

FOR THE LOVE OF MUSIC:

ETHNOGRAPHY OF THE PORTLAND COMMUNITY WIND BAND

A Paper

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John Branner, D. Miss. and Mary Wilder, M.D.

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By
Andrew Bernhard
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For The Love Of Music: Ethnography Of The Portland Community Wind Band

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Introduction

Do you remember playing an instrument for the first time in middle school music class? On the first day everyone lined up from shortest to tallest to find out what instrument they would play for the rest of their musical life. Some kids would be wide-eyed with their hands straining high in the air knowing exactly what instrument they wanted to play; or a group of girls would be standing next to each other in the front row whispering to each other about the cute guy they saw in first period; or the nerds and loners would be standing quietly by themselves, looking up into the air with their arms crossed waiting for the end of the hour to arrive. By the end of class everyone would have an instrument.

When I say “band,” you might have bad memories you rather forget or good memories you love to reminisce upon over a beer with your friends. Your dust-coated instrument from 30 years ago still sitting in the attic today may be a testament to your desire to forget those long by-gone days. On the other hand, you may be one of the 39 adult members in the Portland Community Wind Band (PCWB) whose instrument is next to the front door ready to be used on Wednesday nights every week to make music. Some people may wonder why grown-up men and women who have a good paying day job, and have a spouse and kids would want to take two hours out of their busy week to play in a band. What could possibly be their motivation?

A musician’s precision and dedication to practice and perform music in a group is to heighten the level of personal satisfaction each member experiences, which comes through emotionally communicating and connecting with others.

Field Work Methods

I happened to find the PCWB by conducting a search for music groups on the Internet. I contacted Cynthia by e-mail and asked if I would be welcome to visit one of their rehearsal sessions. After several weeks attending the band, I wrote up a consent form for the board of directors to approve so that I might begin observing the PCWB for the purpose of writing an ethnography¹. After submitting the consent form, I was introduced by Cynthia to the band and was warmly accepted into the group.

The first method I chose to begin collecting data was to make an audio recording of a rehearsal. I then transcribed the recording so that I could use the data for later taxonomy analysis. In the second method, I conducted three interviews with Matthew Stanley, Dave Sylvan and Dan Palma who were very informative about their experiences with the PCWB and other musical groups. In the final method, I made general notations of observations in my notes that I also transcribed into my field notes². The observations were an integral part of pulling together the smaller pieces of data I recorded into a larger framework of taxonomies so that I could understand the parts of the community in relation to the whole.

The Setting

The two main activities of the PCWB are rehearsals and performances. Every Wednesday evening the group rehearses together from 7:00pm until 9:00pm in Room #3 of the Industrial Arts building 235B at Beaumont Middle School located on 4043 NE Fremont St, Portland, Oregon 97212³. The rehearsal room itself is about 54' x 59' and is about 12' tall on the east end and 15' tall on the west end. The band room is a converted modular facility built in

¹ Appendix A

² Appendix B

³ See Figure A

the 1970's. The conductor's office is to the southeast corner of the building. The Beaumont Middle School Music class' instruments are housed in the back of the room.

The middle part of the room houses multiple rows of chairs facing east with black, adjustable music stands in front of each one. The conductor's podium is facing the opposite direction at the front. The chairs are divided up into four areas: the front, the middle, the back and the very back⁴. Each area contains a respective section of instruments called: High woodwinds, woodwinds and high brass, low brass and percussion. Each respective section contains the following instruments in order: 1) Flutes, clarinets and oboe, 2) Alto and Tenor Saxophones, French Horn and Trumpets, 3) Euphonium, Trombone and Tuba, and 4) Snare Drum, Bass Drum, Timpani, Triangle, Xylophone, etc. The sections and instruments previously listed, from general to more specific, are terms that give meaning and order to the group. With these designations, the conductor is able to give instruction and guidance to the band in varying degrees of specificity based upon the sheet music of each part⁵.

Organization

The leadership of the PCWB consists of the director, Cynthia Plank, and the board of directors. When the PCWB started nearly three years ago, Cynthia conducted all the operations to get the band set up and going: recruit band members, conduct try-outs, advertise concerts, reserve buildings for rehearsals and concerts, conduct, get sheet music for the band, etc. An eight-member board of directors, which meets once a month, now exists to make organizational decisions and relieve Cynthia of some of her tasks⁶.

⁴ See Table 1

⁵ see Appendix C

⁶ Figure C (Side 2)

Dave Sylvan, the board's Stage Managing Specialist, is the PCWB librarian. He organizes the music into sections and makes sure each musician has the sheet music they need to play their part. The PCWB borrows sheet music from music schools around Portland, such as Lewis & Clark College. Dave has a large responsibility to make sure the original sheet music loaned to the PCWB gets back to the original owner. Dave points out the dilemma, "When you hand out originals, people decide to leave half way through it is a hard time getting the music back⁷." To ensure no originals are lost, Dave makes a copy of each part and then gives the copy out to the musicians. If someone loses his or her copy, Dave does not have to worry, because he ensures the original is in safe keeping and ready to return to the loaning institution. Over the course of his term as librarian, Dave acknowledges, "it works well for the band⁸."

The band decides what pieces they want to play through a selection process of deduction that is initiated by the director. Cynthia first selects a number of pieces that might be a good fit for the next concert the band will play. After the librarian collects the originals and hands out copies to the musicians, the band sight-reads through each piece for the first time. After listening Cynthia and the band listen to the piece live, a decision will be made whether to keep the music to rehearse for the upcoming concert. The band members are able to voice their opinions and make suggestions about the selection of music.

Cynthia, the board and the musicians communicate directly with one another through e-mail and an online community list service on yahoo groups. Through these media, decisions about meeting times and locations or simple group decisions can be made quickly and efficiently.

⁷ Sylvan, Dave. Personal Interview. 26 February 2008.

⁸ Ibid.

Initiation

As musicians are recruited to the band, try-outs are conducted by Cynthia to verify the skill level of each person entering the band. Try-outs are important to monitor the overall level of quality the band is producing. Cynthia makes it quite clear, “I don’t accept poor musicianship . . . We have high-level players in the band, not rusty players⁹.” The try-outs consist of three elements, which are evaluated and judged by Cynthia. First, the candidate is asked to play an excerpt of a piece he/she feels comfortable playing. Second, he/she is to play two major scales of their own choosing and two major scales of Cynthia’s choosing. Finally, the musician is tested as to whether or not he/she is able to read music in 6/8 time. Reading musical notation is critical to playing in the PCWB.

Practice/Rehearsals

Rehearsal starts at 7:00pm sharp every Wednesday evening. Cynthia opens the band room at 6:30pm for the “early birds” who are able to get off work in time to tune up before 7:00pm. Cynthia makes it quite clear to her band without excuse, “I expect everyone to come in on time ready to play; lateness is not acceptable¹⁰.” Every musician is independently responsible to tune his or her own instruments and to be prepared to play when rehearsal starts. Some musicians take longer than others to prepare as in the case of the percussion section. Cynthia explains:

Percussion is a real challenge. They must know how to play a lot of instruments and change between them quickly while they are playing. I write songs up on the board before practice so the percussionists will be able to set up the instruments, so they are ready to go when the band starts playing¹¹.

⁹ Plank, Cynthia. Personal Interview. 4 February 2008.

¹⁰ Ibid.

¹¹ Ibid.

To help the percussionists, before practice starts, Cynthia writes the order of songs to be played on the board to the north side of the room so the percussionists are ready to go when the band starts playing.

Once each musician has tuned his/her instrument, each section tunes against one another to get an even tone throughout the band. Once the room is silent, the upper woodwinds start tuning beginning with the clarinets. All the other sections try to match the clarinet's pitch as best they can by ear. It is important everyone is on key before practicing the music together. Cynthia reiterates the importance of tuning by saying, "All the notes the instruments play must be on tune or we sound bad. So we work very hard on being in tune¹²." Once the conductor is satisfied with the evenness of pitch throughout the band, the group starts in on the "deep work" of practicing the music. The announcements are kept until the middle of practice to keep the momentum flowing out of the tuning session into the practice session. "Deep work" is when "we pick a measure or a note to work on over and over again until we get it right¹³." As Cynthia corrects and develops each section of the piece, the musicians develop recall of each correction in their minds and play the music more accurately when the piece is played in its entirety.

As the band winds down, Cynthia finishes up the evening on a high note. She picks out a piece that she knows the band plays well, so that everyone can leave the rehearsal feeling positive. Cynthia points out the importance of everyone leaving practice upbeat:

Adults are very much like kids. They like positive feedback; they want to know they have done a good job. But I always leave room for improvement. I don't want them to feel they can slack off¹⁴.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

The momentum from weekly rehearsals flows over into each musician's personal commitment to practice throughout the week. Matthew Stanley, a percussionist, speaks about his goals for practicing during the week while maintaining a busy schedule:

I try to practice an hour a day. That is my goal for myself. I am either practicing or playing an hour a day. I have a pretty demanding job schedule. For example, tomorrow night I have a corporate dinner I have to go to. Wednesday night I am playing there, every other Saturday I play in my combo group. I try to somehow throw an hour behind it every night. I try to give her an hour and a half or two hours a week outside of class¹⁵.

Matthew's practice sessions first start with downloading a pod cast of his part to each song the band plays. The recording is convenient, because he can have two sticks and his sheet music without a drum and simply watch his part while playing along with the music. It is a way for Matthew to fit in time for practice between his busy schedule.

Like Matthew, every person in the band has a day job and many other personal responsibilities to accomplish throughout the week. Cynthia understands the demands on her musicians; she wants to make her band the best it can be and still maintain the balance between musical achievement and fun. Fostering the energy and enthusiasm within her band members by maintaining the delicate balance between both accuracy and fun during rehearsal will translate into a great final performance.

Performances/Concerts

PCWB concerts¹⁶ are an opportunity to share the musical fruits of the band's labor with family, friends and the community at large as well as to inspire and encourage young musicians. The PCWB performs three times a year on stage at Grant High School, which is located at 2245

¹⁵ Stanley, Matthew. Personal Interview. 26 February 2008.

¹⁶ See Figure D

NE 36th Avenue in Portland, Oregon¹⁷. The PCWB includes affiliate musical groups within its concerts, which not only provide a wider range of music to the audience, but also brings in a wider audience base to the concerts. The goal of the concerts is to broaden the audience base to the concerts, thus bringing in more people to hear the PCWB's music. Sometimes that just takes time and consistency. Dave recounts another music group's success at drawing crowds to their concerts:

Out in east county there is a pop orchestra that has been around for over 20 years. They have concerts at the Reynolds facilities. And they draw a pretty good crowd, because it has been around for a long time. And that is what we are looking to do is how we can fill up those seats and get people into it¹⁸.

Since it is young in years, it behooves the PCWB to join other groups for combined concerts, which potentially brings in larger crowds.

The first joint concert the PCWB played in was with the Second Wind Band, which is a 40's and 50's type band. Each group performed in one half of the concert. Last year, the band played in conjunction with Wilson High School's program. They did not have a very big music program and the concert did not work out in the end; as a consequence they were not invited back to perform again by the PCWB. At the Spring Concert 2008, the PCWB featured the Beaumont 6th grade band and concert band. In addition to directing the PCWB, Cynthia is also the music director for Beaumont Middle School. The music program at Beaumont has a large base of parent support, which increased audience turnout at the 2008 spring concert. The concert was split into three sections: 1) the Beaumont 6th grade band performance, 2) the Beaumont concert band performance, and 3) the PCWB performance¹⁹. The very last song of the concert, Carpathia by William Owens, was a joint performance, which including all three bands. Cynthia

¹⁷ See Figure B.

¹⁸ Sylvan, Dave. Personal Interview. 26 February 2008.

¹⁹ Figure C (side 1)

told me, after the concert, parents were crying with joy to see their son or daughter playing together with adult musicians at a community concert. The PCWB band members, at the following rehearsal after the concert, also agreed they had a good time playing with the Beaumont students.

The Cultural Description

Community bands exist throughout Portland, Oregon and the United States. No single band is like another; each one fosters its own culture based upon the musicians who join the band. In the PCWB, each person comes with a host of experiences that adds a unique aspect to the group. There are, however, generalities about band culture, which would translate across any band.

Musician Personality

The instrument within each section of the band tends to garner particular individuals, which gives that section a unique personality. The personality of each section and individual in the band finds its genesis derived from the music and expression intended and written by the composer. The sound the composer is calling for, which is noted in the sheet music, is determined by the type of sound the instrument is capable of making as well as the inspiration the musician brings out of the instrument. The connection between the musician and the instrument determines what kind of sound is produced. The interpretation of the music by each musician in the band plays a major role in how successful the group is at reaching the intended sound written by the composer. The role of the conductor is to interpret the music the composer has written in the score and call out the intended sound from the musicians. The analogy

between the director and musicians in a band is very similar to a director and cast within drama.

Dan Palma, an Alto Saxophonist in the PCWB, describes how he views the relationship between musician and instrument when he comments:

There has to be highs and lows. Music is the same way. The teaching of acting is very similar when a percussionist...the playing of your instrument must become organic. The teaching of actors and acting myself...you bring who you are to the role that is paramount. You must find how you connect with the script and articulate the script. And our conductor is doing the same thing²⁰.

Through tryouts, the conductor is able to select the best individual to fit an instrument to produce the overall sound the director wants to hear in the band. Interpretation by the conductor must be carefully made, so as not to change what the composer intended.

In general, certain personalities are commonly found in a section of the band playing a certain instrument, because of the sound they are able to produce. Table 2 diagrams the characteristics commonly found in individuals who play a particular instrument within the PCWB. After closely observing the chart, an observer might conclude the way a musician views themselves and their life outside the band room could very well predetermine the inspiration they bring to their instrument and consequently the sound they produce. Therefore, one will commonly find a set of characteristics for musicians who play within each section of the band. On a larger scale, there are many genres of music to suit any kind of personality and form of musical expression.

Types of Music

People are able to play and listen to various genres of music, which allow musicians a myriad of ways to express themselves through sound. Members of the PCWB do not isolate

²⁰ Palma, Dan. Personal Interview. 27 February 2008.

themselves to one genre of music; instead they vary their musical experience by listening to and participating in various music groups, which keep them well connected with other musicians around Portland. Although not comprehensive, Table 3 diagrams a few types of music PCWB members are aware of and listen to on a regular basis. Listening to different styles of music whether at a live performance or on recording bring an extra dimension of creativity, inspiration and expression to a musician's repertoire. Matt tells about his encounter with jazz and how it changed his view of music:

I was too lazy to change the radio dial—KMHD has a wonderful blues program on Friday night and in the wee hours of the morning—and driving around—and at the time I was doing a lot of sales work on the road a lot—I was too lazy to change the dial on the radio and I would just leave it on 89.1 to wait for my blues show to come on every Friday night, I fell in love with jazz²¹.

As a result of listening to jazz on the radio, Matt was inspired to play as a drummer in a jazz group; he found the desire he needed to commit time and energy to his passion for jazz. The transition between passively listening to music to actively participating in music heightens one's experience expressively and emotionally²². Matt explained his emotional response to playing music and how his experience is heightened by playing with other musicians: "Playing by yourself is one thing; playing with a record makes it more fun; playing with four people is one of the greatest highs I think you can get²³."

Dan Palma is another PCWB member who was inspired to learn the alto saxophone after watching a music group play at the high school where he teaches:

Our band teacher brought some guys that he plays with in town who did an assembly for our students. And there was an alto sax player that fronted the combo. And I thought, "That looks like fun. I've always wanted to do this."

²¹ Stanley, Matthew. Personal Interview. 26 February 2008.

²² Table 5

²³ Stanley, Matthew. Personal Interview. 26 February 2008.

After being inspired by listening to music, people like Matt and Dan have decided to dedicate themselves to learning an instrument so they can join in a band and play the music they love to hear. Goals help a musician to know what to strive for during practice sessions. Table 6 lists several musical goals mentioned by PCWB musicians. To reach his desired level of performance on the drums, Matt sets goals for himself: “So I picked up jazz drumming and the reality was I will never be able to drive a big band unless I learn how to read music²⁴.” Dan, the alto Saxophonist, also has set goals for himself as well; he would like to be able to “look at chart and read any chord change and improvise around that²⁵.” Dan talks about his desire to control the sound of his instrument by saying, “I want to say Monica has the best sound I have ever heard: fat, dark, woody sound . . . Her sound is beautiful and I want that sound²⁶.” The ability to control an instrument’s sound allows a musician to communicate the emotion that is inside of him/her, which is a dimension that is multiplied with more people in a group. As a result, many types of amateur bands around Portland exist.

Types of Music Groups

Amateur music groups in Portland abound and provide a plethora of outlets for musicians to try out their skills, communicate with other musicians who have the same desire for music and most importantly provide an outlet for musicians to have fun. Table 4 lists various groups PCWB members know about or play in. As a result of playing with other people who love jazz over the years, Matt has settled on playing with a group of four other solid musicians, which tentatively call themselves the Dog Pound for lack of a better name. The quartet has not

²⁴ Ibid.

²⁵ Palma, Dan. Personal Interview. 27 February 2008.

²⁶ Ibid.

settled on a name, because of varying perspective of what the band means to the members and on how a name will communicate the meaning the members intend to portray.

Humor

Humor is a key tool to break tension and stress during rehearsals when the pursuit of perfection at times becomes over burdensome. Every musician and every music group are on a quest for the ideal and perfect sound, which require much practice and patients. The job of the conductor is to interpret the score and get the band to reach as close to the ideal sound as possible. There are moments when perfection seems almost in reach, but difficult to attain; this is when “deep work” is most important. At these moments, repetition and review are required, which can weigh on a musician and make the experience less-than enjoyable. Matt recalls moments at band rehearsals when stress can get high:

Even though you are patiently watching and she is working with other section over the past two weeks, if all of a sudden she decides to single you out on a particular night: “No. That rhythm is not right. Lets try it again.” And the whole band is waiting on you. That is not fun. It is nothing against her . . . Probably the humor there is really just taking stress off on yourself or just trying to take stress off of somebody else, so no one feels like they are being picked on²⁷.

The intermittent bantering back and forth between musicians during practice is to allow for a moment of relief during a stressful time that would otherwise hinder the focus of the group on the music. Dan remembered a joke by Bernstein which seemed to describe a particular section of the band, “Never look at the Trombones, it only encourages them to play louder.” It is those kind of light-hearted remarks, which validate a musician and at the same time help the band not take each other too seriously.

²⁷ Stanley, Matthew. Personal Interview. 26 February 2008.

Conclusion

The one common factor the members of the PCWB share in common is the dedication to and enjoyment of music, which enriches their lives and the lives of others within the community. The inspiration which music can bring to a person as well as the joy of contributing personal creativity for the benefit and enrichment of others are what make the PCWB and others like it a necessary part of human experience. The art of developing a person's character and skill through intentional practice as well as displaying the fruits of a band's labor at concerts give meaning and purpose to life outside of the nine to five day job. As in the case of the spring concert 2008, the work of the PCWB is also a chance for adults to inspire a younger generation to new heights of achievement and enjoyment. Undoubtedly, the result of each member's dedication and labor in the band will positively reflect and bring newfound meaning on their life and relationships outside of their music circles.

February 8, 2008

Greetings Cynthia and PCWB Board Members,

My name is Andrew Bernhard.

I am currently a student at Western Seminary. This summer I am anticipating on going overseas to complete an internship requirement for my Master of Arts in International Studies.

In preparation for learning about another people group in Africa, I am hoping to learn about a culture group here in Portland.

The reason I have contacted PCWB is because I am hoping to learn about your particular music/band culture. My goal is to know what it is like to be a part of the PCWB as a member.

I will be observing your practices and concerts as well as interview a number of band members so I can learn your terms, what they mean, and how they shape your experiences and relationships with one another. The interviews will most likely be over coffee at some designated time outside of practice and will be as short as 15 minutes as not to take much of your time.

The end product of my research will be to write a paper describing information about the PCWB culture to a larger audience who may not understand or know about music/band culture. My project goal is to be as accurate and informative about PCWB as possible. In the end, I think this could be a fun project for both the PCWB and myself.

I want to assure you that, if you so choose, names and places will be kept anonymous on my note transcripts and final paper to protect your privacy.

If you have any further questions, feel free to come and chat with me in person or contact me by e-mail: bernhard.andrew@gmail.com.

As a means of consent to participation in this project, could the director and board members please sign the bottom of this letter in the spaces provided bellow.

Thanks for your consideration in participating in this project.





Sincerely,

Andrew Bernhard

Signature: _____

A piece or sheet music is what enables each musician to know when and how he or she should play their part at the right time. Appendices C, D, E, F, G and H are examples of a tuba music part. Each instrument will have a separate part that will correspond with the other instruments in the band, which will reproduce the sound the composer intended. The conductor reads from a score, which contains all the written parts for each instrument on one page.

On the first page at the top is the title, name of the composer and corresponding instrument or section the part is written for. The type of expression the musician should play is also noted at the top.

The modern music notation system used to write sheet music consists of a five-lined staff in which notes are written from left to right to indicate what pitch should be played. The clef indicates how high an octave (treble, ) or how low an octave (base, ) a note should be played¹. The note pitch can be varied in half-step increments upward (sharp, ) or downward (flat, ). The duration of each note is indicated by note values, which descend in half-time increments starting from a whole beat. Dots and ties are also music symbols used to indicate note time values. Time signature also affects how each note the musician plays. The upper number of the time signature indicates how many beats are in a bar. A bar divides a staff into a certain number of beats. The lower number of the time signature indicates the note value or the beat unit that represents one beat². Intervals of silence are indicated by rests, which descend in half-time increments starting from a whole rest³. Dynamics of each note is also varied with notations of *p* or *piano* (soft) and *f* or *forte* (loud). The previously listed music notations are

¹ “Clef.” Wikipedia. http://en.wikipedia.org/wiki/Clef#Octave_clefs

² “Time Signature.” Wikipedia. http://en.wikipedia.org/wiki/Time_signature

³ “Rest.” Wikipedia. http://en.wikipedia.org/wiki/Rest_%28music%29

what a musician must read when playing his or her instrument, which requires a high level of coordination and attention.

Table 1

| | | | |
|-------------------|-----------|------------------------|------------------|
| Band Room/Modular | Very Back | Percussion | Snare Drum |
| | | | Bass Drum |
| | | | Timpani |
| | | | Triangle |
| | | | Xylophone |
| | | | Etc. |
| | Back | Low Brass | Tuba |
| | | | Trombone |
| | | | Euphonium |
| | Middle | Woodwinds & High Brass | Alto Saxophones |
| | | | Tenor Saxophones |
| | | | Trumpets |
| | | | French Horn |
| | Front | High Woodwinds | Flutes |
| | | | Clarinets |
| Oboe | | | |
| Podium | | Conductor | |

Table 1: PCWB band sections

Table 2

| Instrument Sections | |
|---------------------|----------------------------------|
| Percussion | change between instruments quick |
| | play a lot of instruments |
| | very challenging |
| Tuba | very valuable to the band |
| | mellow |
| | laid back |
| Trombone | must learn to play in tune |
| | don't play many fast notes |
| | mellow |
| Trumpet | heavy lifters of the band |
| | loud |
| | bold |
| Saxophone | "cool cats" |
| | |
| Oboe and Bassoon | independent |
| | get all the solos |
| | super-nerds |
| Clarinet | parts are very challenging |
| | detail-oriented |
| | straight "A" students |
| | studious |
| Flutes | wear make-up |
| | wear lipstick |
| | girly, girls |

Table 2: Typical personality of PCWB musicians according to section

Table 3

| Music Types | |
|---|--|
| some players must have music in front of them | |
| Improvisation | |
| Concert Band | that stuff is written where they want it you have time signatures and key changes going on you have to watch the conductor |
| Jazz | rhythmical and musical Miles Davis Paul Desmond, jazz saxophone player Louise Armstrong |
| funk | |
| Bop music | |
| Swing stuff | |
| Big band | |
| Blues | |

Table 3: Genre of music listened to or played by PCWB members

| | | | |
|------------------------|------------------------------------|---|------------------------------|
| Primary School | Alameda Elementar | Feeds into Beaumont | Affluent area |
| | | Auction: \$100K raised | |
| | Beaumont Middle | Parent involvement | |
| | | Auction Fundraising | |
| Pick-up band | | | |
| Pop Orchestra | | 20 years old | |
| | | Draw a pretty good crowd | |
| | | Concerts at the Reynolds | |
| Rock n' Roll (Adult) | | about 10 to 15 people | |
| Big Band | Wood Shed | | |
| Jazz (Adult) | Dog Pound | Some well mached players have bad attitudes | |
| | | Less experienced players not invited back | |
| | | More experienced players don't stay | |
| | | not used for music lessons | |
| Community Band (Adult) | Sponsored by the City of Beaverton | | |
| | Mt. Hood Community Colley | | |
| | Portland Community Wind | | |
| Marching Band | High School | B Band | |
| | | A Band | |
| | College | University of Kansas | |
| | Adult | Get A Life Band | River Festival (2004 & 2006) |
| | | Go to Tillamook and other places | Small parades |
| | One More Time Around Again | Auction Fundraiser | |
| | | Female Conductor from Beaverto | |
| | | River Festival (2004) | |
| | | Rose Festival Band (Annual) | |

Music Groups

Table 4: Type of Music Groups PCWB members play in

| | | |
|-----------------------------|-------|--|
| Emotional response to music | Higns | playing with four people is one of the greatest higns I think you can get |
| | | Music is about higns and lows |
| | | people who never got ride of the desire to make music |
| | | people there are very appreciative |
| | | That looks like fun |
| | | I am going to do this because it makes me happy |
| | Love | I fell in love with jazz |
| | | I love marches; I love Sousa. |

Table 5: Musicians self-described emotional response to music

| | |
|-----------------|---|
| Musicians Goals | Sounding better |
| | Improving |
| | read music |
| | read any chord change and improvise |
| | learn how to read music |
| | drive a big band |
| | bring who you are to the role |
| | connect, articulate the script |

Table 6: The goals musicians pursue