just in general to participate in a choir, you know, knowing that people's lives can be busy. You know? And what is it that motivates you to to use that portion of your free time in your week to devote to being in a choir.

P18: Are we gonna go round robin again?

Researcher: Sure!

P18: Okay! Yes. What motivates me? I use very different thinking to help people come to the chorus because we're always trying to get members to come in. For me though, I think what it is is that for 2 hours, 2 and a half hours, I am focused, and all things fall away, and all I care about is the music. And then when I tell people that are, like, on the fence and don't wanna come and, you know, give Chorus a try, it's like, think of it as a free vocal lesson. Because, really, you mean, people pay thousands of dollars for a vocal lesson. And you can come sing with our community choir for 2 hours and each week, and you've, like, you know, made your money back a billion times. So I use that as well. So between those 2, I think you're are my focus.

Commented [1]: musical motivation
Commented [2]: focused and invested in music
Commented [3]: musical motivation
Commented [4]: continued learning and growth

Researcher: So before I go on to other people, because I don't wanna forget to ask you this, what are some of the ways that you recruit people and you convince people to join you in the choir? What are what are some tactics that you use?

P18: It's so much fun! It's so much fun! You can let all your troubles go away and then I have friends that, you know, they go like, oh, you know, I don't really sing well. I said it's not you're not you're not, they don't wanna audition. It's not audition. I promise you. Sit next to me. You're good. We have people in the chorus that will help you learn your part. You're good!

Commented [5]: social motivations
Commented [6]: helping others feel comfortable
Commented [7]: helping her choir grow

Researcher: Excellent. Excellent. Thank you. What about someone else? What motivates you to participate in choir?

P20: I well, at this point in my life, I work in social services, and that type of work can be really heavy. And so I've realized that part of my self care practice needs to be doing something that is for me. And like P18 was saying, it's that, like, dedicated time every week that I am in rehearsal. I am doing music. Like, there's nothing else that requires my attention. Nobody outside of this room needs me for anything. And if so, too bad. Like, just to be able to have that dedicated time to do things for me, helps keep me grounded and able to continue to do my work. And I love doing what I do, so I'm glad to be able to have that activity. Some people have danced, some people are athletic. Choir is my thing.

Commented [8]: personal motivations
Commented [9]: IMPORTANT
Commented [10]: Self-care

Researcher: Excellent. I like the self care aspect of that. That's very important. And I think that's something that people don't always think about. Thank you.

P19: Yeah. For me, it's the process of always learning, because you always learn something new or a new way to do something. It's like you said you get a free vocal lesson. And when you sing, in my church choir, most of us have been singing together for 20 years - or almost 20 years. There are a few of us that have come in, and you learn someone and how they think and what their abilities are. So you can use your abilities to get better because you have other

Commented [11]: yes
Commented [12]: social connections

people that you already know. And that's not just in the church choir, but also in the community choir that I sing with. And getting to know, and being able to develop your singing abilities.

Researcher: Mhmm. Excellent. And that actually brings me to a point of, you know, in choir, we make lots of connections with the people that are singing around us. And they can… someone earlier today actually said that, "you know, the people who sing around me sometimes feel like family to me." So that sort of social aspect of being in choir and sort of the community that's built by choir, I would just be interested to hear, from your experiences what what that kind of looks like, with, you know, time outside of the music… meeting and and, and learning and connecting with the people around you.

P20: It's interesting because, you know, our choir has, it fluctuates, but typically between 80-100 singers. And so, of course, we're all different people, different personalities, but there are several like different pockets of shared interests. So aside from singing, like, you still find, because we do make a point to, also have social events that aren't necessarily singing so that we do have a chance to talk and connect. We're all local, based in . And, you know, whether it's, you know, the group of us that know each other because of choir, but we get together on Thursday nights and go line dancing. Just having different groups of friends who also happen to love singing to go and do things with. As difficult as it is to make friends as an adult, it's been really helpful.

Researcher: How frequently do you have those outside opportunities to gather with people?

P20: Choir sanctioned or just?

Researcher: I guess, choir sanctioned or I guess choir sanctioned is the better way to start.

P20: Okay. So our choir has a social director leadership position. So not only does that person, schedule our annual retreat, but they also, try to find, free or inexpensive ways to connect. So whether there's like a karaoke night at a local bar or someone's getting together to do crafting or know, whatever the case may be. It's typically, 2 to 3 times a season. And then more for informal hangouts.

Researcher: And the informal ones are just, you know, kind of organically happen amongst members in the choir?

P20: Mhmm.

Researcher: Very, very cool. Okay. Who's next? I think, P18, I think you were going to say something.

P18: P20, you said it perfectly because.. choir sanctioned, and I happen to be the assistant membership director, so we don't have a position for social. It just falls to me. So we have 2 socials this season that are within right before normal rehearsal time, what we call them sweet

Commented [13]: Musical motivation

Commented [14]: Motivation -- also connection with others in a small church choir. Very important to highlight when comparing church from community.

Commented [15]: learning music and growing

Commented [16]: Social connections -- different sub-groups develop within large choir based on other common interests. Friends with commonalities who also happen to all sing together.

Commented [17]: difficulty making friends as adult

Commented [18]: Social gatherings emerge organically among members more frequently than official choir sanctioned events

Commented [19]: Social motivations

Commented [20]: Helps plan and organize socials for her choir because of her role

and savories in a group of out the alphabet, and we divide up the alphabet. And then have a sweet and savory social for about 30 minutes prior to the start of a rehearsal. And then at the beginning of each, I guess semesters that you would call it just for the season. So one in the fall and one in the spring, we have everybody get together outside of choir rehearsal, chorus rehearsal, and and that's been well attended. But our chorus is about 180. So but you always have, like, the top 50 or 60 that show up. You know, the 180, okay, fine. But they're not as committed, but that we got that top 60, and they show up. Doesn't matter what I plan. They always show up, which is great. But, for church choir, that one I find more challenging. And in my little church, it's a smaller church, and the choir has been together. And I'm the newbie. I've been there 5 years, but all these people have been singing together, not 20, possibly 40 years, you know, as kids growing up. And so now they're in their mid eighties. I mean, so I have a really old choir. So that's been a more challenge. We don't do so much outside of choir, but then my Sunday school does, which has members in choir. So, you know, you kind of you're mish moshing the group when you're doing a church. It's not just the choir doing something.

Commented [21]: Core subgroup who consistently show up to organized social events outside rehearsal. Not everyone shows up -- consistent with survey data about interest with socializing?

Commented [22]: SO IMPORTANT

Commented [23]: BEING NEW IN CHURCH CHOIR.

Commented [24]: This point was made by someone else as well.

Researcher: Can I ask you about the experience of joining the church choir with, you know, people who already kind of knew each other and already had that connection? What was that experience like?

P18: Not great.

Researcher: Yeah.

P18: And, you know, and they pride them. And now here I am 5 years in, we pride ourselves in being so attentive and, yes, here's your folder. Yes. Here's a chair. Yes. Here's your number for where your cubby is. No. Even though there's somebody, like, kind of in charge, she's not really in charge, and you just sort of pick a chair, and then you just assimilate. And I think it's more of a …not a problem, a function of our particular church because of the choir having been together so long. But I wonder.. it's kinda like breaking into a high school or a group, you know, that clique. And it's not that they're terrible. They just don't know you, so they don't offer themselves to you until you sort of you you didn't get scared away on that. We have a joke. You'll love this, P20. We have a joke. Oh, we didn't scare you away on that first rehearsal. Oh, look. You're back for a second. Oh, well. 3rd one. Here's your book. Here's your cubby. Here's your yeah. It's sad. I would like it to be more welcoming than that, and I work hard at it. But yeah.

Researcher: Interesting. Thank you for sharing. You're not the first person to share sort of similar things.

P18: You would think in church. Right? Yeah. You would be absorbed quickly.

Researcher: Yeah. I guess I don't know. Maybe the number of people who are joining is different than in a in a bigger choir, and so maybe they're just not as used to that. I don't know. I know.

P18: No. You're on the right track. I liken it to, if you've ever moved in your neighborhood that's brand new. New construction, new people, nobody's been to this school before. You've now you've got these 8, 10, 12 new neighbors on your block, and you're all waiting for the bus for the very first time. And you're all going… and so that becomes your team. Right? That becomes your group. But when you're somebody who moves into an established neighborhood that's been there 60 years, they have their routine. They have their, you know, their Saturday night activity. So to break into something like that, I think is where you come into, and I think it happens in a church choir as well. It's not that they don't want to. They just don't need to.

Researcher: Interesting. Thank you for sharing that. That's very, very valuable insight. Wait. What was the because, P19e, you didn't share yet, but I can't remember what was the original question? Oh, about social social things! Yeah.

P19: But the good thing about the church choir is we do try to have, like, a choir party at least twice a year, but we've not had those lately. But the community choir, we have our end of the season get togethers, but we really don't have a lot of social time. There are folks in the choir that get together, but I don't necessarily get together with all of them. But, I wanted to go back to what P18 was saying about being in a choir that's already established at church. We have such a small choir at our church that it's very hard to even get anyone to come and sing with us. And we're like, please come and sing with us. And they're like, but I don't know music or I don't know the music. We're like, we don't care. Just come. We need that person because ours is so small. And it is hard once you have an established group to try to get new people in, but to try to make them feel comfortable enough to stay in the group. And that's a hard thing to do, especially with us, and we have a very small choir.

Researcher: I think it's hard maybe too when you're in a church setting, and the people that you're trying to recruit are the people who are there in the congregation every week, and they're always kind of around. So I guess that that is even different than a new person joining the broader church community.

P18: Yeah.

Researcher: That is a challenge, and it's a challenge that I'm having with my current church choir as well. We just cannot seem to get people to join. And yeah. So this is very valuable insight. Thank you. Thank you both for sharing that. P19e, you said that, just going back to the community choir, you said that they don't really do very many social things sort of as an organization. Is that something that you wish that they did or that you think other people in the choir wish that they did, or do people seem sort of content that that isn't a thing?

P19: I think at this point, because the community choir has been around for so long that it's just a thing that they just don't do that. I know there are certain members of the choir that get together with each other and go out to eat and do things socially. It just as a group, because the group is so large, I think there's just not a way to be able to have a socialization of everybody in the group. And there's just, because that wasn't something that was made a point to do.

Commented [25]: Social connections

Commented [26]: crucial to include

Commented [27]: can be hard breaking in to established group with close relationships

Commented [28]: connected to the point above -- GREAT STUFF

Commented [29]: Limited community choir socializing -- just accepts it because it wasn't set up that way from the start.

Commented [30]: Not there to necessarily socialize -- there for challenge of learning and growing

Researcher: Okay. Thank you. Okay. That is all great. Hold on… I've gone out of order. I need to go back and make sure I didn't miss anything. Okay. So let's talk briefly about the, you know, the person who's directing the choir, the choir leader. It's obviously important that in most cases, I would guess that you like the person who's leading the choir. That might bring different things out of it and make you want to be a part of it. What are the sort of desirable characteristics that you think of that a choir director would have that makes you want to come back every week, that makes you want to participate, that makes you want to get more people involved? Like, describe what kind of qualities that person would possess.

P20: One of the things I like most about our artistic director is that she's very honest. Sometimes brutally so, but nonetheless very honest. She's not gonna tell you you sound great if you don't. But if she does tell you that you're not sounding great, she's gonna tell you what you need to do to fix it. And that kind of constructive criticism is like, I'll take that all day over, you know, empty praise for, you know, just showing up. You know what I'm saying? So we're not a competitive choir by any means, but, you know, it's nice not to suck. So I enjoy the honesty.

Commented [31]: Qualities of director

Commented [32]: honest - choir can trust the director to lead them to sound good for their performance

Researcher: I like that. Nice not to suck. No one wants to go up to perform and embarrass themselves. Thank you. Anyone else?

P18: Well, I'll just I'll just echo echo. Absolutely. Artistic directors are different than choir directors. And the choir director I have currently is, is trained, and we are his 2nd church placement, but he grew up in this church. So when you're talking about cliques, he knows all these old folks because they were his teachers back when he was growing up in the church. So it's a really different dynamic than I've had in any other church choir that I have belonged to. But I think his best portion is he just takes us where we are and then works with it. He's not trying, it's a challenge because I would like him to teach some of those people how to read a whole note, but he takes them where they are. So that's church choir. And then you've got the artistic director at a community chorus that is managing he's also the director of the college at Florida State University. So he's also director there. And so he has the men's group, the glee club, the the women's, you know, the, all the different choral groups within the university. So for us as community, he does exactly what you said, P20. He just says, do it again. This is what I heard. Do it again. And, we tend to do a lot of music with Latin or German or Greek or whatever, and so pronunciation is really important to him, and so we do a lot of that kind of thing. But I find his self deprecating delivery. We know he's got the talent, and he can sing every line, you know, 1st, 2nd, soprano. He can do them all, and that keeps us on our toes because he's, because he's good. And he knows when we're wrong. But he says it and then, of course, like, any good teacher that I have ever had can tell a good story. Whether it's a story about the music, whether it's a story about their family, whether he happens to have a 9 year old, so there's always great stories. And, and so that kind of in the midst of that very deep two and a half hours of singing, and then you got a story about the 9 year old and and, you know, having a a wearing his Halloween pajamas to bed. I mean, you know, whatever he does. So yeah. Between the 2.

Commented [33]: Choir director meeting choir where they are -- maybe not pushing them because most don't want to be pushed? Small church choir.

Commented [34]: Director qualities

Commented [35]: she definitely appreciated this about the conductor -- echoed in earlier focus group.

Researcher: Excellent. Thank you.

P19: For our church choir of, I believe, our church director, she is actually trained in church music, and she had another church before she came to us. And there's a learning aspect of that, but it's also hard for her because she's also our accompanist. So she's having to do the accompanying and the leading the choir, and that has a dual job that's really hard because at some point, we really need a choir director to direct us, and she's having to play the music Because we don't have a different accompanist to accompany us. Whereas in the community choir, he also works with the community with the local college and works with adults or with the kids at the college and does a good job of trying to teach us different styles of music. And that's been the good thing about that is doing harder stuff in the community choir that we may not always be comfortable with, but teaching it so we are comfortable enough to be able to actually do it and do it well and do it like we would want to do it in a performance.

Commented [36]: Important point about church choir director also having to be the accompanist. Can be challenging from a singer perspective when they need a director.

Researcher: Excellent. Yes. Leading the choir and playing the piano or the organ is very challenging. That's what I do with my church. And the first time I tried to do it on the organ, I had to use my feet too. I thought I was gonna have my head spin off. So, yes, that definitely is an extra added challenge that I actually didn't even think about, and I do it every Sunday. Excellent. So I hear that especially in the community choir settings that your directors sort of teach you and push you to grow and learn and be better. Have you ever experienced a situation where the director was pushing the choir too much and maybe chose music that was too challenging. Or I don't know. Have you ever experienced anything like that? Yes?

P20: Yeah. I guess the most glaring example is not the choir that I'm in now, but actually the gospel choir I was in in college. We ended up having to cut the piece from one concert and add it to the following concert. Because there just wasn't enough time to give that specific piece the rehearsal it required. And similarly to the director I have now, that director was not willing to put it on stage if it wasn't ready to be there. So, you know we've had to shelf things for that choir. We've had to shelf things for, for the choir that I'm in… or it gets moved to, we have a small group that… the chorus as a whole is auditioned, but there's another small group that will do a number or 2 per concert. So it may get moved to that group. It just depends on where it is the best fit.

P18: Yeah. I've had the same experience, especially when you were talking about some of those languages. We've actually had the community chorus, and you're talking 180 people. And, yes, we have moved pieces to the following season or not done it, and that didn't go well with the particular artistic director at the time. The church choir, not so much because the music chosen isn't difficult. Because, again, we're back to people that may not know what a whole note is. So I mean, I know I'm simplifying that and they would be very disappointed in me if they heard this conversation. But essentially, you know, you want something choral that the congregation can then relate to. So those are simpler. But when you're doing things that are much more classic and more challenging, yeah. So yes. So being part of membership, I get to hear our comments at the end of every season. We send out a questionnaire. How did it go? What would you change? What would you do? And invariably, there's about 12% that were very unhappy with the difficulty of the music. So we have addressed that by having a musician

coaching person. And then that coaching person will delegate out to whether the tenor or an alto or whoever it might be, and then we will do either group coaching or 1 on 1 coaching sometimes on Zoom just to talk it through. So, that alleviated the angst, but I can tell you that nobody really takes advantage of it.

Researcher: Interesting.

P18: They just wanted to complain.

Researcher: Thank you for sharing that part of it, actually.

P18: Yes. Because if they really felt badly about it, they'd make time to go to a coaching session.

Researcher: Sure.

P18: Right. You've seen that.

Researcher: Yeah. Well, that's too bad. That's too bad when that's when that's there.Because that was gonna be another thing I was gonna ask is, you know, what are ways that you've seen choir members be supported in music learning? Because, you know, the great thing about choir is it is kind of more accessible as a music ensemble than, you know, an orchestra because you don't… you have your instrument, you know. And the barrier for entry is a little lower. So we do end up with people in our choirs who don't know as much, but they're, you know, they're learning a lot just by being there. So, yeah, so are there any other examples of sort of supports that you've seen in place to to help choir members?

P18: Absolutely. That, you probably send out their music ahead of time. Anything that's on YouTube or anything that's on any that's already been recorded. You know, so having a site where someone can go quickly and easily to find that music that they wanna rehearse for the following Sunday, should we do that? But that's probably the two most basic things is get a coach or, you know, use the coaches that are available for free and use the recordings. And those are the 2 that we've used.

Researcher: Excellent.

P20: Yeah. And we have, it's a mix of different abilities. So for example, you know, I'm in the choir, and I'm one of the many people who don't sight read, just never learned culturally speaking. I've always learned by ear. But not only do we have our written sheet music for the season, but our director also goes through and records every part for every song. So there's really, like, I don't know what to tell you if you don't like, you're just not going to listen to it, if you're struggling because they'll also implement, what they call “accountability practices”. And that's just membership led. You're on Zoom. Everybody's on mute, but you've got essentially,

Commented [37]: Membership of community choir is surveyed each season. Some results about feelings of music challenges.

Commented [38]: Also -- coachings. This is something choir offers to support members. Can go with accommodations?

like, a body double or several bodies practicing music in different places together so that, you know, you're dedicating that time outside of rehearsal.

Researcher: Do you get the sense that, if you had to guess how many people use those recordings that the director sends out?

P20: Oh, I don't have to guess. We use Chorus Connection. So I can actually.I can see who downloads it. It's probably a good 80% of the choir will at least download the music. So yeah. I use it.

Researcher: That's good to know because, I mean and like I said, I work mostly with middle school and high school students, and I know that they're not practicing their music outside of rehearsal. But I always make these things for challenging pieces, and I always just wish I knew if anyone was using them. So I should find a way to find out how many people have downloaded them.

P18: Right. That's one of the benefits of Chorus Connection that we've discovered with our Chorus is that you can tell who clicks on it. I mean, it's a little financial commitment, but yeah, we have found it very worth it. Okay. I'm gonna look into that.

P19: I have to admit, I'm not one of those that normally listens to the YouTube version. Unless it's something really difficult that I just can't get because I'm one of the lucky ones. I pretty much get the music pretty well in rehearsals and don't need a lot of outside rehearsal time other than rehearsal that we have with the community choir. Now in the church choir, we rehearse something so many times that, you know, I have it pretty much memorized by the time we sing it in church anyway. And I'm glad that the YouTube things are made available just in case I happen to have to have it.

Researcher: Yes. YouTube has definitely been a very wonderful resource for that. Excellent. Let's see. Well, kind of talking about… we've talked about this a bit in terms of the repertoire that you're singing. One of the interesting things from the survey that I sent out was that it seemed that everyone, pretty much everyone, wanted to be challenged by the music they were singing in some way, some balance of challenges. Not a single person out of a 120 people who completed a survey said they wanted to sing music that was easy, which I was a little shocked that no no one said that. And I was very pleasantly surprised to learn that. So if you could just speak a little bit about… a little bit more, I guess we've talked about it a bit so far, but about, you know, the challenges of the repertoire and why you might be drawn to something that wasn't just simple that you picked up in one rehearsal.

P19: That's part of the reason why I actually joined the community choir that I was in. Because at the time before I joined the community choir, we had a director. We sang the same thing over and over and over again, the same songs. I knew these songs backwards, forwards. You could pick it up anywhere you wanted to, and it was like, I need a challenge. And church choir had

Commented [39]: Supports provided by choirs to help singers feel successful.

Commented [40]: Good to include -- various feelings of the use of supports by choir members.

gotten to the point it was not a challenge anymore. And I needed that challenge, and I wanted to further my abilities as a singer to develop that more at that point.

P20: Absolutely. I've been trying to convince my mom, because she still sings in the church choir that I grew up in. I'm trying to convince her to look into community choirs in my hometown. Because I told her just the other week, like, you're not like, no one's saying you don't love the Lord. You can still be in your church choir. You're bored. Like, you don't have the challenge of, like, learning music that's more complicated. And the reason I make a commitment to be in a community choir is because it requires something of me. And so, it would be a bit anticlimactic to go and, you know, sing a simple three part harmony and leave. You know what I'm saying?

P18: I echo that. Because my church choir, again, you know, they're not the skill set is that we're gonna sing. You know, we're good. But then the community chorus for 2 hours, you're not thinking about anything, ***anything*** else. It is all about the music and what you're doing and the voices you're hearing around you and you're balancing and you're bouncing. And to me having that space of time where I'm not worried or thinking about any other parts of my life is, um.. ,cleansing, I guess, is a good word.

Researcher: I love that. I think oh, I guess this is maybe the last official question that I have. And again, you've kind of alluded to some of these things in in in previous questions. But is there anything that would make you stop singing in your current choir? Is there anything that could happen that would make you consider stopping? Maybe not, you know, quitting singing altogether, but make you want to seek other opportunities. And it's okay if the answer is no. Just curious.

P20: I am at a point in my life where I seek out spaces where I can bring my whole authentic self. And my choir thankfully happens to be one of those spaces. And if it ever, you know, for any reason, ceased to be a safe space for me or for others, that would definitely make me consider finding an outlet elsewhere.

Researcher: Thank you.

P18: Yeah. My only thing is I used to be a first soprano. I could do it. And now I'm a second soprano. And sometimes those pieces we're singing…. are not 2nd soprano worthy. They… I should really be an alto. So I think that that's where I'm watching a transition. It's not that I'm not enjoying it, but my skill set is not of the level that I remember having. And it makes me sad, but to stop singing makes me more sad. So, yeah, I didn't change this year but I'm considering depending on our music, Ito may be my next stop. So they say that. Right? It goes down, goes down, goes down.

Researcher: Alto is fun.

P20: It's so, so fun, I've been an Alto my whole life.

Commented [41]: Musical motivation

Commented [42]: Challenging repertoire. This was a motivation to join. To be challenged and to grow.

Commented [43]: important

Commented [44]: Motivations to quit

Commented [45]: Aging voice. She seemed disheartened by it, but not sad enough to quit. This was said by several people.

P18: But you guys can hear thirds and 5ths. I'm a soprano. You know, I can hear that one. So I'm really having to so that's that training. Right? I'm really having to work hard at second soprano, much less an alto.

Researcher: Well, you could have 2 altos on either side and around you.

P18: Take advantage of those coaching sessions. Yeah.

Researcher: Yes. Yes!

P19: I have the opposite problem, but I know your voice is supposed to go lower as you get older. Mine did not. Mine went up. So for me, I'm a second soprano also, but I sing alto. And it's getting to the point that those alto notes are way too low, though. I'm getting to the point. I've got to start singing higher because that's the way my voice is going, which seems weird because, like they say, as you get older, your voice is supposed to drop. Mine didn't. And that's the weird thing. And and to, talking about the thirds and the 5ths and hearing that, there's a learned part of that. But for me, I've been lucky enough, that just comes naturally to me. And when you have someone that that comes natural to and you can hear that, it seems weird to hear somebody say I've got to learn that. But then I know also I have to learn alto because I am a soprano, but I sing mostly second. So it is interesting to have natural people that are naturally good at it, and listen to those that really have to work at it. It is hard. It is hard.

Researcher: I will say, I think, in terms of your vocal range and then where things are comfortable, it's important to remember to always exercise the full extent of your range. So don't don't, let yourself just feel like, oh, I'm an alto. I can't sing high notes, or I'm a soprano. I can't sing low notes. Right? It kind of helps to balance everything out. I know that's not why you're all here to hear those kinds of things. But, but just to share.

P18: I have to say thank you, Mr. Artistic Director, because I needed that reminder because it is so easy to stay on that little 8, 10, 12 note range that feels comfortable. And then you go, and they crack. So thank you.

Researcher: The voice needs balance. So if you know, the lower notes help the higher notes and vice versa. So, it's important to remember that. Excellent.

P19: The only disadvantage that I see with my church choir is we don't really typically warm up, and we don't stretch like the community choir does. And that's the good thing about being in the community choir is I'm able to stretch my voice to sing the lower notes when I'm there or to go up really high, when I'm able to when we are singing in the community choir. And that sometimes is a disadvantage of being in a church choir that doesn't warm up and doesn't vocally stretch your singing voice or your range vocally, stretch your range.

Commented [46]: Lack of warm ups in church choir compared to community choir.

Researcher: Is there a reason that your church choir does not do that, or, is it a time thing? Or do you know?

P19: I don't know. I know we at one point had said “we need to warm up”. It's just something we don't do.

P20: That was my experience as well. We gonna pray, but we're not gonna warm up.

Commented [47]: Lack of warm ups in church choir.

Researcher: Interesting.

P18: Yep. And my church as well. And I've even said, I mean, he's got training. He knows how to warm up. But yeah. And I think ours is more time constraint and then the fact that the folks are not necessarily vocally trained, and so I think he feels uncomfortable. They've never done it, and he's the kid, and he's just not gonna get the old folks to do it.

Commented [48]: Lack of warm ups in church choir.

Researcher: Interesting. I'm glad you brought this up because it's something that I actually don't spend as much time with my church choir as I should, and it is completely a time thing, because, you know, we have to sing on Sunday. We have to learn this new hymn. You know, there's always that kind of pressure, but it is very important. And so I'm very thankful that you all brought that up, and I will take that to my own choir leading this this Sunday. So thank you. That… those were all of the questions that I had. Unless if there's anything else anyone wants to share that kinda didn't come up, then now's your opportunity to share that. But otherwise, that's all I have for you all!

P18:Thank you so much for having us be a part of your work.

Researcher: No thank you!

P18: You're very welcome.

Researcher: Well, you all have a lovely evening, and I'll be in touch in September when I finish all of this.

P20: You got this. Hey. You got it.

Researcher: Thanks, guys. Bye, everybody.

Appendix K: Reflective Diary

Focus Group 7/2/24

Thoughts:

- Could feel the pride in people's responses when they spoke about their experiences
- Being a part of a community – something bigger than themselves
- Meaningful when choir acknowledges needs of members and provides accommodations

What motivates you to sing?

- Community and connections – give yourself a greater sense of purpose
- Great music
- Great conductor
- Challenge
- Emotion from the music
- Using your brain – growth – keep growing

Qualities of a Good Choir Director

- Outgoing
- Humor
- Confidence
- Enthusiasm
- Connection to the choir members – you want to be their friend
- Learned – feel like a a class, feel like you're learning something from them
- Clarity of directions (important for older singers)
- Demanding of high quality – Not snarky or demeaning

Social Time - Small vs Large Choir

- Have to intentional about making connections in a large choir
    - Director builds in get to know you activities at the beginning of the season
- Small choirs can sometimes be less inviting
    - Everyone knows everyone already – can be hard to break into the already established relationships

Social Time

- Facilitated by choir president
    - Outside events - social, meaningful events (cleaning your community) that people can participate in to make a difference in their community outside of singing
    - Trips – meaningful to sing in different venues with other choir members (international, another big city, etc)
    - FOOD – snacks before or after rehearsal
    - Committees important – give choir members more ownership of their experience in the choir

What would make you leave a choir?

- Section leader – too much for group, didn't like the sound of the choir and didn't feel like being a part of it
- Physical disability – accessible music for older people to see
- Concert order different than rehearsal order – different sound experience
- Not feeling valued
- Emotionally upsetting experience
- Judgy people in the choir

Final thoughts

- Life changing experience
- More than a hobby – life giving
- Strength in the group – did not want to sing solos, but feel power when singing in a section
- Worshiping God - spiritual experience – leading congregation in experience
- Experience you'd not have otherwise – singing in a big venues or with other people

Focus Group 7/8/24

Thoughts:

- Could feel pride from people when sharing about their group
- Social
    - "Socials" once per semester to gather as a group
    - Extra events outside of choir not related to singing
    - Camaraderie amongst others in their section
    - Support each other as people/humans
    - Fellowship in church choir – community
    - Powerful to work together with others towards a goal, even without going out with others in the choir to socialize
    - Multi-generational – intergenerational support – very interesting!
    - Volunteering within organization – committees
    - Can be awkward for new people when they don't know anyone – director can make sure to know everyone and help foster building relationships with choirs
    - Many people put it on themselves to build relationships with choirs
- Repertoire
    - Motivates and challenges
    - Always learning and growing
    - Pride in accomplishment of difficult works
    - Repertoire that pushes the choir, but is attainable – deflating to not feel prepared and good about performance
- Leadership
    - Send out surveys to get choir feedback – or find a way to get feedback from choir – and then listen – know what the group wants
    - Know when to move on and not hammer out a section – diminishing returns
    - Know the abilities of the choir

    - Allow space for “chitter chatter” and not be a strict dictator
    - Treat people as adults not like children – respect
    - Be good at your job – and want to be a part of the community – not just running out the door when rehearsal ends
    - Know the people in the group

<u>Focus Group 7/9/24 (2pm)</u>

Notes:

- Motivation
    - Enjoyment in the collective effort
    - Make beautiful music
    - Love the music
    - Music enjoyment primary, social aspect secondary
    - Fun
    - Brought by friend and encouraged to join
- Director
    - Insistence on excellence
        - Made nervous when director walks around to find out who sings the wrong notes
    - Sense of humor
    - Enthusiasm and encouragement
    - Needs to fit the needs of the choir – music chosen should match choir not the artistic needs of the conductor
- Social
    - People feeling isolated
        - Other gatherings with small groups yield more surface level connections
            - Working towards a common goal brings people in the choir together and builds a stronger bond
    - Extra “socials” to bring people together
    - Final week of rehearsal – standing next to new people, more down time, have a chance to talk to the people around you
    - Community gatherings – community service as a choir
    - Chili cook offs
    - Trips - both domestic and overseas
- Repertoire
    - Enjoy the challenge
    - Working towards a common goal
    - Takes time to put together – can be gratifying
    - Attainable rep for the church – director needs to know how much to challenge and when to let up
    - Some times simple music can be beautiful – differences in church choir vs community choir – frequency of performance necessitates easier music in some circumstances

- Sometimes you don't like the music - sometimes it grows on you, sometimes it doesn't
- What would make you quit?
  - Age – voice no longer able to make a positive contribution

Coding Notes

5 Phases of Coding Research (Bingham and Witkowski, 2022)

1. Organizing the Data
   a. Detailed organization can increase the rigor and validity of a qualitative study (White et al, 2012)
   b. Maintained organized data - kept diary of thoughts immediately after focus groups concluded - transcribed and then re-read – allowing for the opportunity to become "(re)familiarized… with the data collected" (Bingham, 2023 p. 4)
2. Sorting the Data
   a. This phase uses "deductive analysis processes" (Bingham, 2023, p. 5)
   b. Topics chosen aligning with the research question and aims of the study – also called "descriptive codes" (Saldana, 2013)
   c. Can help "filter out data that is not relevant to the research question" (Bingham, 2023, p. 5)
   d. Broad categories:
      i. General Motivations to Participate
      ii. Social Motivations
      iii. Director influence
      iv. Repertoire
      v. Motivations to Quit
3. Understanding the Data
   a. After data has been sorted by categories, research in each category is reread to for analysis, applying codes to each category.
      i. General Motivations to Participate
         1. Church choir - motivated by worship experience
      ii. Social Motivations
         1. Fellowship with other choir members (during and outside rehearsals)
         2. Invited/encouraged by friend to join
         3. Deep connections/Relationships formed
         4. Community Support
         5. Intergenerational Connections
         6. Connection to community (church choir members)
      iii. Director influence
         1. Qualities:
            a. Welcoming
            b. Honest
            c. Interested/invested in the choir as a community
            d. Interpersonal skills

e. Musical Skill
f. Demanding vs. encouraging
    i. Not too serious (church choir)
g. Providings support for singers to learn music
    i. Said to be desired, but perhaps not used by all

iv. Repertoire/Musical Motivators
1. Singing for most of life - joining to continue/or joining because they did it years ago and miss it
2. High Quality Music - Aesthetic motivation
3. Being a part of something bigger than yourself/Feeling great sense of accomplishment
4. Variety of music
5. Balance of challenges
6. Continue learning/growth

v. Motivations to Quit
1. Unhappiness with the director/choir
2. Music too challenging/not challenging enough
3. Vocal/health decline

4. Interpreting the Data
    a. Researchers looks for patterns and themes (inductive coding)
5. Explaining the Data
    a. Connects to the literature

- **Musical Motivations**
    - **Musical and Aesthetic Motivations**
        - P9: It's feeling part of a whole. When, you know, when you have these beautiful chords, when you have these beautiful phrases, and even when, because we used to struggle through some songs in Latin and German, even the challenge of working together makes you feel.
        - P14: So I'm really happy, to be singing at that level and to, make art like that, which I never thought I'd have the chance since I never really had any formal music training.
        - P13: So it was mostly pop music, but we also always find ways to put in things that are challenging. I think he always picks something that's, like, he knows is really gonna push us, and we're gonna have to spend a lot of time on it. And then pick some other things that are like, okay, we know you're gonna sing this a couple of times and you're gonna have it down and we don't need to spend as much time on those. So that we can really focus on, like, this time we did Jai Ho from Slumdog Millionaire, which is pretty complicated and, you know, has a lot of words that we never would have said before because it's in Hindi. So it really was challenging and really fast and people love doing that kind of stuff.
    - **Pride and Sense of Accomplishment**
        - P7: A challenge is important and it makes us feel proud.

        - P15: having a common goal for something that takes work is even more gratifying than just singing.
    - **Continued Learning and Growth**
        - P20: the reason I make a commitment to be in a community choir is because it requires something of me. And so, it would be a bit anticlimactic to go and, you know, sing a simple three part harmony and leave. You know what I'm saying?
        - P17: Yeah. I certainly like to have a little bit more of a challenge, but I don't wanna sing in German again. And sometimes a beautiful piece of music can be done in 2 parts.
        - P16 dropped out of his choir for a season because the music was too challenging, but came back
- Social
    - **Development of Close Personal Relationships**
        - P7: Like when I sang in the New York choir, we came. It was 200 people and we left. It was rehearsal. Where as the the choir I'm in now, the chorus, we stay for snacks. Someone brings snacks. We do things together. We're going to the beach, 10 of us. I find that if it's simply just singing that I think doesn't do it enough for me anymore. And now I really wanna connect.
        - P7: So a group of us did it at Sony for gosh sakes. Now that's not gonna happen in a smaller group where there isn't a feeling of being professional, being professional. So I think there can be benefits, but I do prefer knowing the people that you're singing with because it's a personal thing. It's, right? It's really something that it becomes in the fabric of your life. And so it's nice to know the people that you're doing it with.
    - **Camaraderie with others**
        - P8: So I think that also draws people together, and you're much more likely to come back again the next fall because you know that these people you've worked alongside with, are gonna be there too. You're happy to see them again.
        - P7: but every rehearsal at the end, someone has signed up to bring snacks, and it's a tradition. And it used to be like dinner and chili, and now it's just snacks. But as much as we all stress out, like, it's it's like entertaining 40 people. We get nervous about it. It's an essential part of it. So we stay another half hour, and I think that that truly makes this group.
        - P19: I think at this point, because the community choir has been around for so long that it's just a thing that they just don't do that. I know there are certain members of the choir that get together with each other and go out to eat and do things socially. It just as a group, because the group is so large, I think there's just not a way to be able to have a socialization of everybody in the group. And there's just, because that wasn't something that was made a point to do.

        - P13: agree. It's a similar, social aspect of, having a group that's not just you get together and you sing. We also, you know, we get we stay after. We have snacks. We, you know, like, we talk with each other. We meet outside. Like, even in the summer, we've been going to karaoke and we've been hanging out and, you know, go having birthday parties and that kind of stuff. So I think the social aspect is a huge part of it too in addition to just being able to continue to sing it as an adult, which is not something necessarily everyone gets to do. So, you know, I think the practice is, like, kind of the best part of it is where you get to dig in and form relationships and things like that. And then the performance is fun too, but, I think that part of it is is a huge thing.
        - P14: I don't get together outside with many of the members of the group, But, still to work on a project together and make something really great come out of that is just thrilling to me
        - P14: I know my fellow basses quite well, and, we joke around and and get to know each other, during the breaks and stuff like that. And I'm a fairly social being, so I'll do things like at Halloween, before practice, just get a monster mash started, and I'll I'll be the monster mash guy.
    - **Intergenerational Connections**
- **Director/Leadership**
    - **Interpersonal Skills**
        - P11: one of the responsibilities of a leader is to know the people in the group. And so, making that effort to get to know the new people, but then if you already know your choir, then you can help make those introductions to people. And, because it can be awkward. Like, if you're walking into a room, I luckily had a friend with me, and so she knew some people and so that's kinda how it happened for me.
        - P6: It's very important, especially for older people, that the director enunciates their directions and has a good personal sound system.
        - P18: So being part of membership, I get to hear our comments at the end of every season. We send out a questionnaire. How did it go? What would you change? What would you do? And invariably, there's about 12% that were very unhappy with the difficulty of the music. So we have addressed that by having a musician coaching person. And then that coaching person will delegate out to whether the tenor or an alto or whoever it might be, and then we will do either group coaching or 1 on 1 coaching sometimes on Zoom just to talk it through. So, that alleviated the angst, but I can tell you that nobody really takes advantage of it.
        - P20: Yeah. And we have, it's a mix of different abilities. So for example, you know, I'm in the choir, and I'm one of the many people who don't sight read, just never learned culturally speaking. I've always learned by ear. But not only do we have our written sheet music for the season, but our director also goes through and records every part for every song. So there's really, like, I don't know what to tell you if you don't like, you're just

not going to listen to it, if you're struggling because they'll also implement, what they call “accountability practices”.
        - P17: I've had previous choral conductors where you can send out to your choir members the music, and, actually, your part, like, as a soprano, is highlighted so you could just sing along and hear that note and learn it.
    - **Musical Skills**
        - P14: I look for expertise in both the music and the ability to direct it.
        - P11: But, knowing when to keep working on a spot that is difficult.
        - P7: I don't know, learned. I mean, there I love it the most when I feel like it's a class. I'm learning about composers. I'm learning about styles and theory. So I love knowledgeable, trained
        - P8: If he comes in with confidence and enthusiasm, you're gonna sing with confidence and enthusiasm.
        - P17: That's…. And I don't think, in another situation, I don't… I just don't think it might have been the right fit.You know, some choral directors are, how can I word it, very highbrow? So they need a more, let's say, high … I’m United Methodist. High United Methodist service as opposed to, something that incorporates a little more contemporary or modern music.
        - P13: And I feel like that's kind of the thing we have valued the most is having someone who's really good at their job, which I mean, obviously, you want someone who's gonna be good at their job, and also good at the social aspect. Because like I said, we meet every time. So if that person's running out the door and doesn't wanna be friends with us, then we don't really wanna be with that person either. I would say we had one director that was kind of an interim. He was only there for 1 year. He wasn't supposed to be an interim, but he had, like, a try trial period and it just wasn't working. And mostly just because he really wasn't that experienced as a adult choral director, I guess. And, like, we would actually have to be like, okay. Well, we need to do this. We need to do this in order to learn our music well. And so it just really wasn't working because he wasn't great at his job, which you can't always tell from an interview.
    - **Demanding vs. Encouraging**
        - P18: But I think his best portion is he just takes us where we are and then works with it. He's not trying, it's a challenge because I would like him to teach some of those people how to read a whole note, but he takes them where they are.
        - P12: I was just gonna say that, having someone who understands what your choir is capable of. How far you can push them to do something more than they thought they were capable of, but knowing not to go too far where they're just frustrated and just give up. And that takes a lot of skill, I think.
        - P15: If he didn't throw a… I mean, sometimes he would resort to throwing things at you.

        - P12: I was just gonna say oh, sorry. I was just gonna say that I think, especially when we're talking about volunteer choirs where no one's paying me to be here. I'm not paying to be here. I think and it's a little bit of a personality thing for a director, but allowing there to be the chitter chatter between groups. I've sung for directors who didn't want any chitter chatter while he was working with the sopranos. You know, you need to just sit and look at your music, and that's not conducive to a community feeling. It's not conducive to a group feeling. And so, I mean, I know sometimes it's a little irritating when you have the whisper, whisper, whisper, but allowing that to a point, I think is a huge thing in letting that group feel like it's a place you wanna be and you get to know people. You know, I mean, I know for me, it's the person sitting here and the person sitting here. Those are my 2 people, and I got a new person sitting next to me and, you know, sort of like, well, he's working with Sopranos. Tell me all about yourself. So I think that, allowing that since this isn't, you know, a “professional setting: is a big thing for me.
        - P14: Oh, yes. And, you know, he said, no. It's up here. And, you know, had me hit the note and, you know, they kinda looked at me sternly. And, and, I needed that, and I wanted that, and it helped me. And I did get it for the performance.
- **Motivation to Quit**
    - **Vocal/Health Decline**
        - P6: The most likely thing, I think, that would make me quit would be physical disability.
        - P18: Yeah. My only thing is I used to be a first soprano. I could do it. And now I'm a second soprano. And sometimes those pieces we're singing…. are not 2nd soprano worthy. They… I should really be an alto. So I think that that's where I'm watching a transition. It's not that I'm not enjoying it, but my skill set is not of the level that I remember having. And it makes me sad, but to stop singing makes me more sad. So, yeah, I didn't change this year but I'm considering depending on our music, lto may be my next stop. So they say that. Right? It goes down, goes down, goes down.
        - P16: Well, I just turned 80, and I'm starting to worry about how long my voice is gonna last. If I start feeling like I'm losing my voice, I'll drop out.
        - P14: What would make me quit my chorus is if I felt that I was dragging the quality of the chorus down.
    - **Director/Choir**
        - P7: If and I have come close once, but didn't because things change. If I really didn't feel valued, if I was just kind of a commodity. Number 2, if it was emotionally upsetting,
        - P8: The former director of the REDACTED Community Chorus, Dr. REDACTED, he would not call a person out, but he would start walking around the room to the different sections, and there were 250 people

then. And then he would if he was hearing something wrong, say, in the tenor section, he would go stand in front of the tenors and saying, “there's someone here who needs to do the following.”

- P13: And I remember people mentioning a time before my time when there was another director and they said, you could tell how unhappy people were because they left as soon as rehearsal was over. Like, they did not stay for snacks. They did not wanna talk to anyone. They were so frustrated that they were like, I'm out the door. And I, it never got to that point with this person. I think everyone was still enjoying it, enjoying the process even though it could be frustrating. And I think that's really what can get you to that point where it's like you're just and, you know, it doesn't always come from the director, but it can.