

**ADULT HOBBY MUSICIANS, WELL-BEING, AND MOTI-
VATION: A QUALITATIVE SURVEY**

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<p>Abstract</p> <p>The aim of this research was to investigate what kind of well-being effects leisure time music making might have on adult hobby musicians and whether there can be found some connections between these well-being effects and motivation. Interest is in the themes which arise from peoples' self-reflection, aiming to recognize the ways people interpret the importance of the well-being experiences affecting their commitment and motivations.</p> <p>Life-expectancy overall increases, which makes maintaining of the well-being in older ages progressively valuable issue. The research of active adult music participation and well-being has been substantially growing in the past few decades and the results endorse the link between those two. This study focuses on how the music is perceived to connect with well-being and how it affects the motivation, aiming to offer wider perspective, build basis for future research and possibly offer encouragement to participate to the activities. Theoretical framework includes concepts of health and well-being and how music is researched to impact these. Also, some information about music making as a hobby, definitions of hobby musicians and some previous knowledge about the motivation are included. Ten adults aged between 30-75 years from United Kingdom participated the study. Answers were collected via internet survey consisting of open-ended questions focusing on the reasons for music making. The method for analysis was inductive thematic analysis, which was done with the assist of ATLAS.ti software.</p> <p>Based on the analysis, music making contributed positively to the overall well-being and health by affecting social, psychological and physical aspects of well-being, each including multiple sub-themes to describe the aspects found in the data. Music making was reported being important part of the well-being and all the participants found activity contributing to various aspects of well-being at the same time, varying from coping with issues faced and increasing the enjoyment of everyday life. The connection to motivation was found to be two-dimensional, highlighting similar themes but whether the effects were negative or positive, were strongly dependant on the person and situation. Results support the previous findings that music can promote better overall well-being, and that the well-being aspects are perceived as important motivational factor to be committed to the music making activity among adult hobby musicians.</p>	
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<p>Tiivistelmä</p> <p>Tämän tutkimuksen tarkoituksena on selvittää, minkälaisia hyvinvointivaikutuksia aikuiset musiikinharastajat saavat harrastuksestaan, sekä voidaanko näiden hyvinvointivaikutusten ja motivaation välillä havaita jonkinlainen yhteys. Keskiössä ovat teemat, jotka nousevat esiin ihmisten itsereflektion tuloksena. Tarkoituksena on tunnistaa, kuinka ihmiset tulkitsevat hyvinvointivaikutusten vaikutuksia motivaation ja sitoutumisen taustatekijöinä.</p> <p>Pidemmän elinajanodotteen takia vanhemman väestön hyvinvointi muuttuu aiempaa relevantimmaksi aiheeksi. Aikuisten aktiivisen musiikinharastamisen sekä hyvinvoinnin tutkimus on kasvanut huomattavasti viime vuosikymmeninä ja tulokset vahvistavat ajatusta näiden kahden välisestä yhteydestä. Tämän tutkimuksen keskiössä ovat kokemukset musiikin ja hyvinvoinnin välisestä yhteydestä, sekä kuinka nämä vaikuttavat motivaation. Tavoitteena on laajentaa näkökulmia, rakentaa pohjaa uudelle tutkimukselle sekä mahdollisesti rohkaista ihmisiä musiikkiharastusten pariin. Teoreettisessa viitekehysessä esitellään terveyden ja hyvinvoinnin käsitteitä sekä sitä, millaisia vaikutuksia musiikilla on tutkittu näihin olevan. Lisäksi esitellään musiikkiharastusta, harrastajamuusikoita sekä aiempaa tietoa motivaatiosta tässä kontekstissa. Tutkimukseen osallistui kymmenen Iso-Britannialaista aikuista ikäjakamalla 30–75 vuotta. Vastaukset kerättiin internet-kyselyllä, joka koostui avoimista kysymyksistä liittyen syihin harrastaa musiikkia. Aineisto on analysoitu induktiivisen temaattisen analyysin keinoin ja apuna on käytetty ATLAS.ti-ohjelmaa.</p> <p>Analyysiin pohjautuen musiikin koettiin vaikuttavan positiivisesti niin sosiaaliseen, psyykkiseen kuin myös fyysiseen hyvinvointiin, joiden kaikkien alle koottiin useampia näitä tarkemmin kuvaavia alateemoja. Musisoinnin kerrottiin olevan tärkeä osa hyvinvointia vaikuttaen useaan eri osa-alueeseen, auttaen niin erilaisten ongelmien kohtaamisessa kuin myös lisäten normaalin arjen nautinnollisuutta. Yhteys motivaatioon näyttäytyi kaksiulotteisena. Samankaltaiset teemat korostuivat aineistosta, mutta se oliko vaikutus positiivinen vai negatiivinen, oli vahvasti riippuvainen niin yksilöistä kuin myös tilanteesta. Tulokset vahvistavat aiempien tutkimuksien havaintoja musiikin positiivisesta vaikutuksesta hyvinvointiin sekä näiden hyvinvointivaikutusten koetusta merkityksestä aikuisten harrastusmotivaatioon.</p>	
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FIGURES

FIGURE 1	Main themes and sub-themes formed based on the analysis.....	23
FIGURE 2	Music making and well-being.....	24

TABLES

TABLE 1	Examples of the two dimensional nature of motivation.....	32
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TABLE OF CONTENTS

INTRODUCTION	1
1 MUSIC AND WELL-BEING	5
1.1 Health and Well-Being	5
1.2 Positive Effects Gained from Music	8
2 MUSIC MAKING AS A HOBBY	11
2.1 Musical Identity.....	11
2.2 Motivations Behind Music Making.....	13
3 THIS RESEARCH	15
3.1 Research Problem and Questions	15
3.2 Research Methods	16
3.2.1 Strategies.....	16
3.2.2 Collecting the Data	17
3.2.3 Ethical Issues and the Role of Researcher.....	18
3.3 Analysis	19
4 RESULTS.....	22
4.1 Effects of Music Making on Well-being.....	22
4.1.1 Social Well-Being.....	25
4.1.2 Psychological Well-Being.....	26
4.1.3 Physical Well-Being.....	29
4.2 Connections to Motivation	31
4.2.1 Contributing to Motivation.....	33
4.2.2 Reducing Motivation	34
5 DISCUSSION.....	36
5.1 Strengths and Limitations.....	40
5.2 Further Research	41
5.3 Conclusion.....	42
REFERENCES.....	44

INTRODUCTION

Life expectancy overall increases with progress made in health care and treatment of life-threatening illnesses and conditions, which makes maintaining of the well-being in older ages progressively valuable issue (Steptoe et al., 2015). Previous work has shown music in general can provide various positive effects on human health, including different aspects of overall well-being (Clift & Hancox, 2001; Perkins & Williamon, 2014). Researching the well-being effects can provide valuable insights of music's diverse roles in individual life, while also expanding our understanding of its broader societal significance. By gaining more knowledge on this subject concerning people in different stages of life, it would be possible to construct more comprehensive understanding of processes through which the well-being is affected by musical activities and what is the role of these well-being related themes when focusing on good and satisfying life throughout the whole lifespan.

According to World Health Organization (1948, 100) human health is complex phenomenon including physical, social and mental aspects. It is also stated that it shouldn't be understood only as an absence of disease, but as a more multidimensional matter. It can be seen as a philosophical issue about good life and how people evaluate the state of good in life overall. It can also be understood as an ongoing process which is affected in most of the cases also by some kind of leisure time engagement. Active leisure time engagement to different types of activities in multiple age groups has been shown to have positive effects to well-being and contributing to the perception of good life overall (Brajša-ganec, et al, 2011; Kuykendall et al 2015). Whether it is the matter of maintaining a good extensive state in one's life or fighting against for example age-related cognitive problems (Mansens, et al. 2018) or different mental health issues (Geretsegger et al., 2017; Cohen & Maxwell, 2020), music and music making as a hobby may serve as positive factor.

Music has potential to affect the health and well-being in various ways. Listening to music or making music actively can contribute and have an impact on such aspects as positive emotions or social interactions for example. Positive emotions can be understood by the words pleasure, beauty or coping with emotions and social interaction

includes aspects such as social bonding, coordination and communication, naming few. (Saarikallio, 2017). These can be easily attached to the building blocks of happy and satisfied life, in other terms things that can be seen as enabling human flourishing and through that, a good life (Seligman, 2011).

In music making there is usually some kind of learning involved in the process, whether it is the form of new instrument skills, new song, or new style of music. Being able to have music as a hobby demands usually strong motivation, as the learning in the adulthood differs from the learning of children and adolescents (Collins, 2004; Pike, 2022). Also, for example for adults the encouragement of parents and teachers might not be relevant reason for different activities chosen and making a commitment to, which might affect the motivational question behind the activity. These motivations to make music among adults have been studied a little, gaining information about the social, emotional cognitive and physical factors (Roulston et al, 2015). The connection behind adults' motivations to participate and engage to musical activities in their leisure time and the well-being effects gained is ambiguous, although the positively contributing power of music is to some extent admitted in various contexts. Focusing on the motivation it would be possible to build such knowledge, that is essential in constructing future facilities and options for people to participate into music making across the lifespan.

Music making might be perceived as exclusive activity, accessible primarily to those with specialized skills while others are considered as incapable to understand and actively participate into due to the lack of knowledge or abilities. In contrast, music listening whether at live concerts or listening to music through personal devices such as headphones for example, is generally more accepted part of the everyday life. Adults typically have developed self-concepts that influence how they choose to spend their leisure time, how they assess their own capabilities as well as how they perceive expectations of others. As there have been found substantial potential of music enhancing well-being, it is valuable to highlight its societal benefits more prominently, to make it for example more accessible to everyone. Not all who engage into musical activities as children continue it through the adulthood. By studying those who maintain the lifelong commitment it might be possible to gain insights into the factors contributing to sustained commitment. Understanding the motivational backgrounds behind music making activities is essential, as it can provide valuable information and encouragement towards participation among individuals who may have forgotten or never had the opportunity to explore music and develop new skills in the context of it in adulthood.

In this paper the focus is on the adult hobby musicians, the people who have devoted a great part of their leisure time to music making. The main interest is adults' own experiences and their motivations behind their musical activities, what kind of well-being associated benefits they gain from their hobby and do the well-being effects

and experiences affiliate with the motivations for being committed to the hobby. The aim is to focus on the individuals and their own perceptions of the subject, how they interpret and understand the well-being associating with the music making hobby they have. The aim is to investigate more the possible relationship between the well-being experiences and motivations behind the hobby commitment of different individuals. Although I recognise music being valuable as it is, by gathering more information also about the instrumental values, such as for example the effects it may have on well-being, we might be able to underline and emphasis it more widely in the society and public conversations as well as encourage more people to participate to musical activities also later in life, despite their possible limitations in skills or previous knowledge about music making.

The objective of this document is to offer a perspective on the adults' own experiences, how the relationship between leisure time music making and well-being is perceived and what kind of well-being related motivations for hobby engagement could be identified in the context of adult life. The results consists of answers of people between ages 30-75, all actively making music regularly, either playing different instruments or singing. Participants were requiteted from the United Kingdom and the data used in this research is originally from Friederike Köhler's postdoctoral work.

After this introduction I will present music in the context of well-being (2) beginning by shortly introduce the concept of health and well-being, how those are defined and measured. In addition to that, the focus is on the positive effects music might have on well-being and health. Next section (3) introduces the music making activity as a hobby, including the definition of amateur musician beside musical identity as well as lasty aiming to open the concept of motivations attached to music making overall. After this theoretical framework I will introduce methods used in this research more precisely, starting with presenting the research problem and questions guiding this work.

In chapter (4) the aim is to clarify the research methods, which are displayed divided into three different sections, strategies, collecting the data and ethical issues and the role of the researcher. The last section of this part of the work is the analysis, in which I present how the data used in this research was analyzed. In the fifth chapter (5) I will focus on the results of the analysis, which are divided in two main sections, effects of music making on well-being and connections to the motivation. These sections are further divided first into describing different aspects of well-being (social, psychological and physical) and second contributing to motivation and reducing motivation.

Last chapter (6) is the discussion, where I'm giving my answers to research questions based on the results as well as present my conclusions regarding this work. After this I'm presenting strengths and limitations regarding my research and proposing

possible further objects for research. Lastly can be found the complete list of references used.

1 MUSIC AND WELL-BEING

1.1 Health and Well-Being

The World Health Organization has defined health as ‘a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity’ (WHO, 1948, 100). This definition of health can be interpreted in different ways, based on for example whether we understand the word complete qualitatively or quantitatively in this context. According to Schramme (2023) by interpreting the word complete quantitatively, we’re understanding the meaning as perfect health, a state of well-being to its largest degree. In contrast to that, if health is considered complete qualitatively, we understand it more as a state that is exhaustive of all constitutive features of well-being. By this we mean holistic health, which most likely is the one WHO endorses. Accepting the holistic health point of view, it is acknowledged that maintaining health doesn’t only require medical attention, because various health related threats can be also confronted on the dynamic levels of physical, mental, and social assets. (Schramme, 2023).

Ryff and Singer’s (1998) description of overall human health is based on three principles. A first is that positive health is more of a philosophical issue concerning the meaning of good in life rather than just a medical question. Secondly the perception of positive health must include both mental and physical components and the ways those interact with and influence each other. Third principle suggests that positive human health should be thought as a multidimensional dynamic ongoing process rather than detached end state of a process, human well-being could be seen as an issue of engagement in living involving intellectual, social, emotional, and physical aspects of the matter. Diener et al. (1998) argue that one important aspect missing on overall the work of Ryff and Singer concerning health is subjective well-being, how people themselves evaluate their own life. The subjective well-being consists of three

different components: life satisfaction, positive affect and negative affect. Happiness, health, and longevity are usually common words to emerge when people describe the main characteristics of a good life and subjective well-being causally affects health and longevity (Diener & Chan, 2011).

Between subjective well-being and physical health there is two-way relation existing. Weak health leads to reduced subjective well-being while high well-being can reduce physical health impairments and how severe the challenges faced are experienced. This link between physical health and subjective well-being could be seen as increasingly important at older ages, as the prevalence of chronic illnesses increases when people grow older. There is some indication that health is not the only factor affecting subjective well-being, such as material conditions and social relationships for example and these can vary with age. (Steptoe et al., 2015). According to Strawbridge et al. (2002) for example older people have reported comparatively high levels of subjective well-being despite the physical impairments. Steptoe et al. (2015) propose the idea of subjective well-being constructing on three different approaches which each capture the essence of different aspects of well-being and the evaluations made by people themselves about their life satisfaction being only one of these. In addition to that, the other two are hedonic well-being including the feeling or moods, and eudemonic well-being including the judgements about the meaning and purpose of one's life.

According to American Psychological Association well-being is 'a state of happiness and contentment, with low levels of distress, overall good physical and mental health and outlook, or good quality of life' (APA, 2023). However, there can't be found one universally accepted definition to well-being as different disciplines tend to define it in multiple different ways (Jarden & Roache, 2023; McGillivray & Clarke, 2006). The main consensus seems to be that it is seen as a multi-dimensional concept, but the rest of the definition vary being coherent, vague, and imprecise to being consisting for example of different components and being overall less clear. In addition to the differences between many academic disciplines, there is also some research pointing the vast differences how laypeople conceptualise well-being in contrast to academics. Commonly well-being in the academic context is defined as something which is having multiple different aspects within and across the categories of emotion, behaviour, cognition, and relationships. (Jarden & Roache, 2023).

If we think about well-being as an ongoing multidimensional scenario including mental and physical aspects as well as subjective perception of one's own life, we could claim that also leisure time activities might have a great impact on the whole concept of well-being. Usually the leisure time activities, such as being a hobby musician for example, tend to be activities which people enjoy and gain positive experiences, as participation is voluntary and usually chosen over some other activity. Based on the research of people from different age groups, there has been some indication

that engagement in leisure activities contribute to subjective well-being, noting that the leisure activities in this research consisted multiple different types of activities, not specifically music related (Brajsa-ganec, et al, 2011). Kuykendall et al (2015) also point out that numerous studies indicate that there is a connection between leisure engagement and subjective well-being, and they propose the idea that leisure engagement affects subjective well-being via leisure satisfaction. Therefore, leisure could be important field to orientate in terms of enhancing subjective well-being. Adults nowadays have multiple different options for leisure time activities and those could be seen in two different categories, the passive and relatively easy access ones like watching tv or the active participation ones requiring commitment to develop skills, such as being part of sports team or musical ensemble (Taylor et al, 2011).

As there are also different ways to define well-being, there are also different ways to view, measure and observe it. Compared to the earlier mentioned concept of subjective well-being (Diener et al., 1998) other example presented here is from the field of positive psychology. Seligman (2011) has constructed a five component PERMA-model of well-being, identifying the different factors fostering well-being and human flourishing. This model includes positive emotions (experience of emotions such as contentment and hope), engagement (to be involved deeply in a chosen activity), relationships (to foster positive relationships with others), meaning (being part of or believing in something greater than self) and accomplishments (ambitions and goals). The PERMA model offers potential framework to music and well-being research, with the well-defined and independent building blocks based on which it might be possible to further research how music making activities could contribute to better well-being.

The main difference between terms health and well-being seems to be, that health is usually used in the context of medical and scientific fields and the concept of well-being is more likely to appear in psychological and philosophical disciplines. Health is usually understood and evaluated more from objective perspective whereas well-being is reflected more in objective as well as subjective perspectives. (McArton & Mantie, 2023). As the subjective perspective is taken into consideration when talking about well-being overall, it might be challenging to determine how it should be best defined and built, what are the essential factors making individuals satisfied, happy and capable for example. For that reasons it offers interesting field to research further, as the individuals might vary a lot with their preferences and the aspects which are felt important.

1.2 Positive Effects Gained from Music

Music can have positive effects on people of all ages and from different stages of life. The positive benefits of active adult music participation have been researched to some extent and many of these studies results the link between the enhanced well-being and music participation (Clift & Hancox, 2001; Jutras, 2006; Perkins & Williamon, 2014; Rohwer, 2010). Although the results mainly suggest positive correlations, the field is still lacking a comprehensive conceptual and theoretical framework for offering for example better basis for comparison of different studies and building further the understanding of the subject (McArton & Mantie, 2023). By understanding better the connection of well-being and music, music making for example could be better as well as wider utilised also to promoting and maintaining health and well-being.

When coupling music with concept of well-being, the first idea arising from the combination made might be music therapy and all the variations within it. The field of music therapy music has shown great results helping people with wide variety of health problems, including both mental as well as physical impairments. For example, music therapy has shown some results helping people with diagnosed mental health problems such as schizophrenia (Geretsegger et al., 2017) and depression (Cohen & Maxwell, 2020) for example. Music therapy has also been researched in the context of Alzheimer's disease (Matziorinis & Koelsch, 2022) and when attached to movement, working to enhance the physical and psychological states of stroke patients (Jun et al., 2013). In addition to the music therapy, which is usually professional-directed healing aiming to treat something and to help recover and built better resilience, there are many different contexts in which music and healing encounter, as evidence of self-directed healing can also be found (Saarikallio, 2017).

In everyday life, in variety of situations music can work as a means to promote physical, mental and emotional health and well-being of different individuals. The question how music is able to do that is still to some extent obscure, but recently more research has been oriented towards investigating in depth also these processes. Music may potentially have an impact on the reward system activation, emotion regulation, stress reduction, activation of cognitive-motor behavior and social interaction, which are all relevant to research in the context of perceived human health and well-being. The effectiveness of these different health promoting affordances of music is strongly dependent of different individual and contextual factors. (Saarikallio, 2017). In sample of people who make music on their leisure time, the music making activity was positively associated with such basic psychological needs as for autonomy, competence, and relatedness. Hobby musicians experienced higher affective overall well-being on the days when they made music. (Koehler & Neubauer, 2020). Based on these results, music making might work relatively fast, positive effects being perceived almost immediately.

When talking about active musical participation, such as singing or playing an instrument, studies have shown that music might be important part of individual overall well-being and offer useful affordances to maintain it. According to Pennill & Timmers (2021) and their research on group music participation by adults in middle and older age, group music making enhanced the quality of life in multiple different domains. These aspects were divided under the themes of social interactions, activity, learning, identity and positive emotions, which were all reported in the answers of people making music in both conducted as well as self-organised groups. By researching the rare focus group of older men (Lindblad & de Boise, 2020), some indication was found that engaging with music was overall much more for the participants than just activity. It was recognised filling deep psychological, emotional and social needs as a part of their identity, serving a sense of meaning and stability.

In older adults, also for example choir singing has shown enhanced abilities in verbal flexibility compared to the control group. Singing in the choir also indicated better general health and social interactions. (Pentikäinen, et al. 2021). Similar results have been found also from the context of playing an instrument, it has been studied to have positive effects for example on learning, letter fluency, attention, and short-term memory. Musical activity could possibly be a potential protector against cognitive decline while aging, although as it was pointed out the musical activities may usually have also a social aspect involved in the activity and the socialization itself may be an important factor against cognitive decline. (Mansens, et al. 2018).

Saarikallio (2017) points out that music itself as a physical and auditory phenomenon contains relevant acoustic and perceptual characteristic to impact health, such as features related to time, sound quality and loudness. Despite that music making activities usually are not considered as the reason for healing but rather working as a forum for healing. This might be because of the lack of knowledge, for example further understanding about the different processes through which the perceived health-related effects of music are happening might make it clearer and better recognized. It could possibly also be a consequence of the multiple ways in which music might work at the same time, making it easier to understand music more as enabler of the increased well-being of people.

In addition to positive effects of music making in age related issues, music may be a protective activity when the everyday life and well-being suddenly faces a crisis, such as worldwide pandemic. Especially concerning mental health, during the COVID-19 pandemic participation to physical and creative free time activities may predict higher well-being and offer protective benefits to it (Morse et al. 2021). As suggested in the Morse et al. (2021) article, engagement in creative art activities could be one key factor to better mental health during special situations where the normal life is restricted. People may suffer feelings of isolation or other unusual and negative

situation without the pandemic or other global crisis, and participating to arts might help to cope with the difficult times faced in general.

In comparison to the work of Morse et al. (2021), the results of the research of Pennill & Timmers (2021) indicated that although music making enhanced the quality of life overall, the loss of the in-person music making session affected overwhelmingly negatively the well-being of the participants. The experiences among music making which were missed by research group were described as immersive, in the moment, multimodal and synchronous in time with others, which all might be challenging to achieve with the technology everyday people have in their homes and with the skills to use these technologies. Concerning the development of music and well-being research, by identifying wider these challenges faced as well as the as the positive effects of music in well-being, it would be possible to generate more suitable and diverse ways to participate musical activities in possible future aberrant situations or concerning other restrictions in individual level people may occasionally counter. By understanding the field better, the profound effects of music might better be utilized and through that it would be easier to dispel the effects of environmental factors in the positively contributing experiences among music.

Although the field of music, health and well-being research has grown rapidly in the last years, it still lacks a comprehensive framework. The term 'music' usually refers to multiple different kind of activities, in which the most tend to affect only to few certain specific physical, social or psychological processes through which people may achieve better well-being. (Dingle, et al., 2021). Saarikallio (2017) proposes one potential framework for music and healing, in which is presented the contexts, the healing relevant properties of music, the properties of the different music related acts (activity type, presence of social involvement, intensity of personal investment and aim and approach) as well as the healing relevant goals and impacts of the acts (emotional experience, social interaction, motor cognitive-processing and agency and empowerment).

Musgrave (2023) confirms the multiple evidence about the connections of music and well-being, noting that the researched effects of singing on well-being is more widely represented in the literature compared to making music with an instrument, even though concerning especially mental health both have been concluded to some extent alongside the music listening research. His work proposes also that when creating the basis of all music and well-being conversation, it should be acknowledged that the results differ based on the professional status of the music maker. There is some indication, that when music making is pursued as professional career, the felt positive impacts gained from music making as a leisure time activity seem to disappear or reduce.

2 MUSIC MAKING AS A HOBBY

2.1 Musical Identity

Leisure time music makers could be called hobby or amateur musicians, meaning they are pursuing professional career in some other field than music while still engaging musical activities regularly. When talking about professionals, there are certain expectations made of about its' practitioners and musicians make no exception. Depending on the genre, different kind of knowledge, proficiency and performing skills are required to recognise the professional and to make the audience and colleagues satisfied. Conversely, amateurs usually need to satisfy only themselves. The amateur can decide what is enough and what are the required standards for his or her own success. (Kratus, 2019). It is not always clear which term would be correct as amateur musicians can perform at professional level and sometimes professional musicians do not live up to their expectations despite the professional statuses. Also, for example through participating different organised music making groups, certain expectations might be assessed also to amateurs.

Kratus (2019) presents in his research article the concept of semi-professional musician. He describes semi-professional musician as someone who strives to meet the expectations and standards set by others without full-time occupation and remuneration because of it. This definition of semi-professional is useful, but it also might be challenging, as musical professionalism can be achieved in so many ways, graduating from schools or just for example playing in ensembles and being more of self-taught. Depending on the musical genre one pursues, there might not even be specific school to go to study your profession (for example heavy metal guitarist) but that does not mean that one couldn't make professional career out of it. On the other hand, professional musician could also work for example as teacher at the same time as doing successful career of being a musician and a performer, and to be calling that kind of

person semi-professional, might not be the most suitable term if the only difference is the lack of full-time payment and devotion only to music making and performing.

Musical identity can be very personal and attached to identity and sense of oneself overall. The social aspects of belonging to specific group or being able to call yourself as for example musician might have a great impact on one's perception of self, although it might not be one and only identity to have. In the qualitative research of musical identities of professional jazz musicians Macdonald and Wilson (2005) found out that being jazz musician was one of the multiple identities the musicians who participated this research had. They also concluded that the identity was important in terms of continuing and participating in the musical activities, but also that it is negotiated rather than shared in the group context. The individual musical identity and the perceived dispositions of other group members are relative. This enhances the idea of musical identity being something that other people around has great impact on defining based on the idea of fulfilling the expectations coming from outside of oneself but also that the musical identity could be an important factor in the commitment made to music making overall, even when the focus is on amateur music makers.

The musical self could be defined as being composed of a set of a positive hopes balanced by the experienced negative fears (Schnare et al, 2012). In their researcher Schnare et al. (2012) recognises that participants from so called snowball sample it is impossible to define their professional statuses and real musical skills behind the answers. We could argue whether it makes difference in terms of musical self, or the experiences and motivation to participate as well as the effects gained from music when we focus on professional, semi-professional or amateur music makers or are the themes around found similar regardless the professional state of musician. Shansky (2010) found out that the responses of professional and non-professional musicians were similar, when investigating the motivations of adults choosing to participate in community orchestra. The same subjects of love of playing the instrument, desire of musical challenge, inspiration for practice and commitment to the organization emerged despite the person's musical skills or musical professionalism.

When pondering these similarities between hobby and professional music makers, it is vital to keep in mind the paradox found in the context of well-being and music, music being able to offer great tools to contribute to for example mental well-being, but at the same time the mental well-being of musicians being identified somewhat vulnerable. (Musgrave, 2023). Understanding better what the reasons behind this are, it might be beside researching the professionals useful to build also more reliable knowledge of the factors through which hobby musicians are able to achieve the enhanced well-being, which themes are important to them and what kind of challenges participating active music making may face.

2.2 Motivations Behind Music Making

Motivation as a phenomenon is complex. The motivation to do something, for example make music differs depending on the individuals and it can also vary over time. Motivation can be intrinsic meaning for example satisfaction or joy from the activity, the activity being enjoyable as it is, or it can be extrinsic, meaning it is driven by external reward in form of money or fame. (Appelgren et. al., 2019). In their research Appelgren et al (2019) concluded that especially intrinsic motivation may be affecting progressing in the music field toward professionalism and long-term commitment made to the activity.

When trying to define the motivations behind adult music learners, different kinds of social connections and socializations overall seem to have great impact on the continuity of the activity from the learners' point of view (Goodrich, 2019; Rohwer, 2017; Roulston et al, 2015). Goodrich (2019) presents two main themes, making the commitment and camaraderie, and Rohwer (2017) names musical background, different music engagement roles in addition to the social connections as being important factors of the participants musical engagement experiences. In Roulston et al (2015) study there were variety of reasons why adults were making music and consistently learning to play an instrument, and their motivation was influenced by many different factors, such as social, emotional, cognitive, and physical. These themes are closely linked to the themes of well-being and pursuing the good life as well as building the musical identity and musical self.

Leisure time activities that require long-term commitment, such as training or learning a new skill, typically necessitate some form of motivation to sustain the engagement. Especially when focusing on adulthood, the learning processes might be slower and therefore the importance of motivation emphasizes. Laes (2015) points out that especially for older adults designed concept of music education is globally still lacking, although some work in the field have already been done. The question remains how much older adults' and middle-aged adults' needs and hopes are different compared to each other considering the music education and learning an instrument. By researching adult hobby musicians, it might be possible to gain valuable information to further develop and create new possibilities to engage with musical activities also in adulthood as well as in general understand the needs of different adults better.

Though adult learning is a personal process, it is also shaped to some extent by context of adult life and the society around the individual (Merriam et al, 2006). When the world is changing and for example new technologies evolve constantly also adults must face the learning and adapting to new practices repeatedly. When discussing the matter of music making in leisure time or amateur musicians, it is possible that learning new skills or enhancing old abilities is one of the main themes around the subject

in many of the cases (Bayley & Waldron, 2020; Shansky, 2010; Taylor et al., 2011). Population worldwide is getting older and living longer, which leads also to new challenges in the field of music education, as the learning, self-development and cultural participation has also to be seen concerning more people in all ages (Laes, 2015). By offering opportunities for adults to engage into learning and self-development through for example musical activities despite the ageing might offer wide positive health benefits overall. The correlation between leisure time and well-being seems to some extent evident. Abilities to embrace learning processes and maybe even adapt the methods and skills gained within for example musical activities and learning music also to other aspects and challenges of adult life, could be something valuable to focus on. More research about this matter is probably needed for being able to draw valid conclusions about it.

Not all who participate in music making as children continue it throughout the lifespan. Research has shown the variety of different barriers which might affect the lifelong musical participation, including other aspects of life getting in the way of this time-consuming and commitment-oriented leisure time activity. There cannot be tracked a straightforward route from childhood music making into adult amateur musicianship, as multiple factors of opportunity, attitude and gaining new skills intersect unpredictable ways to this matter. (Pitts & Robinson, 2016). Pitts et al. (2015) has concluded that the most common reasons to stop making music among adults included such aspects as not feeling well fitted to the ensemble, with participant perceiving inadequacy or decline of musical contribution overall. It seems important to find the suitable group to make music, as the variety might be vast for the hopes and expectations given to the ensembles or groups, varying based on participants' personal, social, and musical factors as well as the expectations towards the activity overall.

3 THIS RESEARCH

3.1 Research Problem and Questions

Previous work has shown music can provide various positive effects on human health, including many different aspects of overall well-being (Clift & Hancox, 2001; Jutras, 2006; Perkins & Williamon, 2014; Rohwer, 2010). Being able to have music as a hobby demands usually strong motivation, as the learning in the adulthood differs from the learning of children and adolescents (Collins, 2004; Pike, 2022). Other responsibilities in life might also be time consuming, leading people to the unavoidable situation to prioritize making decisions about the ways to spend their time overall, including also the leisure time activities chosen as a part of their weekly routine.

In this research the focus is on the hobby musicians' own perceptions, how do they describe their own relationship to their musical leisure time activity and whether there can be found some connections to their well-being. Interest is in the themes which arise from peoples' self-reflection. In this work I'm trying to also find how people interpret the importance of the well-being experiences affecting their commitment and motivations. The main research questions are:

How does music making as a leisure activity affect the well-being in adulthood?

How people describe the impact of well-being experiences on their motivations to be committing to the hobby?

Based on previous work from the field as well as the information from professionals teaching music to adults and leading choirs and music groups, different well-being-related themes might be one of the main reasons for leisure time music making in adulthood. Better well-being could also offer a great justification for devoting time

so much to this activity and taking the time for oneself, even though adult life includes typically many other important aspects, such as family, work, and friends. When the world encourages us to be as efficient as possible, some people seem to struggle with making such selfish decisions as having a hobby which requires usually long-term commitment and time from the everyday life. For example, going to the gym might be easier to justify because of the physical well-being effects which could be seen also for example as changing visual appearance. Raising awareness of music's well-being effects and the matter of music making being suitable activity for everyone interested, not just for professionals, people could be encouraged to take part in these activities and have also thereby a positive influence on their own well-being.

3.2 Research Methods

3.2.1 Strategies

Empirical qualitative research is suitable option when researchers are aiming to understand subjective and complex processes and experiences, which could be difficult to measure for example only with numbers. In other words, qualitative approaches can be seen as a way to see the world from other peoples' point of view, regarding the fact that different people may perceive and experience similar phenomena in diverse ways. (Williamson et. al., 2021, 31–56). Denzin & Lincoln (2000, 2-3) summarize, that qualitative researchers study things in their natural settings, attempting to make sense of to interpret phenomena in terms of the meaning people bring to them. The data in this research consists of peoples' own experiences, how they describe their motivations and reasons to make music on their leisure time. Participants answered to open questions with their own words, allowing them to convey an image of the matter as they perceive it.

Besides the focus on subjective experiences, in qualitative study the knowledge usually is generated in a bottom-up manner and the emphasize is on the contextuality (Williamson et.al., 2021, 31–56). In this research also the research questions are to some extent open making it possible to form the answers based on the findings from the data. The aim is not to create generalize the results to larger populations but understand the subject more by focusing on a small informant group and their answers. As a researcher work was conducted as objective as possible, not being in any type of interaction with the participants during the data collection. The data collected can be seen as reliable, offering valuable perspective from the participants to this subject.

3.2.2 Collecting the Data

Data used in this research is originally from postdoctoral researcher Friederike Köhler's research project. The original study consists of two independent questionnaires: "Music Making and Well-Being" and "Reasons for Music Making". First one of these has more of a quantitative approach as it includes closed questions and the second is qualitative offering participants change to write freely their answers to given questions. Although the questions in the questionnaire were mainly open, some sociodemographic data was collected from the participants in the form of closed questions. This can help to understand the sample better and describe it while writing the study (Williamon et.al., 2021, 155–196). Though the questionnaires are independent of each other, participants were given a chance to answer to the second questionnaire after they had completed the first one. This was because of the need for more participants to the first, quantitative survey. The first questionnaire got 375 answers and the second, in which this research is focused on, got total of 28 answers. From these 28 participants total of 10 completed the questionnaire. The objective was to get approximately 10-30 participants for the second study, so even though few more answers would have been useful, the recruitment could be described as successful.

Sample (n=10) consists of people from different kind of backgrounds, including nine (9) females and one (1) male. The average age of respondents was 53,8 years and majority of participants were still active with their work career. It was common to have a long history in music making, most (8) reported more than 20 years of background in music making, one (1) 10-15 and one (1) 5-10 years. The most common main instrument to have, was different string instruments. Two (2) participants reported playing mainly violin, one (1) viola, and two (2) cello. One (1) of the participants had mallet percussions (marimbaphone, xylophone or similar) as a main instrument. In addition to these, two (2) saxophonists, two (2) vocalists participated to this study, noting that some participants also reported playing other musical instruments than their main instrument. Half (5) of the participants reported making music on average 2-3 times a week, four (4) participants once in a week and one (1) daily. The aim was to get answers from people who are not pursuing nor haven't earlier pursued a professional career in the field of music and all the participants described themselves either "serious amateur musicians" or "amateur musicians". All the participants also had had music lesson at some point, making their background in music making rather similar compared to each other.

Surveys, and especially online surveys are efficient way to do research and collect data for research. First conducting survey is somewhat straightforward as it is possible to design the questions and structure completely beforehand, second there's almost no interaction with the participants and last the distribution of survey is simple and the location and suitable time for participation are flexible. (Williamon et.al., 2021, 155–196). In addition to these examples pointed out in the literature the decision to do

online survey was based on the matter that the population in Finland is quite small, meaning there are also less possible hobby musicians who could take part to the survey. Another significant factor was language, as it was simpler to use language that doesn't need to be translated and online survey enables to directly target the English-speaking population.

For this study the participants were recruited from United Kingdom, focusing on adults, in this context meaning people over 16 years old. Search was done through different websites listing ensembles and choirs from the targeted area to collect a comprehensive list of contact persons who might send forward and distribute the survey invitations to their members. Additionally different social media groups and other suitable websites were used to advertise the study. Reaching the people involving these organized musical groups was relatively easy, but getting the invitation to the more informal hobby musicians was challenging. All of the participants in this research are involved in different kinds of musical groups (e.g. orchestras, choirs, and bands), which may have an effect on their experiences among music making as well as answers given to the questions. This should be taken into consideration when designing further research on this topic.

3.2.3 Ethical Issues and the Role of Researcher

All social research includes taking into consideration the ethical issues. In survey context the main aspects are informing the respondents (for example consent, sponsors, and purposes of the study) and protecting respondents (for example privacy and confidentiality). (Denzin & Lincoln, 2000, 133–152; Fowler & Floyd, 2009, 163–167). Before starting the questionnaire, participants were given the privacy notices and some information about the study. To be able to continue, it was required to confirm the understanding that they're participating in a study and that they agree with the use of their answers in this research. The data was gathered and processed carefully. The data was collected with secure REDCap web application and handled further with personal computer and ATLAS.ti software. The answer given cannot be combined with participants personal information or demographic background information after the analysis process.

Even though as a researcher my impact on the answers participants have given to the questionnaire is quite remote compared for example an interview, there is always interpretation involved in the process of analysing qualitative data. Themes can be identified and induced in multiple different ways, but no matter how the inductive coding is done, when researcher has concluded the themes there has been done some interpretive analysis (Denzin & Lincoln, 2000, 780–781). Williamon et. al. (2021) points out the possible limitations of this research method, which should be taken into consideration. In this work the main concern was to maintain the results representing

purely the data and not letting the primary assumptions or expectations influence the outcome too much.

3.3 Analysis

In this research the approach to analysis was inductive thematic analysis. Thematic analysis provides through its' theoretical freedom very flexible and useful tool for research, which can provide rich, detailed, and complex account of data. It should be seen as a foundational method for qualitative analysis, and it serves well as the first analysis method of qualitative research learnt, providing core skills useful for conducting many other forms of qualitative analysis. (Braun & Clarke, 2006). The aim of this work was to recognise possible typical repetitive features and essential factors regarding the research questions from the data. In the analysis process I have used ATLAS.ti software to help organizing and coding the collected material. It simplifies the analysis process helping researcher with the handling of the data. Software for example makes the coding and writing memos faster, provides different visual tools and diverse search options for the data and the codes. (Rantala, 2015, 108–132). Because the interest is strongly focused on the themes arising from the survey answers, inductive method was chosen.

The usual thematic analysis involves three separate steps: coding the data, grouping codes into themes, and grouping themes again into overarching themes (Williamon et.al., 2021). For this work I chose to follow Braun and Clarke's (2006) more detailed six phase model performing thematic analysis created for the field of psychology. The phases according to this method are familiarizing yourself with your data, generating initial codes, searching for themes, reviewing themes, defining and naming themes and producing the report.

As the method was inductive and no primary codes or themes were used in the beginning of the analysis process, a lot of time was devoted to the first step, familiarization. This familiarization process consisted first of reading through the surveys and then writing down notes and ideas from the answer's, which could possibly be used as codes in the next phase. For this part of the work a lot of memos were written, to help with the processing of the material and to help to understand better the answer's given to the survey.

The next step was doing the initial coding. This initial coding was done accurately aiming to keep to original answer and nuances clearly visible from the codes made. At this stage of the analysis process the focus wasn't yet too accurately on the research questions, because of the possibility of something interesting regarding the research questions and subject more widely arising from the data. Also, it was clear at

this stage that the coding would be done again at least for one or two times, so the codes not relevant for this research on the next stage would easily be ignored. First round of coding lead to total of 240 different codes, which included several codes closely related to each other, such as: “feeling pleased with own progress”, “feeling pleased with own effort”, “feeling proud of own progress”, “pride” and “pride in achievement and ability”.

Next phase of the process was to revise the primary codes, merge the similar ones and delete the ones which were not relevant in context of this work. In this stage also some primary themes were generated, through which it was easier to understand the essence of the data better. The codes were structured with the help of different colours. Each colour was linked to different theme, and the aim was to get every code attached to some theme. New themes and colour codes were created when no suitable theme was found from the previous ones. In this stage there were seven different categories: social aspects, health, emotions and moods, achievements and challenges, learning, enjoyment and performing. Shortly the themes named learning and performing were merged under the theme achievements and challenges, as the codes under the themes were closely related to each other. In addition to these five themes, group named “reducing commitment” was created, under which the negative connections to motivation found in the data were gathered. With these colour codes the data was read through again, reviewing the codes made more precisely with the research questions in mind. This led to some minor alterations and corrections, which made the processing of the codes simpler.

Total amount of primary codes after the second round of coding was 106. In the next phase reviewing of themes was started. First based on these 106 codes, 37 sub-groups through which music making as a leisure time activity contributed to better well-being was created. After the sub-groups were clear, the aim was to reduce the number of different groups by attaching the ones concerning similar points and issues together under more general theme. This resulted total of 11 different themes. To emphasize the multidimensional role that music seemed to have, these 11 different themes were arranged under the three main themes (social, psychological and physical well-being), which all will be presented more in detail in the next chapter of this work.

Last phase of the analysis process was writing the report. The aim of the report was to offer wide variety of interesting and well-grounded examples of the themes constructed from the data. In the report the results of this thematic analysis were presented with these examples from the data, which were further connected to answer the research questions and parallel with previous theoretical literature from the research field. The results of analysis in the form of finished written report can be found in the next section, were the themes presented here will be discussed more in detail

and the last section of this work is focused on discussing these results more in context of the research questions and previous literature.

4 RESULTS

4.1 Effects of Music Making on Well-being

Based on the data collected and used in this research leisure time music making has multiple different ways in which it affects overall well-being, varying between different individuals as well as different situations. From the answer's given to the survey, it was possible to recognise themes from wide range of different well-being aspects, through which music making activities could be seen mainly contributing to well-being, preventing from various health problems or maintaining a good quality of life. Music making offered people for example changes to build confidence and develop skills, keeping active lifestyle and enhancing of social relationships. In majority of the cases the themes were associated positively with well-being, but especially concerning the motivations to make music, also negative associations were reported. These negative aspects will be focused on more in the next chapter (5.2) when the focus is on the motivation and the way in which participants describe the well-being effects being connected to it.

Here the results of the thematic analysis are divided under three main themes, social well-being, psychological well-being and physical well-being. As music in this context had such a comprehensive way to contribute to well-being, the division between these three themes served the purpose of underlining the vast nature of the results. Although the purpose of this work was not to measure or compare the prevalence of different well-being themes, it became clear that the order of the frequency of each of the different main themes is as shown in Figure 1 below. Different social aspects were most reported by the participants, almost as much emerged the themes related to psychological well-being and the physical well-being was the least common in this data.

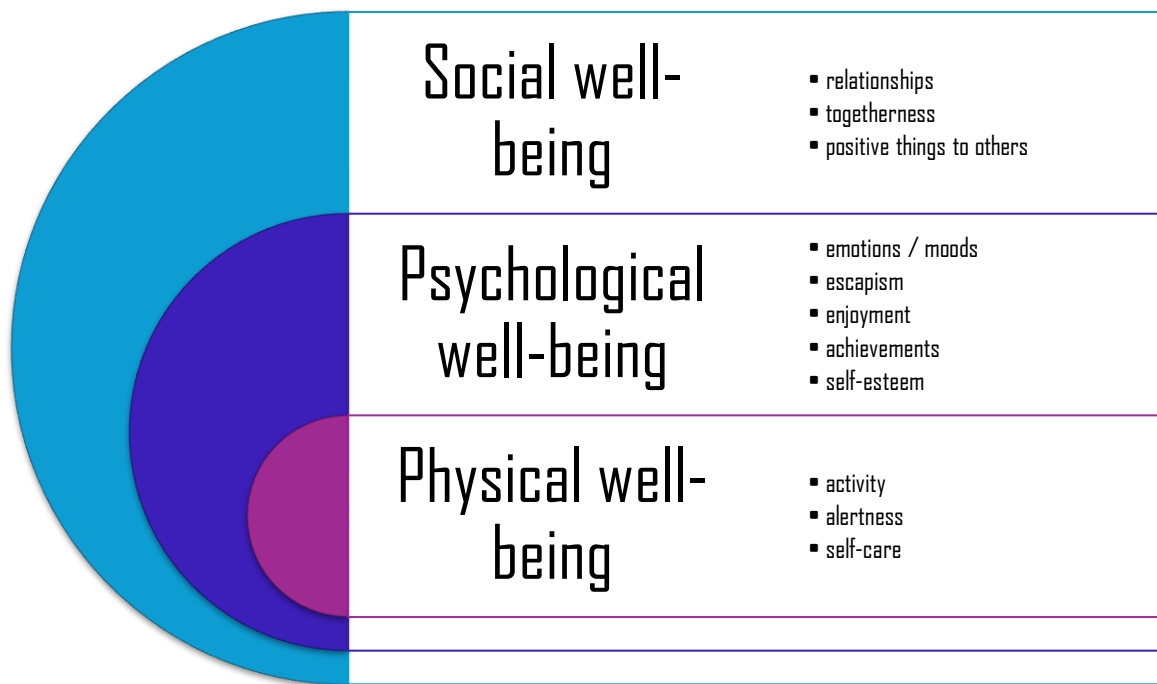


FIGURE 1 Main themes and sub-themes formed based on the analysis.

Under each main theme was collected different sub-themes to describe the aspects and processes through which music was perceived to affect the participants well-being. These themes were created based on the code groups found in the analysis. It is not unambiguous how much for example some of the codes grouped under “self-esteem” (pride, feeling valued) are affected by some of the codes under “togetherness” (being part of the community, belonging to a group). The themes all affect each other, meaning that by contributing to one of the main themes the effects seen on well-being could be viewed from multiple different perspectives. For example, by finding suitable group to make music in (social well-being) also the activity of making music might become more enjoyable (psychological well-being). In addition, these themes do overlap with each other also for example leading to similar consequences through different processes. By using music making to enhance relaxation and reduce stress might also promote better well-being through emotion regulation.

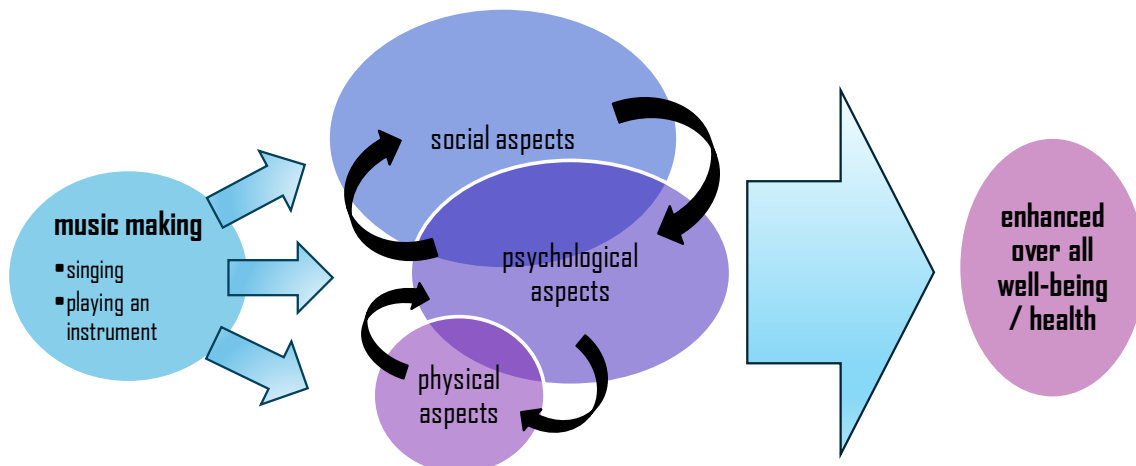


FIGURE 2 Music making and well-being.

Overall music making was described as something, that felt really important to the participants although at the same time it seemed somewhat challenging to verbalize the reasons why they felt that way. Most of them had started music making as a child and familiarity, as one of the participants pondered, could be one factor affecting the felt importance and the great role of the activity in their lives. When the hobby has started at early age participants had had time to already built skills with the activity, making it possibly more important part of self and adding the experienced familiarity. It seemed, that the ones who had kept a break from the hobby, were regretful and hoped that would have been able to actively make music throughout the lifespan.

The positive well-being effects gained from music and the importance of those in the wider picture of health were to some extent recognised directly by participants themselves. They reported their music making hobby being positive factor and believed that the activity had an impact on their own as well as other's health and well-being, when asked about the reasons why they participate and make music in their everyday lives.

"I can't imagine my life without music. It is very important to me to play, and it contributed greatly to my well being." (Participant D, female, 60 years).

"I make music because it has a profoundly positive effect on both myself and my audience. It lifts the spirits" (Participant A, female, 64 years).

4.1.1 Social Well-Being

Different kinds of social well-being aspects were the most widely reported in this data. The sub-themes here are named as *relationships*, *togetherness* and *positive things to others*. In addition to these, social aspects could be seen having particularly strong affect also to the other aspects of well-being presented later.

Music making activities and especially participating to different kinds of musical groups offered suitable route to maintaining and creating *relationships*. Participants mostly had experiences from regular weekly rehearsals, which made it simple to meet friends and find time to be devoted regularly to socialising as those were already planned and scheduled as a part of the weekly routine. In music making participants enjoyed the communicative nature of it and possibilities music offered within it. They reported feelings of closeness and intimacy, which could be seen as important in terms of meaningful relationships. Music making activities contributed to the beforehand deeply meaningful relationships, such as friendships and partnerships but also helped to find new people and broaden the social circle via finding similar kind of people with similar interests.

"I find the people in my choir to be good company and I feel like they are "my sort of people."
(Participant H, female, 50 years).

"It's also been really useful in terms of its social aspects - you never have to chase people down trying to arrange time to meet up when you have a rehearsal every week! People often ask how you make friends as adults - and the answer is rehearsals!" (Participant C, female, 30 years).

"It also keeps my marriage happy as my husband plays in the band!" (Participant A, female, 64 years).

The sub-theme *togetherness* included several aspects of working together, having a common goal, belonging to a group and being committed. Being able to contribute to teamwork and acknowledging own importance as a part of the group were widely felt important aspects of music making activities in this data. Music making offered people opportunities to get the sense of serving something greater than self. People felt overall that playing or singing with others was a great joy and source of enjoyment. Also working together as a team and having a common goal with others felt important to most of the participants and led to deeper commitment. This commitment made to others working in the same group towards same goal had a possible positive effect on the matter of feeling valued and full of purpose. Even when music making was experienced as an enjoyable activity, sometimes tiredness or other things in life made people feel reluctant to participate rehearsals or performances. In these situations, the

commitment to other players made it easier to choose participation, which was known to lead to positive outcomes, such as enjoyment.

“When I’m tired after a hard day at work, I still go to orchestra rehearsals because I’m committed to the group, and I know I’ll enjoy it if I go.” (Participant D, female, 60 years).

The last sub-theme contributing to social well-being was constructed from the people’s experiences of being able to bring *positive things to others*. Giving pleasure to others, doing charity work, teaching, helping and supporting as well as being supported by others were all different categories which gave sense of meaning and made the participants themselves also feel good through being able to contribute to the well-being of others in various different ways.

“I make music because it has a profoundly positive effect on both myself and my audience. It lifts the spirits - I feel very fortunate that I have found a hobby in retirement which not only has "feel good" factor but also helps raise money for great causes” (Participant A, female, 64 years).

“An extrinsic motivation is to feel good that I have helped to raise money for charity.” (Participant D, female, 60 years).

“I value the idea of music-making, I feel the creative arts are a positive force in society and singing is a way I can contribute and take part.” (Participant H, female, 50 years).

4.1.2 Psychological Well-Being

The second most reported themes were grouped under psychological well-being. It is good to acknowledge that the number of different sub-themes was the largest of all three, which may partly affect this main theme’s high occurrence. Sub-themes connected to this aspect of well-being are *emotions/moods, escapism, enjoyment, achievements* and *self-esteem*.

Most of the participants reported feeling different positive *emotions*, such as happiness and joy when making music. Some described that these positive emotions gained were strongly dependent on whether the musical activity was experienced successful (playing right notes or sounding good for example) or not. Others connected music making purely to positive emotional aspects or weren’t affected by the mistakes made based on the fact they knew how it should sound, and that was sufficient for them. Music making was also seen as a way to regulate emotions and enhance overall mood. In addition to those, through music making participants could process and express emotions, which led them to feel clearer afterwards, as they described.

“I think i'm drawn to the emotionally expressive aspect of music - Retrospectively it helped me express and so process negative emotions as well, since I wasn't really well enough to think clearly” (Participant G, female, 49 years).

Participants also reported enjoying the emotions music evoked and as well as feeling related to the music. Emotional need and satisfaction seemed especially vital themes to one of the participants. He described emotional aspects being extremely important although challenging to verbalize more specifically. Emotional satisfaction, emotional release and emotional need were common words to appear in the answers given throughout the survey. Participant described for example the motivations originally starting the hobby as well as further commitment to continue music making being closely attached to the emotional side of the music.

“Something I 'had to do' to satisfy my emotional needs - An emotional need that is difficult to put into words” (Participant E, male, 75 years).

For the participants in this research music making enabled a welcomed break from stress and other problems in life. *Escapism* that music making offered was reported important concerning everyday life and little worries included in it. Music making also contributed to well-being when facing different larger difficulties and pressures going on in individual lives as well as actual mental health problems, such as anxiety. By demanding full concentration and engagement to the activity in addition to offering different emotional stimulus along promoting the emotion regulation processes, music making was seen as a positive promoter to well-being.

“Emotionally it captivates me and distracts me from the things that make me anxious. It's one of the happiest and calmest ways I can be.” (Participant C, female, 30 years).

When people voluntarily participate for example regularly to leisure time activities, it is somewhat expected that *enjoyment* is a theme closely linked to the chosen task. In this context, participants combined the term enjoyment to multiple different aspects of the activity. First, they experienced enjoyment from the music itself, being able to listen to beautiful music and attaching the term to musical aesthetics. They also enjoyed being able to produce beautiful sound themselves, either alone or as a part of a group. Second, they enjoyed the physical feel and sensation of playing or singing. Third, they enjoyed the feeling of being able to produce pleasure to others, seeing audience enjoyment while they were performing.

“Physical sensation of singing, emotional fulfilment of beautiful music and being part of a talented ensemble” (Participant J, female, 45 years).

“To make a sound that I enjoy hearing and is beautiful to me, to feel the excitement of having made a good sound, and to feel pleased with my effort.” (Participant F, female, 61 years).

“Mainly the enjoyment, I see it as a treat - I want to do it” (Participant G, female, 49 years).

The Participant G describes music making being a treat. It isn't only something which leads to nice and enjoyable things, but the activity itself is felt as a reward and enjoyable even when the focus isn't necessarily on the outcome.

The fourth sub-theme under psychological well-being is named *achievements*. By making music participants reported senses of achievement both individually as well as together with others. Working towards a goal, enjoying challenges and seeing progress was something participants felt they could pursue through music making activities. These goals and challenges are closely linked in the music making context to terms learning and performing, which commonly appeared when people reflected their motivations and the different aspects why they enjoy in music making in their leisure time. It seemed important to be able to show own skills and abilities to other people, gain recognition among band mates or audience and get compliments from other people.

“Enjoy learning new songs. I enjoy performing. It's a challenge as the music is hard.” (Participant A, female, 64 years).

“- that sense of working together to achieve the whole, that feeling when as an orchestra or band you pull off a performance and the buzz and relief that flies around everyone!” (Participant C, female, 30 years).

“Having a goal - eg exam, masterclass, performance opportunity - where I can show case what I've learned” (Participant I, female, 42 years).

According to participants in this research music making contributed to *self-esteem*, which is the last sub-theme belonging to psychological well-being. People felt that they had talent to this activity and that participating to music making gave them interesting identity and meaning. When making music, they could feel confident and proud, generally more positive about themselves. Music making offered a tool which helped to gain and enjoy attention of others, even when being centre of attention usually wasn't something they necessarily might be appealed to.

“Music is also something I am very confident in my ability to do. As a generally anxious person, I feel when I'm playing music like I do have value and importance. I don't like standing up in front of groups of people as myself, but give me an instrument to 'hide' behind and a role to play, and I love getting a solo and standing up and having a moment where I can be proud of myself and what I've done.” (Participant C, female, 30 years).

“Playing music makes me feel happy and energised and good about myself. I am lucky to have a talent for music so I should try to be better at playing. - Being musical is special, so, being able to make music makes me feel like there is something special about me and so it makes me feel good about myself.” (Participant F, female, 61 years).

Music making was described also as being unusual thing for certain type of people to be doing, emphasizing the speciality which identity of being hobby musician was felt to have. The participants described it being meaningful to them that they could be something else than just the normal everyday roles they had in life, such as being mother or an employer. Even though they didn't pursue professional career in music, being hobby musician and able to create music themselves seemed important part of their identity. Certain skill level seemed important theme to some of the participants, and the activity was seen more enjoyable and satisfying if the abilities were in certain level so that it was possible to for example participate in high aiming orchestras.

“I really wish I had learned an orchestral instrument when I was younger. I would love to have the same feeling when playing an instrument in an ensemble as I get when singing in a choir. I plan to learn one when I retire, as I will have more time, but I know I will not reach the standard when I could play in a high standard amateur orchestra.” (Participant H, female, 50 years).

This answer for example indicates participant aiming to learn an instrument later, but at the same time being aware of the work ahead as well as the fact that the enjoyment might not be as great as it could if she had started learning earlier in life. She describes hoping the same feeling that she gets from singing which is activity she probably feels more capable.

4.1.3 Physical Well-Being

The incidence of different physical well-being aspects could be described as scarce compared to the other two main themes in this data. Despite that, also physical aspects merged from the answers of multiple different participants. Sub-themes grouped under this heading are *activity*, *alertness* and *self-care*.

Leisure time music making helped participants keep *active*. This included reports of keeping the mind active, enjoying using the brain and especially different part of the brain that the normal everyday life might necessitate. Activity could also be found from the descriptions of the paths how music offers regularity to participants, knowing that there are certain times and days in the week when there are regularly rehearsals. This was represented as feeling comforting, when different kinds of health problems were part of the everyday life. By remaining busy or active it was possible to

manage with the difficulties through that also maintain better mental and physical well-being.

“I have anxiety alongside a whole host of chronic physical health conditions, and keeping myself busy with a regular schedule is a big part of how I keep my mental health stable. Knowing that I have rehearsals as a regular occurrence at certain times on certain days is comforting.”

“I think I enjoy using a different part of my brain” (Participant F, female, 61 years).

Also, people hoped that music making helped maintaining physical as *alertness*, which was commonly brought up aside with mental alertness and mental health. Participants described the things they hoped to gain from daily music making versatile, but especially from these different hopes they named it was possible to find also things relating to the physical aspects of music making.

“I hope it will keep me mentally and physically alert” (Participant A, female, 64 years).

“Keeping my brain active” (Participant E, male, 75 ears).

The way in which music may affect physical well-being might be challenging to participants to notice or to be aware and to be certain that the effects are as they hoped, as it was brought up in the context of hopes compared to social and psychological effects. These physical effects are also something that usually in research context are measured by different physiological measures (heart rate, skin conductance, brain imaging), not something that can be concluded merely based on the descriptions and perceptions of participants.

One big aspect was the experienced and believed help music offered in mitigating the effects of aging and preventing the cognitive decline. In addition to that, music making offered a change to also forget aging, although the activity concurrently was felt challenging because of it.

“It's a challenge because of our age. It stops us feeling old” (Participant A, female, 64 years).

“I hope that I will be able to play into my old age and get better at it, because I think it will be good for my brain and mental health in old age.” (Participant F, female, 61 years).

Music making was also associated with relaxation and used as an activity to change and regulate the state of arousal to more suitable concerning one's hopes and for the current situation and environment. It seemed, that the activity of music making was consciously used to tool to calm down and decrease the state of arousal for example before going to bed at night.

“I think it helps me switch off and relax” (Participant G, female, 49 years).

Conversely, in some cases music making was seen resulting in feeling more energised, suggesting that regulating the arousal levels via music making was possible to both directions, to be more alert and energetic as well as feel more relaxed and calmer depending on the current situation and individual needs.

4.2 Connections to Motivation

All the different themes of well-being (social, psychological, physical) can be found to connecting to the motivations behind music making in the data used in this research. Well-being related themes merged both associated with intrinsic motivation as well as with extrinsic motivation. Intrinsic motivation included for example enjoyment and emotional fulfilment and extrinsic motivations consisted for instance of achievements and contributing to charity. Participant I (female, 42 years) described struggling especially with the intrinsic motivation. Despite the fact she felt that she needed strong external motivation such as a goal, something to learn and showcase to others, she had made music over 20 years of her life, and it seemed important for instance in the context of social well-being.

The primary distinction between general motivational factors and those related to well-being, as identified in this research, is that the well-being aspects are strongly two-dimensional. This means that the similar themes related to well-being can have either strong positive or negative effects on motivation. In contrast, other motivational factors didn't seem to have such dual nature. For example, unpleasant conditions, such as having to perform music in poor weather, were reported to reduce motivation. No one in the study mentioned anything related to this as contributing positively to their motivation. Similarly, the expenses associated with music making were seen as negative, with no reports of them or something similar being viewed as a positive motivational factor. Well-being effects reported in the context of motivation in this survey were diverse and complex, indicating the potential for both positive and negative influences on motivation.

Whether the specific theme has a positive or negative effect on the motivation, depends on the individual and preferences they had. Also based on the descriptions of some of the participants, the two-dimensionality of the motivations to make music was experienced sometimes by same individuals, indicating that the differences are dependent on not only internal but also external factors. Participant described for example music making being able to affect the state of arousal to either direction. Tiredness might reduce commitment, but at the same time the feeling of being more

energised after making music was described being something, which contributed to the commitment.

“Sometimes tiring, sometimes resetting, feeling clearer afterwards, more energised and more relaxed, - “ (Participant F, female, 61).

Table 1 below demonstrates the two-dimensional nature the motivations reported in this research by presenting the similar themes and things arising from the answers in this data linked together. In the table the left column describes into which of the three main well-being themes presented in the previous chapters the motivational aspect belongs. In the middle there can be found examples of the things people felt contribute to their motivation and the reasons why they enjoyed music making. The column in the right presents the negative side, things which reported being reducing motivation to be committed to the activity of music making.

Category of well-being	Contributing to motivation	Reducing motivation
<i>Physical</i>	Physical and mental alertness, coping with health problems	Health problems
<i>Social</i>	Commitment made to others	Other's lack of commitment and effort
<i>Psychological</i>	Learning new things, aiming to improve	Practising same thing multiple times
<i>Social</i>	Showing own skills to others, performing	Scared that other notice the lack of own skills
<i>Psychological</i>	Making a good sound	Not making a good sound
<i>Social</i>	Pressure created by the common goal	Too much pressure to train
<i>Physical</i>	Feeling more energised	Tiredness
<i>Physical</i>	Enjoying the physical sensation of the activity	Physical pain from playing
<i>Psychological</i>	Escapism	Oher things in life, worklife
<i>Psychological</i>	Performing	Too much performing
<i>Psychological</i>	Pride from playing together with better musicians	Not enjoying the feeling everyone else is better
<i>Social</i>	Playing for others	Playing while others around

TABLE 1 Examples of the two-dimensional nature of motivation.

Next sections will present few examples from the Table 1 more detailed, aiming to explicate and demonstrate the table and how it was constructed based on the data of this research.

4.2.1 Contributing to Motivation

One example presented more specifically from the psychological well-being aspects affecting motivation in two-dimensional nature was escapism. This theme as a positive factor appeared from the data and it was also eventually named as one of the sub-themes of psychological well-being in the previous chapter. Music was experienced contributing to well-being via offering a hoped break or from the other things in life, serving an alternative into which direct the focus on and get distance from the things and thoughts affecting negatively to the well-being. This included both normal busy everyday life as well as different kinds of problems and difficulties faced. When reflecting the commitment made to music making, participants named escapism as one the things contributing to the commitment and as the reason why they enjoyed playing or singing as a hobby. When reflecting the things they hoped to gain from music making, escapism was mentioned several times:

“To escape from pressures and problems of life” (Participant D, female, 60 years).

“All awareness is on the music which is sometimes a beautiful break from other issues going on” (Participant G, female, 49 years).

“Escapism from daily humdrum” (Participant J, female 45 years).

Other example from the chosen from the Table 1 above to be presented more detailed is from the social well-being aspects, playing with or for others. As mentioned earlier, the social aspects of the music making hobby were generally widely reported as positively contributing to well-being. Different kinds of socializing, playing or singing together as well as performing for other people also was commonly attached to contributing to motivation. Strongly related to this was the commitment made to the activity as well as to other players, participants felt a sense of responsibility and didn't want to disappoint others by not doing their part.

“To play with others and come together with a common goal.” (Participant I, female, 42 years).

“Because the choir is a team - you can't let people down by missing rehearsals.” (Participant H, female, 50 years).

Based on the data of this research, the balance between whether some well-being aspect is felt contributing to or reducing the motivation to make music is sometimes subtle and probably effected by different individual and situational aspects. For example, the fact that performing was extensively felt contributing to motivation, too much performing and the pressure to train it caused to participants was presented as a negative aspect of music making. Due to the excessive felt pressure the enjoyment gained from music making seemed to decrease, making the activity less desired at that moment, even though performing could be seen as an enjoyable part of the activity.

4.2.2 Reducing Motivation

Compared to the positively felt escapism that music offered for participants, the other aspects and responsibilities of adult life were seen as one sizable factor affecting motivation to make music negatively. Participants described these types of factors reducing motivation as follows:

“When I’m overwhelmed with everything else going on in life” (Participant J, female, 45 years).

“Life taking over” (Participant I, female, 42 years).

People characterised the other things in life in rather general terms as reducing commitment, indicating that there could be a variety of different aspects included in this. Few specific dimensions named was found in the data, family responsibilities and work life, and the negative associations of those with motivation. Concerning the work life aspect participants also described how they were either being able due to retirement devote more time and effort to music making or planning to do so after they would no longer need to work. This enhances the idea that work life was one of the causes of not being interested or capable to be motivated to make music.

“I was able to commit to music making when I no longer had to work full time” (Participant A, female, 64 years).

Although the social aspects, such as performing and playing with others, were generally positive, also controversial opinions were found from the data implicating that the essence of others while making music is not merely positive factor in every situation. Especially one of the participants described how important for her it is to be able to play and practice alone. Although noting that she enjoyed also playing with others, it was clearly brought up that she needs also to have the time to play alone with no one hearing the music made.

“Having time ALONE to practise with no-one else listening. - If I am not alone in the house, or when we have guests staying, or when we go away. If I have a lot of distractions and tasks to do. Because I need to feel calm and know I have lots of uninterrupted time for a practice session.” (Participant F, female, 61 years).

Compared to the needs of participant F, for example Participant H (female, 50 years) reported never making music alone, proposing that all the practicing and music making she does is always done with the presence of others. Admitting that the social connections and social side of music making overall was clearly visible in this data as well as in multiple previous works, it might be useful to take into consideration the possibility of music also promoting better connection and focus to oneself and personal needs.

5 DISCUSSION

The aim of this research was to investigate how music making as adults' leisure time activity affected the well-being and how these perceived well-being affects might be connected to the motivations to be committed to the hobby. The main research questions were: 1. How does music making as a leisure activity affect the well-being in adulthood? 2. How people describe the impact of well-being experiences on their motivations to be committing to the hobby? The purpose of this work was to focus on the adult hobby musicians' own experiences and how they perceive and describe the well-being effects of music making and whether the report some kind of connections to their motivation and commitment made to the hobby.

The results of the analysis address that music making has versatile positive effects on well-being of the participants. The main themes in which music was perceived to contribute to well-being based on the analysis were social (relationships, togetherness, positive things to others), psychological (emotions/moods, escapism, enjoyment, achievements and self-esteem) and physical (activity, alertness and self-care) aspects. Results are aligned with previous research as similar themes are identified from the music and healing framework, such as emotional experience, social interaction, motor cognitive-processing and agency and empowerment (Saarikallio, 2017) as well as the PERMA (positive emotion, engagement, relationships, meaning, accomplishment) theory of wellbeing (Seligman, 2011). This research also supports the findings of Dingle et al. (2021), presenting music activities overall offering rich resource for health and well-being.

One possibly important factor of these well-being effects music has reported to have probably is based on the believe that it has power to change and enhance the well-being, it is perceived as beneficial in multiple levels of well-being (Perkins et al. 2020). The data of this research also indicates that people do have a strong believe that these music making activities are a great part of their mental, physical and social well-being and through making music they could consciously affect their own as well as others well-being positively. Participants also described music making being self-care

to them, indicating that they understood and were aware how they could use the music making to promote and maintain their own health. This supports previous work and especially the idea of self-directed healing and its possibilities in the context of music (Saarikallio, 2017). Offering insights to these different methods of taking care of oneself with the help of music would probably lead to better results because of personal and situational differences and preferences vary. For example, if people understand walking in the nature being good for their mental health but for some reason are not able to do that (e.g. broken leg or living in the city centre), could music making be in some situations better accessible option for self-care.

Results are well aligned with the previous understanding that music making has a power to create connections between people, provide sense of fellowship as well as provide social support and give opportunities to also offer it to others (Perkins et al., 2020). Making the commitment and camaraderie are few large themes explaining how the music making activity contributes to social aspects of well-being (Goodrich, 2019), which also the data used here supports. Friends, being part of the group or a community and socialising were commonly named as important, regarding both motivational as well as well-being perspectives. Music making as a hobby offered natural and low-effort opportunities to spend time with friends and socialize with different kinds of people. When living hectic adult life, it seems valuable not to have to schedule every meeting with friends separately, as the orchestra or choir has the meetings already planned regularly. With these regular rehearsals and gatherings, there's no need to weigh the decision whether to meet with people every time again, as the decision has already been made earlier.

Altruistic, in other words other-regarding, behaviours and emotions are research to be associated with greater well-being and health. As long as the helping tasks don't get overwhelming, strong correlation between well-being, happiness, longevity and health existing between people who are emotionally as well as behaviourally compassionate. (Post, 2005). The results of this data also indicate that people do recognise the enhanced well-being after being able to contribute to society or to other people in general. Participants for example enjoyed being able to do charity work via music making as well as bring joy for others by performing. Some also reported enjoying being able to teach music to others and offer their contribution in that way. In addition to the social connections overall, music making offered these possibilities to contribute to common good, which were widely seen important and meaningful for the well-being of participants as well as working as a positive force behind the motivation to staying committed to the activity.

Especially the experiences of few participants were particularly closely complementary with the results of the previous work from Lindblad & de Bloise (2020) emphasizing the idea of music contributing greatly to emotional well-being, offering people a suitable way to better come into contact with their bodies and emotions.

Participating musical activities provides people a way to access their emotions as well as to connect and cope with them, including the deep-seated and unconscious emotions which might be otherwise challenging to access, negative or in close relation to difficult situations. Reports indicated that people were able to process their own emotions as well as enjoy the emotions music evoked and conveyed, making it a versatile tool and promoter of emotional well-being overall.

The different components of the PERMA model (Seligman, 2011) offered also great similarities to the results of this work. In addition to the emotional aspects, relationships, and meaningfulness mentioned earlier, also engagement and accomplishments were mentioned by the participants. For example, music making here was described as possible way to increase the feeling of engagement, being deeply focused, interested and absorbed in the activity for the sake of the activity, not only the positive results hoped from it to produce to oneself. In addition to that, the achievements and accomplishments were felt significant aspects of the activity, both personal as well as common with others. Although many adults might get for example experiences of achievements from their professional career, might the possibility of achieving something great from leisure time activities in some cases ease the pressure from the professional career, as it would not be the only path to success.

Well-being effects merged in the context of motivation widely, affirming the same density order of the main themes (social, psychological and physical) as social being the most common, psychological second most common and the physical appearing the least. The key role of social aspects is also recognized by several previous research (Goodrich, 2019 and Rohwer, 2017). Also, the complex nature of motivation to make music was found similar to for example with the work of Roulston et al. (2015), stating the reasons of adults learning on continuing learning instruments being affected by multiple different factors, including social, emotional, cognitive and physical.

Despite the well-being effects were perceived essentially as positive, also some negative connotations were found from the data. The relationships between the well-being affects gained from music making and the motivation to be committed to the hobby seem to appear in two-dimensional nature. Similar themes and aspects arise but whether the effect is positive or negative, seem to vary between different individuals as well as between different external reasons. Supporting this two-dimensional nature to some extent could be seen the results from Pitts et al. (2015) proposing that feeling ill fitted to the ensembles was one of the main reasons for adults to stop making music compared to the fact social aspects are widely seen as a positive motivation to participate and to be committed.

Interestingly in research of Pitts et al. (2015) one of the main reasons why adults had stopped making music was also related to the declined abilities towards the activity. In the data of this research there was several participants who described that

the activity of music making changed a lot more enjoyable once they had accepted their own skills and ability within the context of music. For example, as participant E (male, 75 years) described that in retirement he has been enjoying a lot more the music making, as he had emotionally accepted the fact that he wouldn't be able to perform world-class with his instrument but succeeded rather well in his work career instead. Even though it seems he is less technically capable because of physical health problems and innate limitations, he reported the increased enjoyment compared to the previous. Music making might be the type of activity which previously has been strongly connected to idea of being talented and aiming to be better constantly. Although this still seems important and meaningful part of the hobby also based on the results of this research, maybe it could be rewarding and fruitful to offer people more changes to participate to music making also from more low-effort level. Making it fun and less result-oriented could increase the enjoyment of music making for many, as not only the ones who aim high might have the possibility to participate.

Especially participant I (female, 42 years) reported struggling with intrinsic motivation. Despite of that, she reported having a history of over 20 years of music making and it being important part of her social well-being. This indicates that even though intrinsic motivation might be significant factor for progressing in the field of music (Appelgren et al., 2019) it is not indispensable for sustaining long-term commitment to the activity and for it to serve as a positive influence in one's life. This raises the question of whether the motivation for engaging in music should be intrinsic or extrinsic, or if the primary concern should be the outcomes achieved, irrespective of the type of motivation. An activity based strongly on extrinsic motivation could promote long-term positive effects on health and well-being, although the inner urge might make it easier.

The fascinating findings of the two-dimensional nature of motivations overall seem to emphasize the importance of these themes found in the context of well-being. It appears that there is a need for finding balance, as suitable environment and circumstances for different individuals' motivations may vary a lot. How to for examples get changes to perform so one feels motivated to train and go to weekly rehearsals but not too much that it diminishes the enjoyment of the music making and affects the motivation to participate negatively. Or how to get changes to play with better people and feel proud of the great sounding results, but at the same time make sure that the feeling that everyone else is better doesn't get too overwhelming and distract the enjoyment that the music making together with better players could offer. It is understandable that there are individual differences, but it is valuable to be aware how controversial the well-being affects behind motivation of hobby musicians can be. By understanding this, it might be easier via self-reflection to comprehend the best practices for oneself and make corrections to the situations when aiming to better well-being

via the music making activity if so needed. This might lead to overall better commitment with the activity and eventually through that, also to better well-being.

By gaining more knowledge about the motivations of adult music learners it would be possible to offer new insight also to researching motivational aspects in other contexts overall, as the musical activities and long-term commitment to those usually demand strong motivation. Learning to sing or play an instrument takes time, effort and determination and it is something that offers endless opportunities to gain new skills. Understanding the motivational aspects more in depth could also be beneficial for music educators, when designing the new guidelines for the discipline. How to better meet the expectations of adult music makers but also how to build better and sustainable relationship to music beginning from the early age, so that all could have the possibility to enjoy music and making music throughout the lifespan. Additionally, learning to use music and music making as a tool to promote, regulate and understand own well-being, could have multiple positive outcomes in individual level as well as wider in society.

5.1 Strengths and Limitations

All participants in this research regularly engaged in musical activities and belonged to different types of musical groups. This involvement likely influenced the emphasis on the social aspects observed in the results. It would be valuable to investigate adult music makers who do not participate in regular musical groups to explore the social dimensions of music making and determine if their valuation changes with a more diverse participant profile. Additionally, considering whether social aspects and group participation are indeed central factors in adult musical activities, and understanding and why music making is perceived to have a powerful effect on individual well-being, is crucial. Furthermore, the participants in this study had maintained their music-making hobby since childhood, with none being novices. Despite some having had breaks in their musical activities, everyone reported music making being long-term hobby for them. It would be beneficial to gather data from beginner adult music makers to observe if the results reveal any differences or new nuances.

The participants in this study are individuals who highly value their music-making hobby, which might have motivated their participation. However, obtaining qualitative data from individuals who might be less passionate about their hobby could provide a more comprehensive view about the ways music making is affecting the well-being. Conversely, those with a deep relationship to music making might be better at verbalizing and discussing their hobby, as they are likely more conscious of how they perceive and evaluate the effects on their well-being.

When conducting a qualitative survey, the researcher and the acts of researcher have always impact on the results of the analysis and how those are interpreted. One of the challenges with inductive methodological approaches is not great too wide and general themes which do not offer any new insights, but rather works as a surface description of the subject and sometimes even just a presentation of researcher's pre-understanding of the matter and arguable whether it is a result of any kind of analysis at all. (Graneheim et al., 2017). In the analysis of this research an example of this kind of general themes with no new information could be seen the division between main themes of social, psychological and physical aspects. In my opinion it is however reasoned in this context, as the purpose was to emphasize the comprehensive nature of the results and how music making in different individuals could promote to all the different aspects of well-being and health. Here the focus was on the sub-themes and the two-dimensional nature of the well-being and motivation, which offer valuable supporting information to previous research and basis for researching further the connected themes.

In this work the aim was to write clearly the different phases of the analysis as well as offer reliability by making the process over all visible. As the value of qualitative analysis altogether can be seen in its sensitivity towards particular issues in particular contexts, at the same time it is difficult to build guidelines suitable for all situations and every research (O'Connor & Joffe, 2020). By aiming to write the report of analysis as well as the results of the analysis clear and well-grounded from the data, I have aimed to the best possible reliability. Because the data was collected via internet survey and there was no possibility for example to ask clarifying questions from the participants, it is possible that some minor errors or misunderstandings in the interpretation of the answers has happened.

5.2 Further Research

Further research is needed to more comprehensive understanding of the subject of adult hobby musicians, the well-being effects they gain from their hobby as well as the motivational basics in this context. More diverse group of participants could offer more balanced results or maybe offer support for the previous findings of about for example the role of social connections in this context. More longitudinal studies could also give interesting information concerning the well-being aspects as well as motivations and how those might change during the adult years. Do we create a certain style relationship with music making through which we pursue certain things across the lifespan, or does the relationship change allowing music to offer multiple different things varying through the changes in life, being able to contribute the things desired and needed in different stages of life?

Researching adults' music making activities could also benefit widely from expanding the research to different cultures. The research field is focused on the western countries and most of the participants for example in this study were highly educated. Although the music activities in other countries and cultures vary a lot and probably to ways adults make music overall, especially from the well-being perspective of these activities it would be useful to understand more broadly. How music making in other environments contributes to health might be quite differently perceived and understood overall. The potential which music seems to hold in its multidimensional nature, could be better utilized if we would be able to explore how in different cultures music works and how it is used in everyday life and what is the role of music making in adult life in different environments.

When researching music making as an activity, it could be useful also to recognise that there might be overlapping with other music-related activities, such as music listening for example. Receptive and intentional music listening concluded reducing pain in some studies through changes in physiological arousal and shared music listening, such as concerts or radio programs for example was found to enhance social connections and mood (Dingle et al., 2021). When considering making music by playing instrument or singing, these are all activities which usually are also present in these situations as well. To what extent can we divide these activities from each other, is the music making more efficient as there are more musical activities involved at the same time or does it reduce other activities' power to have an effect when there is too much happening at the same time should be researched. Participants in this study for example described the enjoyment of musical aesthetics, to what extent this is similar to only listening to the enjoyable music is still unclear. Also whether it would be possible to gain similar positive effects of music making by gathering people together and giving them a simple change to contribute to the common goal even without much experience with beforehand (for example playing some simplified rhythmic pattern with easily absorbed musical instrument), could offer interesting data about the well-being aspects as well as how the motivation in this kind of context meets the different factors of well-being

5.3 Conclusion

The findings of this study demonstrate that engaging in music-making as a leisure activity positively influences the social, psychological, and physical well-being of adults in various ways. The impact on well-being was also evident in the context of motivation, presenting a pronounced two-dimensional nature. Responses highlighted similar themes related to well-being, which either enhanced or diminished

commitment to music making depending on situational and personal factors. Overall, the results revealed the versatile well-being aspects which music making as a leisure time activity in the adulthood may have. Further research is needed taking into consideration the limitations of this study.

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