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Abstract

Music performance dysfunction in professionally trained elite musicians is a broad, pervasive, yet oft times narrow and temporary phenomenon, situated in a culture rarely understood by those outside the field of professional music. This project explored the meaning of music performance dysfunction in professional musicians by addressing how musicians understand themselves in the field of music and through their relationship to music. The nature of inquiry for this project used an overarching ethnographic and sociological paradigm upon which was set a conceptual framework encouraged by the work of French sociologist Pierre Bourdieu.

The project was organised around three domains of the musician's lived experience: the subjective world of the professional musician; negative affect, anxiety, and dysfunction in the musician arising through the context of music performance; and the emotions, memories, and insights that emerge through Guided Imagery and Music. Music is the dimensional phenomenon that binds all domains.

The three domains were investigated through two distinct studies that elicited a rich tapestry of findings and illuminated a colourful world, unique to the field. The first study addressed a few salient features of being a modern professional musician. Fifteen musicians were interviewed about what it is to be a musician, what it is to perform, what is music to the musician, what is the musician’s relationship to music, and the issue of music performance anxiety. Phenomenological analysis revealed themed issues surrounding a tacit understanding and acceptance by the musicians of the enormous highs and devastating lows in their chosen career. Acute music performance anxiety was understood as a continuum within a larger of the occupational field and personal life, a musician’s position along which is dependent upon an individual’s propensity to embody the many influences within the social domains of a complex occupational field.

The second study was built upon the first study. The issue of music performance dysfunction in three professional musicians was individually explored using the music therapy method of Modified Guided Imagery and Music (MGIM) in a multiple case study design. This study explored each musician’s unique experiences of performance dysfunction in a ten week program of themed MGIM sessions. Each session comprised specifically programmed music that supported the topic at hand. Through hermeneutic and phenomenological analysis, the music based exploration brought to light the unique foundational issues of each musician’s performance dysfunction and gave each an opportunity to renew their relationship with music.
The findings from each study revealed a distinct composite essence. Furthermore, a reflective overview combining findings from both studies showed emotion as a substance of exchange in performance. The quality and meaning of musicians’ experience were found to prevail within a social milieu, and were determined and dependent on the emotional foundation of an individual's dispositional tendencies that develop through embodied experience. Through the qualitative and sociological frame employed in this project, the musicians’ experience of music performance dysfunction was shown to be a complex and enduring concern that has deleterious effects on career and personal life.

Acknowledgements

This project emerged out of four decades of living through a creative and driven journey with my first love, music. Music has been my companion, is in me, remains behind me, and will always be ahead. It will continue to be my life companion as well as my identity in many ways. My journey as a professional classical musician expanded its horizons through teaching, examining, and music therapy, a past that has revealed a new journey in the present.

Many people have supported me toward my new journey. The one who came most recently, my supervisor Associate Professor Ian Maxwell, whose guidance, encouragement, inspiration, enthusiasm, and belief in me, opened my eyes to a wider view of life. I wholeheartedly thank Associate Professor Maxwell for his genuine support.

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I also gratefully acknowledge the advice and expertise of Professor Dianna Kenny, who helped my initial steps toward higher research in my project.

Many delightedly animated discussions were shared with my sister Giselle about lived experience, and how it can be expressed in both academic and non-academic writing. Each pursuing a literary project differing in genre yet paralleling in time and passion, we experienced a mutual pleasure in learning and contributing new ways of expression that supported our literary needs and created a new bond.

I feel indebted to my fellow musicians as the participants who opened the innermost part of themselves, their love of music, to me. A courageous task. All came with interest and pleasure to share their lives with another musician on a similar musical journey. In receiving their stories, I have found a renewal of my love and relationship to music. As musicians together, we have renewed our professional and social relationships.

This project is my nexus between journeys, a point of change that took much courage, determination, and confidence toward the growth of a new self and a new relationship with music. My musical evolution through four decades was necessary to allow this project to be as it is. It could not have come to birth any earlier.
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Chapter 1: Overture

My life (or is it love?) in music began and flourished in a paradoxical environment of joyful wonder and horror, structure and unpredictable chaos, nurturing and neglect. Music was my love, my bliss, the expression of my inner essence. Music was my saviour in a challenging world. It became my way of being in the world.

Prelude

The world of the professional classical musician is unique, offering many rewards and, equally, many challenges in both work and personal contexts. A career in music comprises a diversity of roles, activities, contexts, settings, ways of thinking, and thus ways of being in music. A musician may perform in either a solo or group capacity, teach in either a one-on-one or group capacity, compose, conduct (usually groups), direct, and administrate. These roles may be undertaken singly, concurrently, or in a sequential frame of any combination and order throughout a career. Such diversity gives the musical career an interesting and stimulating pathway, yet also requires of the musician a rather entrepreneurial and adaptive spirit.

For the performer musician, the profession is a link to a culture and lifestyle that becomes both support and antagonist to personal wellbeing. To the non-musician, it often presents as a glamorous occupation with opportunities for travel, renown, ‘being on stage’, and working with the medium of music. For the musician, while these attractions may very well inspire interest, additional factors are generally needed to pursue such a career: an attraction to music combined with a high affinity (dare I say talent) for learning music, positive feedback in childhood, self-efficacy in performing, and self-motivation (Papageorgi, 2007; Persson, 1993, pp. 433, 469).

However, is this attraction enough to sustain motivation through the challenges that the musician inevitably faces throughout a career? (McPherson & McCormick, 2006; Parnutt, 2007; Persson, 2001). Unlike many occupations in which one can leave (in both body and mind) at the end of the day (or allotted time), the musician’s role demands a constancy of attention during personal time that can impact upon non-work areas of life, adversely affecting the balance between work and personal needs. The scope and diversity of demands that the musician faces address what being a musician is actually like, and reveal how such imbalance might develop.
One way to do this is to explore the two primary arenas of activity in which the musician is characteristically involved:

1) the external environment of the occupational, cultural, and social context within which the musician moves, including the expectations and standards of the professional music industry plus the preparatory tertiary music training institutions;

and

2) the musician’s responses to their work and life situation that underlie their ability to function in these areas.

These two arenas constitute the ‘world’ of the musician. Each comprises multiple factors interacting in reciprocal and complex relationships that have an effect on a musician’s capacity to function.

The occupational sphere for the musician incorporates institutionalised tertiary training in music, as well as the professional classical music industry in which a musician may be employed on a full-time basis, in orchestral, small group or solo performance, or work in a freelance capacity that entails various degrees of casual employment in performance and other musical activities. For the purposes of this study, I have identified tertiary music training institutions and the professional music industry as a single ‘field’, as they often overlap. Many tertiary music students work in the professional arena whilst still students, and professionals step back into the realm of further education both as students and teachers whilst maintaining a musical career. Since tertiary training in music performance prepares the student musician for a vocation in the professional field, the training field thus tends to adopt and demand of the student similar standards and expectations of performance function. Additionally, students in the tertiary field commonly receive instruction directly from working musicians active in the professional field. A methodology of investigation is needed that can penetrate all areas of overlap and integration of these areas whist maintaining an overview of the whole.

We might access the subjective world of the professional musician through the cognitive, emotional, and psychophysiological ‘modes of being’ that are experienced as the thoughts, feelings, and behaviours/actions taken to function in the occupational field. These modes of being may incorporate fundamental features within the musician, such as temperament and disposition,
personality traits, developmental influences, and other acquired responses to the external environment.

Additional to these basic human traits is the musician’s relationship with music, a unique phenomenon in itself and possibly the very ground for the musician’s way of being a musician. The subjective world of the professional musician encompasses how the musician understands the occupational/training field, how they view themselves as individuals operating and functioning in the field, how they view themselves in relation to their role through their interaction with other musicians, and how they are able to express their inner self through the medium of music. Within this world, the musician experiences levels of functionality that may vary at different times along a continuum between optimum function in music performance and other musical activities, and a level of debility that ends a performing career. The more dysfunctional modes of being on the continuum may be experienced as a chronic state of performance stress that permeates non-music and non-occupational areas of life, the capacity to perform, and incorporate the more widely known state of music performance anxiety (MPA).

Optimum function in the occupational field requires optimum function in the musician. That is, to ‘nail’ (or get) the gig, you need to be able to ‘cut it’ (one must play well). It is the less-than-optimum levels of functioning in the musician that affect quality in the areas of occupational performance, health, and lifestyle in the musician that was the interest of this project, and how this is perceived and experienced by the musician. Particular focus explored how some musicians strive to maintain optimum performance functioning during times of perceived stress and situational performance difficulties, and whether these tended to diminish, continue, or increase throughout years of experience and exposure to the world of performing. Continuation or increase may be assumed to affect a musician to the point where even the thought of performing may potentiate negative affect and fear. A parallel interest in this project is the musician’s relationship with music and whether this is affected by issues related to difficulties with performance.

A personal note

The impetus for my current research interest comes from my background in training and working in two distinct disciplines: the professional classical music industry in Australia, and the discipline of music therapy. This project grew out of my broad interest in the experience of music performance from the subjective perspective of the musician, partly as a result of my intense and long term
striving to gain recognition for my worthiness as a member in the world of elite classical musicians, and partly due to the unexpected outcomes and realisations that arose from an autobiographical study that investigated my life in music and two brief periods during which I was incapable of playing my instrument.

Following my twenty years career in professional classical performance, I chose to practise for an audition for a teaching position in university employment. A few minutes into the session, I experienced a sudden and total breakdown in my ability to play my instrument that manifested as both physiological and psychological impairment. My mental experience at this moment felt like crashing into a wall at high speed (or what I imagined this would feel like!), affecting my perception of control of my playing (performance practice on my instrument) on a cognitive level, and my real-time ability to control and coordinate the muscle groups normally used to play my instrument. My response was one of shocked disbelief, fear, and with a full realisation of the implications, grief at the possible loss of my performing career.

Throughout my many years of early and tertiary music training and my subsequent career as a professional orchestral musician, I had not experienced difficulties in music performance to any level that could adversely affect a performance, let alone bring an end to my performing career. My past confidence, however, had been an illusion, an enchantment. In this moment I felt the effects of disenchantment and despair. I therefore chose to investigate my own process as a way to understand what issues might have contributed to my inability to play my instrument at that time. Throughout my retrospective study I often wondered if other musicians had similar experiences. Dysfunction in performance is generally not a topic readily shared by musicians. Although it may be something that musicians may consider whether possible for themselves, there is a reluctance to talk about it, perhaps for fear of adverse consequences to future employment opportunities. I had assumed all other musicians I knew did not experience any type of performance disorder to a degree that would impede their functionality. My own sudden experience, however, gave me pause to reflect: perhaps other musicians have similar but undisclosed experiences.

I investigated my own process as a way to assuage my curiosity, and started the ball rolling towards other musicians. My story needed to be told, first to myself, then to others: a daunting prospect. I knew that in doing this I was taking a huge risk, in a way like ‘coming out’ or opening Pandora’s box in a world that offered no mercy to the weak or dysfunctional. I was aware that I was opening
the possibility to my own professional demise. However, when I considered the then-reality of not being able to play my instrument, what did I have to lose?

The answer was striking: what was fundamentally at stake was my very sense of self. What was I if I did not play? Would I still be a musician? Do I have a non-musician identity? My decision to explore this would change my life. I felt compelled to look into it. Further, if other musicians have had similar occurrences, could an investigation and understanding of my own experience, its underlying foundation and surrounding issues, help them?

My study showed a complex aetiology and psychophysiological symptoms that resulted in musculoskeletal injury and anxiety, suspending my capacity to play my instrument in two periods of my life lasting many months to years. The latest occurrence (in 2007) resulted in my early ‘retirement’ from professional orchestral playing. The psychological impact of long-term occupational stress and sudden performance dysfunction remained continuous seventeen years after my retirement. Upon reflection, I realised that my sudden and continuing incapacity to play was not merely an episode of situational dysfunction relating to one upcoming performance, or about being evaluated. I had accomplished many auditions and performances in which I had been evaluated in my time as a musician, and had achieved success in securing positions of employment and high acclaim. Why should this one have been any different? What was the unique factor at this moment in my musical life that should have such a strong impact on my ability to be a musician? What did the findings of my study really point to?

If my initial inability to play was a one-off incident, I don’t believe I would have bothered with explorative research. However, following that moment, I attempted further practice sessions over the next few weeks, all with the same physical and psychological results. Over the following weeks I realised the impact of this moment and foresaw its potentially dire consequences for my career. Playing of my instrument subsequently ceased for the following twelve to eighteen months and remained minimal in the following few years. I experienced loss and grief that my professional performance was categorically shattered. I plunged into a long period of depression and doubt about who and why I was.

My sudden incapacity could be interpreted as a sign of acute performance dysfunction, that my catastrophic moment in that one practice session was merely a temporary moment of panic or debilitating state anxiety arising from apprehension and fear of my imagined imaging (preparation.
activity for performance) of the upcoming event. This view would place my experience of that moment within a combination of possible scenarios: 1) a one-off incident of sudden performance anxiety in the history of my performance career that may possibly be due to other issues occurring in my life at that time; 2) a typical occurrence of one moment in a personal pattern of the commonly researched acute/state form of MPA; and 3) historical factors that had therefore been dormant through the previous few years of minimal music performance and that were revived by certain triggers at that time. I would ask then, why would this occasion be a one-off incident of anxiety if I had not experienced it so in twenty or so years? If such debility was a typical patterned reaction, then how had I managed a twenty year professional performing career? It was the third option that rang true to me. In this, I recognised that my inability to function as a musician was the precipitating moment that spurred this project.

Considerations

It may be that the phenomenon of situational performance dysfunction is not about performing per se. The experience of performance dysfunction prior to and/or during a specific performance, or concerning performing in general, may be merely the tip of the iceberg for the musician, the perceptible manifestation of a much larger occupational and/or life situation that may or may not involve the comorbid psychological factors alluded to in the literature on performance related issues. A single episode of performance dysfunction is not necessarily the way it always is for an individual: that is, a habit that is replicated in all or most performances, but rather an experience that may or may not be typical for that individual and that is quite dependent on precise triggers surrounding that moment to act as catalysts for manifestation of latent unconscious and embodied habituations. The same experience, or intensity of experience, may not be triggered and therefore not experienced at other times of performance, contradicting the commonly held belief that the actual experience of performing is the problem.

Many questions arise. Why do some individuals develop debilitating levels of performance dysfunction where others do not? Are some musicians predisposed to a type of focal anxiety through personality traits? Is performance dysfunction a product of early life experiences? Does it merely develop as a natural and expected condition that arises through striving to attain the high standards demanded by music training and the professional occupation, resulting in occurrence in some musicians more than others merely by chance, the roll of the dice? This becomes a case of the ‘chicken or the egg’ and is similar to the ‘nature versus nurture’ debate. The possibility that
performance dysfunction tends to develop with increasing intensity through the time of training poses questions about how a musician’s ego and identity develop alongside their music training throughout childhood (Davidson & Burland, 2006; Nagel, 2004). Does the balance between nature and nurture upon which an ego develops meld with and be affected by the neurological (Brodsky, 2008, 2009) specialisations inherited through natural musical ability or talent? Is this exacerbated by the development of latent skills through music training? At which point in a musician’s training do the highly specialised skills gained through years of training succumb to performance dysfunction? As a student musician improves and moves up the ladder of training towards a professional career, the stakes tend to get higher. A quality (or perfect) performance becomes increasingly paramount. The stakes may be understood as intrinsically and extrinsically driven motivating factors that impel a musician toward attainment of musical and personal goals. Are these stakes a factor in the development and increasing intensity of performance dysfunction in susceptible individuals as they aspire to increasingly greater heights in the music profession?

Drawing from my enquiry into my functionality as a musician, the current project explored what it is like for others to be a musician and what are the forces other musicians face that influence functionality. My experiences prompted a philosophical authority that invited a hermeneutic move into the issue of functionality. Kvale (1996, p. 1) has argued, ‘if you want to know how people understand their world and their life, why not talk with them?’ I chose, then, to present this project from the musician’s perspective, using musicians’ voices to explain and describe how their world in music and performance is actually experienced by them.
Chapter 2: Review of the literature

Spaces of Being

To develop a comprehensive picture of being a musician and the issues involved in less-than-optimum function in music performance, I have focused this project on what I have called three Domains that represent the Spaces of Being in which the musician moves. To support this, I have divided the following literature review into three corresponding sections which, taken together, offer a holistic understanding of being a musician, in the complexity of that being.

I have presented a fairly succinct review of the literature pertaining to Domains 1 and 2 in order to provide a rationale upon which sits the methodology used in study 2. My intention in the reviews of each Domain is not to offer a comparative critique of various studies but to present past considerations, approaches, and developments within each domain. The Domains as spaces of being are listed below.

Domain 1: The world of the professional classical musician;

Domain 2: Music performance dysfunction: negative affect, anxiety, and physical dysfunction arising through the context of music performance; and

Domain 3: Guided Imagery and Music: emotions, memories, and other responses that emerge through Guided Imagery and Music.

Domain 1: The world of the professional classical musician

The world of professional classical music is a multidimensional space that encompasses a range of subjective, social, and contextual aspects that can support optimal function in performance, and at the same time have the potential to create maladaptive areas of function. It is a space of social interconnectedness, not only through the obvious channels of human interaction, but through the unique qualities found in music.
The musician

Much of the literature on musicians has focused on the training of pre-professional students within the conservatoire, less on childhood musical development (Fehm & Schmidt, 2006; Kenny & Osborne, 2006, p. 104), life-span development of the musician (Manturzewska, 1990), and considerably fewer studies addressing the working professional (Brodsky, 1996), the aging musician (Barton, 2004, 2005; Brandfonbrener, 2003; Brodsky, 2011), and the occupational and cultural space (Throsby, 2001, 2007).

A few key areas of note have arisen from research in this area: the musician’s identity (Brandfonbrener, 2003; Davidson & Burland, 2006; Macdonald, R. et al. (2002); Nagel, 1993); how they cope with the many stressors (Salmon & Meyer, 1992, pp. 163, 226); the social and cultural influences to musical and identity development (Brodsky, 1990); the impact of music training on psychological development (Nagel, 1993); motivation (Persson, 1993, p. 433); the influences of personality, background, social support, and peer competition; differences and commonalities within the training and working cultures; and the ‘natural order’ that arises from the striving for cultural position within the music hierarchy. There are certainly other factors for each individual that would add to this list.

Musical identity has been an issue of interest in much research of late (Brandfonbrener, 2003; Davidson & Burland, 2006, ch24; MacDonald, et al. 2002; Juuti and Littleton, 2010), particularly regarding how musical training affects development of the musician’s ego and musical identity throughout the formative years of childhood and adolescence (Davidson & Burland, 2006; Nagel, 2004). Other contributions include social interactions, field conditions, individual propensities, occupational ambitions and expectations. Furthermore, the majority of musicians, student and professional, combine teaching with performing and training (Mills, 2004a, p. 1), a mix that ‘helps to explain why teaching is integral to their professional identity.’

Professional identity

The musician’s professional identity is what is presented to the outside world and can be recognized in the musician when performing. Mills (2004a, p. 1) suggests that a musician’s ‘professional identity is distinct conceptually from musical identity and musician identity.’ However, Mills notes that ‘professional identity … within the field of music … is often more complex’ than in non-music occupations that, unlike most other professions, a musician’s musical identity and musician identity may be less explicit, remaining private rather than outwardly expressed. For many musicians, the
distinction of what music is to them and a musical identity is not clear cut, tending to remain unquestioned. Furthermore, the various forms of musical identity can merge with personal identity and professional success. However, Mill’s statement does apply to the musician who questions, or has a sense of loss of their identity as a musician, when experiencing MPD.

Brandfonbrener (2003, p. 136) stated ‘self-identity of many to most adults is firmly attached to their vocations, but ... nowhere is this true to the extent that it is for professional musicians.’ Recognition of one’s musical proficiency becomes enmeshed with identity and self-value (Kemp, 1996). If performance capacity diminishes, so too may the musician’s sense of identity. A musician who concludes a ‘good’ performance with feelings of satisfaction and efficacy in their technical and expressive delivery may very well extend these feelings to their sense of self and worth, thereby fostering a positive self-identity that validates their presence and value as a musician and an individual. Conversely, the opposite effects may be construed from a ‘bad’ performance from which an altered self-deprecating identity develops.

Schubert (2008, p. 188) stated ‘poor performance in assessments were interpreted as signs of inferiority.’ That is, the musician who is negatively evaluated by either their self or others may construe this as a judgment of their worth. Evaluation of musical skills through childhood may develop into an evaluation of the self that has the potential to undermine a musician’s sense of identity. In certain individuals, this can pose a level of antagonism that impedes the harmonious development of confidence and sense of worth within musical and even non-music areas of life. Nagel (1993, p. 493) expresses concern that this type of upbringing ‘has monumental implications for personality development and social adjustment, and often fosters fertile ground for the roots of performance anxiety.’ Whether situational, spontaneous, or recurring, difficulties concerning performing can insidiously integrate with musical and non-musical identity. In this regard, the musician is vulnerable to greater loss of identity in the occurrence of occupational dysfunction.

Social identity
Through training, music becomes an intimate facet of the musician’s social identity. From this, it might be assumed that musicians seem more at ease amongst their own (Persson & Robson, 1995) by sharing a connectedness through high level music training, a connection that fosters social unity. Persson (2001) suggests that social motives are one component that motivates a person to choose a musical career. However, to choose a vocational path even partly for social opportunities seems at odds with the egocentric and competitive nature of an artistic field. The very real existence of long-
lived competition between peers can create a division in their sense of an easy social and supportive connectedness. This is particularly so for free-lance musicians (Dobson, 2011) who rely on success in ongoing job ‘interviews’ (as auditions). This division can spread throughout the musician’s occupational context, non-musical contexts, and sense of self. Even knowing that one travels a similar path to other aspiring musicians, little relief is afforded the music student through socialising with peers (especially of the same instrument/voice family) due to the pervasive atmosphere of a mutually perceived current of future competition (Dobson, 2011), an unspoken yet commonly understood awareness of the extrinsic pressures imposed by the music industry each student aspires to one day be part of, and a tacit awareness of the related intrinsic pressures within each other.

To gain recognition in this space requires ‘talent’, and how it is attributed, or not attributed, to a students contribution to an ‘inevitable, indeed natural, social hierarchy’ (Kingsbury, 2001, in Perkins, 2013). Talent is a romantic notion, in that an individual is born with innate talent (Persson, 2000). The word talent is linked to ‘giftedness’ (Brodsky, 2000). Talent may be regarded as an intangible quality that determines the ease of development in musicianship, technical, and expressive qualities of performance, and may determine a musician’s capacity to gain cultural capital. Talent seems to be considered hierarchical in nature in line with ‘success’, a quality to be admired, cannot be duplicated (O’Neill, Ivaldi, & Fox, 2002), and that helps a musician gain recognition by possession of exceptional musical skills (Persson, 2008, p. 191). The ‘maestro’, an outstanding teacher, fall into this category (Persson, 2000). Appreciation of talent is usually seen in the learning space through childhood and further cemented by recognition in the conservatoire cultural space.

The cultural stereotype of musicians and artists who ‘subjugate their personal needs to pursuit of artistic excellence’ undermines recognition of the difficulties performers face in finding a feasible balance between their personal, work, and artistic needs. Focus on the ‘quality of performance skills, rather than on personal characteristics’ of the musician is a major feature in what is expected of the musician in auditions and other evaluative contexts (Salmon & Meyer, 1992), a feature that tends to diminish a musician’s confidence in their ability to cultivate an affirming social interaction through their performance while increasing the more worrisome aspects pertaining to the execution of technical and musical proficiencies. A performance may then become mechanistic rather than a free flowing communication between humans. Many factors influence how a musician identifies their musical and non-musical self.
The learning Space

There are many motivations for setting out on the musical endeavour (Persson, 1993, 2008; Woody & McPherson, 1993; McPherson & McCormick, 2006). Some do so for the love of music; others as a means to developing an educated level of appreciation; to pursue creative self-expression; still others may extend these to a more serious task-orientation, advancing their musical skills along a trajectory of personal goals.

Studies of music students note that musical training characteristically starts ‘at a very young age, and the duration and intensity of their sustained training far exceeds the range of other activities pursued by individuals in the normal population’ (Brodsky, 2011, p. 9) and entails a continuous and ‘systematic’ (Manturzewska, 1990) process of training on an instrument or voice, many hours of solitary practice, and annual practical examinations in which candidates are evaluated on their technical, musical, theoretical, and auditory skills. Distinguishing the unique process of music performance training (from other creative arts such as ballet) is the intense focus on developing specific musical applications of superior cognitive, affective, imaginative and memory skills, highly refined spatial auditory perception, high dexterity and co-ordination of multiple fine motor muscle movements (Brodsky, 2011; Wilson et al. 1993), and the ability to access a large range of expressive emotions. Training can start as early as three or four years of age (Manturzewska, 1990) and continue through the formative years of personality and identity development (Nagel, 1993). The relatively early commencement of specifically-directed vocational training is seen in very few fields; the ballet, and a small number of sports offering the most marked parallels.

Within the bounds of the learning space, the music student is steered towards a career that offers the opportunity of great heights in achievement and acclaim along a very narrow and singular path (Brodsky, 2006, 2011). Such focused training ‘functions to alienate them from other more accepted social and occupational structures, preventing these student musicians-to-be from being anything else but a performing musician’ (2006, p. 675). High stakes indeed! The specialist conservatoire training offered the music student aspiring to a career in performance is ‘not calculated to give a rounded education, but rather to create polished musicians’ (p. 675), asking for sacrifice of much personal time that could be spent in more socially affirming activities that give a broader, all-rounded sense of social identity (Nagel, 1993; Persson, 1993).

Perkins (2013, p. 197) notes that ‘there is a growing but still limited knowledge base focusing on the cultural aspects of conservatoires’ and how these shape the musician. The conservatoire
embraces a ‘learning culture’ in which ‘elitism’ creates a competitive space. A learning culture is viewed as a set of cultural practices that captures a way of life that ‘structures individuals’ actions and is structured by individuals’ actions. Thus so, learning cultures and practices within conservatoires form the attitudinal and behavioural identification of the professional musician. Kingsbury (2001, in Perkins, 2013) considers the cultural system of the conservatoire as set within the larger cultural system of music. Even though the conservatoire is the primary training ground for the professional performer, the view by Kingsbury positions the contexts of early learning, conservatoire training, and the active occupational field under a wider overarching frame, opening for researchers to consider of the post-tertiary active professional musician, the aging musician, and those who for various reasons, have needed to reduce activity whilst maintaining their position as a musician. In support of this, Barton (2004) notes that older musicians who are unable to cope with career related psychological stress may choose to leave music employment altogether.

Many tertiary music training faculties offer factual information on possible occupational and employment opportunities that may follow training (USML, 1998/1999; USYD, 2013; UMELB, 2013), in particular career paths in teaching, music administration, and other non-performance roles. While being useful guides for study and a variety of employment options for salaried positions, they fail to consider students whose ambitions (and talent) are steered towards full-time employment as a performer. The realities and challenges of aspiring towards full-time career as a performer are not addressed, perhaps because there is no clear and ongoing pathway. In addition, the reality for most post-training musicians is that of having multiple roles in music (Bennett, 2013). For these musicians, the transition from student to professional is not clear cut.

Another challenge some student musicians might face is the overlap of roles that can occur in the move from conservatoire training to the professional working musician. Unlike most other professions or occupational fields, where formal training clearly precedes qualified employment for a relatively shorter time period than musical training that starts in childhood, the ambiguity of the distinction between the training field and the professional field can be a potential source of confusion for the musician. The professional may now become the teachers and evaluators, while still being the subject of evaluation themselves. Once professional, some musicians choose to continue formal training through self-improvement, professional development, or a higher tertiary degree. Conversely, student musicians may move into professional employment before formal training is complete. In some cases, student musicians, still in formal training, work alongside their evaluators and teachers in the professional field. There are certainly no clear-cut boundaries in the
world of music performance once formal tertiary level training starts, and it is the blurriness of distinctions between the training culture and the work culture that has the capacity to unsettle a musician’s certainty of their position in the music field (Bennett, 2013).

On the Music Council of Australia (MCA) website,1 Bennett (2013) presents an article regarding music training and careers in Australia. She notes that ‘without a clear understanding of what it is that musicians do, there is no potential whatsoever for the development of curricula that can meet the needs of graduates and practitioners. Nor is it possible to provide reliable intelligence to funding and support agencies, government, and advocacy groups. The MCA knowledge base is a crucial step towards closing this gap.’ The MCA site and Bennett’s article are crucial for understanding some of the realities of the music field in Australia.

Burland & Davidson (2002, p. 134) suggest a tripartite model of factors is need for the successful transition from training to professional. These comprise three elements; ‘the influence of others, the centrality of music to self-concept, and the development of methods for coping’ all of which need to be equal. If one is weak, then successes is less likely. A secure self-concept can be linked to self motivation; experience supports perseverance in challenging periods; and strategies for coping are needed to support the musician through challenging periods.

The working Space
Scholarly interest in the post-tertiary professional musician is slowly burgeoning. Brodsky (2009) notes the lack of research addressing mental and physical health issues faced by musicians over the age of fifty five. Brodsky (p. 1) stated ‘a small number of studies highlight underperformance and loss in support of age-linked deficits to music performance.’ Indeed, this may be the case for many musicians. Many more studies are needed to fully appreciate the various occupational and perhaps personal situations that force musicians to a relatively short career path as performers.

Manturzewska (1990, in Brodsky, 2009, p. 2) offers a hypothetical developmental trajectory of a musical career path from the ages of four or five to a career potential of over 75 years of age. This moves through ‘sixteen years of systematic training’ followed by performances and growing recognition in the public domain. This may be followed by further professional diplomas and attainment of the virtuoso level of musicianship with the ‘greatest artistic achievements occurring between the ages of 25 and 45 (Brodsky, 2009).’ From this point it may be thought that musicians

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1 www.mca.org.au
become fatigued (psychologically and/or physically?) from many years of performing and settle into teaching in their later years. Manturzewska’s model seems ideal. One may wish that attaining the level of virtuoso and having a steady and secure career path is the norm. However, for many musicians, this may not be feasible nor attainable due to real life circumstances. Furthermore, it has been noted that older experienced musicians may be jaded or ‘world weary’ (Kemp, 1997, p. 34; Marchant-Haycox & Wilson, 1992, p. 1065) following many years working in the industry.

The classical music performer may spend several decades as a performer and related roles such as teacher, adjudicator, composer, critic, and mentor (Barton, 2004). Bennett (2009, p. 102) defines the musician as ‘a person who practices in the profession of music within one or more specialist fields.’ The diversity of roles are not necessarily sequential, as Manturzewska’s model may imply because many overlap. Teaching and adjudicating formal music to a high level may occur in the twenties. Performers and teachers can become mentors to their students at a relatively young age. This differs to the over forty-five years of age suggested by Manturzewska’s trajectory. Indeed, Manturzewska’s trajectory falls short of real life circumstances whereby talent, dedication, and musical and personal support in life will vary considerably between individuals, therefore affecting the timing and concurrency of roles. All said, even though the sample was limited to Polish musicians and thus limited in its generalisability to other countries, in particular non-European cultures where the styles of teaching and occupational opportunities may differ, Manturzewska’s trajectory opens the door to awareness and further research of musicians past the level of the conservatoire (Brodsky, 2011).

Difficulties regarding opportunities and the time spent on artistic endeavour are noted by Throsby (2007), who invites consideration of the occupational issues musicians face such as the need for diversity of musical engagements outside performing and different ways to be a musician. These may include teaching and non-music work to supplement the lack of performance opportunities and full-time work. Throsby includes other creative, artistic occupations (fine arts, actors) in line with musicians in discussing research on the need for artists to have ‘multiple job-holding’ due to the necessity of economic equilibrium for survival, how the ‘desire for artistic engagement [is] mediated by economic constraints.’ Bennett (2008, p. 90, 2009, p. 2) also notes the need for a ‘protean career’ in cultural Arts careers. This show awareness of the challenges performance musician face with fiscal remuneration when engaged in their artistic pursuit.

Professional classical musicians are trained in specialised skills designed for a niche occupational field that, in reality, fail to equip them for a secure and sustained future. Bennett (2008, p. 146)
stated ‘performance-based music degrees tend to be designed around highly specialised skills in much the same way that most creative degrees are structured.’ The intake of students with performance ambitions is far too high in relation to work available following graduation. Permanent paid performing positions (for example an orchestral position) are extremely few compared to the number of professionally trained performers who graduate from Conservatoires. Even temporary performing contracts that hold less capital — for example in a short-lived (three to six months) Broadway-style musical theatre show — are competitive, requiring auditions, albeit of a lesser intensity than the grueling auditions for permanent work in a professional symphony or opera orchestra, and exact the same occupational challenges (shift work, travel) as many other performing positions. One could surmise that this may be influenced by the need for government funding, a separate study in itself\(^2\). However, the situation is in part responsible for the development of MPD and other health conditions in professional musicians.

Training of musicians to the level of excellence required for a professional music career does not necessarily include the psychological tools needed to cope, nor does it equip the musician with the capacity for the emotional resilience needed for the contradictory mix of social and competitive dynamics. Salmon and Meyer (1992, p. 48) note the disparity between a performer’s personal, human qualities and what is expected as distinction in musical performance. Once a musician attains the level of musical skill necessary to perform to the exacting artistic standards of the professional music field, there is no guarantee of employment or ongoing success as a performer (Bennett, 2008; Hannan, 2001). Bennett questions the curriculums of many conservatoires that set up and support the ambition of an ‘international performance career’ when the reality is that for the majority of students ‘performance ambitions are not realized.’

There is a dearth of research addressing the link between the learning space and the professional space, and how the conservatoire culture fails to provide a natural stepping stone to a performing career (Bennett, 2013). Furthermore, less is studied about the challenges highly trained performing musicians face regarding essential social connections and networking that evidently open up employment opportunities, the limited jobs available, the need for diversity and flexibility in attitude, and acceptance of working in areas to which they did not aspire or specifically train. Conservatoire training fails to equip music students with the knowledge that they will need to set themselves up as a small business in a contractual capacity rather than as an employee, and

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\(^2\) It is beyond the scope of this project to address this area. However, findings indicate that mention is needed to explicate further research interest.
developing an entrepreneurial mindset (Bennett, 2008, 2013; Constantoura, 2000, p. 310). Social difficulties faced by musicians in an earlier time period and culture are noted by Westby (1960). These difficulties still apply today. However, this important matter has not generated much interest until fairly recently.

The emotional Space
Musicians live and work in a space that needs them to have an understanding of, and the capacity to express emotions in performance. Much research has addressed how music comprises and conveys emotions, and how these are perceived by the listener. Fewer studies had investigated the performer, whether they have a repertoire of implicit emotions, and whether and how these are consciously or unconsciously expressed in performance. Even less has addressed whether emotions might be part of the learning and professional spaces. To bring this into context of the musician’s world, it will benefit to address the research on music and emotions in a general sense.

Music and emotion
The belief in the communicative capacity of music is widespread, in that music is understood to have the potential to convey intention and non-referential meaning without the need for words (Gfeller, 2005, ch3) and to influence the ‘emotion judgments of individual listeners’ (Miell, et al. 2005, p. 97). Davidson (2001, p. 78) stated ‘musical meaning is ... always multiple because it needs active imaginative engagement, in fact, a grounded personal investment.’ Davidson’s statement must be understood as applying to all persons in the context of a musical performance. Meaning is also determined by the various intentions, expectations, (and imaginary capacities) of all individuals involved in this exchange (Juslin, 1997). As the vehicle of this exchange, the musical communication may be endowed import by humans, a significance that gives it purpose and perhaps intention from itself.

Salmon and Meyer (1992, p. 204) stated ‘music is a medium whose main purpose is to communicate to others.’ Notwithstanding that the performer is part of the communication, this is an evocative statement that invites superficial acceptance in the most commonly understood uses of music in the Western world; that music communicates through entertainment, as a means of education, or acts to reinforce, alter, or manipulate individual and collective psychological states and behaviors (Owen and Garlin, 2004, p. 34).
From a more lateral standpoint, a closer inspection of Salmon and Meyer’s statement opens the possibility of more than one interpretation, depending on the reader’s perspective. Music as a ‘medium’ immediately positions it as a vehicle, channel, mechanism, or agent with an inherent and potentially active function. In this way, performance facilitates exchange; an outwardly directed communication from the music and the performer, resulting in an inwardly received communication by the listener. A precise grammatical interpretation of Salmon and Meyer’s statement gives us to understand that the music itself is making the communication, allotting music the agency and ability to intend, ‘whose’ main purpose is to give out of itself a communication to others. In a symbolic sense, this implies sentient agency. How did music gain such sentience of agency? Musical communication through performance exists through the co-creative intentions of the composer and the performer, with further import of the purpose afforded by the listener. Is thus music a multicomponent ‘thing’ that is given life through multi-directed human intention, emotions, and imagination? Does musical communicative intention make of music a who rather than a what? Such questions pose the opportunity for researchers and musicians to widen the parameters of conceptual models of inquiry to encompass the more intangible qualities in music performance.

In addition to interest in the communicative essence of music, research in the field of music psychology offers much investigation of the effects of music on perception and emotion from the perspective of the listener (Blood & Zatorre, 2001; Juslin, 2001, P. 309; Meyer, 1956, p. 6; Miell, MacDonald, & Hargreaves, 2005, pp. 90-91; Scherer, 2004; Scherer et al. 2001/2002; Sloboda, 1991, 2001/2002; Waterman, 1996). Studies have focused on two main areas: ‘musical’ emotions in the composition, or whether the music stimulates human cognitions and emotions in the listener (Koelsch, 2006; Panksepp, 1995; Peretz, 2010, ch5; Scherer, 2004; Scherer et al. 2001/2002; Sloboda, 1991, 1999, 2001/2002; Waterman 1996). In a somewhat different vein, Vink (2001) explains Sloboda (1992) in stating that ‘music does not create emotion but rather it allows a person access to the experience of emotions that are already’ there. In this statement, Vink was referring to the listener. However, it equally applies to the performer who must access their own emotional references in order to communicate these in performance.

Vink (2001) stated ‘music functions as a catalyst or stimulus for the experience of emotions’, and an existing emotion may also be enhanced by music (Martin, 2007). In a slightly different vein, Sloboda (1991) suggests that music has the ability to evoke intense emotions. However, ‘musical emotions’ may more accurately be described as ‘mood states, experiences and feelings that are influenced by music listening.’ Additionally, research in the arena of music psychology shows that
certain elements in music have been suggested as catalytic agents to the physiological correlates of an emotional response (Sloboda, 1991; Krumhansl, 2002). Sloboda (1991) asked people to report on physical reactions they experienced to particular musical extracts or structures (for example descending fifths). Sensations such as thrills, shivers down the spine, tears, or lump in the throat were seen to indicate common physical concomitants of emotional response and can be a direct reflection of felt emotion. Similarly, Panksepp (1995) found a relationship between the subjective experience of chills with the perceived emotional content of musical selections.

Meyer (1956) suggests that music generates emotion and arousal by way of interruptions in expectancy about future events in the music. Changes in melodic line or rhythm, and predictions of structural tension and release set up in the listener expectancy which may be either directly or indirectly satisfied, or not. ‘The greater build up of suspense or tension, the greater the emotional release upon resolution’ (Meyer, 1956, p. 28). This suggests that the build up and release of tension then becomes the primary dimension (Vink, 2001) governing emotional response, both within the music and the listener, with correlation between the complexity of tension development and intensity of emotion experienced. Resolution of tension brings relaxation, release, and relief (and it is presumed satisfaction).

Meyer’s theory of tension and release at first seems very plausible and in a way happily uncomplex. However, an association between music and human emotional response is not so straightforward. Contrasting viewpoints with regard to the generation of music induced emotions in the musically trained versus the musically naive listener are found in the literature. Vink (2001) points out that Meyer’s theory implies a reduced emotional response to music in those with musical training or ‘conscious insight’ in the process of this theory. Additionally, the ‘naive’ (or musically untrained) listener would experience a predominant affective response in contrast to the more cognitive reaction in the trained listener. In contrast to this view, it has been suggested that the trained listener may have greater emotional responses to music than the ‘naive’ listener (Maranto, 1992; Scherer, 2001-2002). This may be due to the greater depth of emotive and imaginative introspection required for musical expression. In support of this notion, ‘conscious insight’ of structural change in music does not necessarily limit affective response, but rather modifies the nature and quality of response. It is possible for conscious attention to the dynamic and structural changes in music to coexist with a more peripheral listening stance and increased implicit awareness while producing an affective response.
It has been proposed that the experience of an emotional response to music depends on a number of factors that include the compositional elements of music (structure, form, harmony, melodic contour, juxtaposition of intervals, rhythmic style, periodic style, tempo, dynamic qualities, instrumentation and timbre, texture, temporal and spatial features), performer qualities, performance context, and listener features and circumstances (Scherer et al. (2001-2002). Gabrielsson (2001-2002, p. 124) similarly notes that emotional response to music is due to an interplay between a few multifaceted factors within musical properties that interact with listener features (‘earlier experiences, expectations, attention, preferences, attitudes, personality, present physical and psychological state’), and the listening context. The felt emotional response is distinguished from a more ‘perceptual-cognitive process’ that places ‘music as an object of perception and reflection’ in which emotion is perceived in the music yet not necessarily experienced by the listener.

It is possible that neural activation of emotion increases over time during stimulation by music. To support this notion, Koelsch et al. (2006) examined the neural correlates of emotion processing of music by means of functional magnetic resonance imaging using unpleasant (permanently dissonant) and pleasant music. It was found that the unpleasant music caused activation of brain structures implicated in negative emotional valence, whereas the pleasant music activated different structures. Activation of these structures increased over time throughout a single listening episode. This poses an interesting factor within the framework of therapeutic music listening in which the degree of beneficial therapeutic effect has been seen to correlate with the length of the music listening period (Martin, 2007).

The musician and emotional response to music

An additional feature underlying human emotional response to music is the fundamental difference between individuals, and the discrepancy in the level of listener musical education/experience. There is a common misconception that professional classical musicians possess a fundamentally analytic and non-emotional response to music. It has been reported that the extent to which one is trained in music may determine one’s ability to receive a parallel degree of auditory complexity (Scartelli, 1987; Sergent, 1993). Whether this is due, through musical training, to the expanded use of higher cortical functions and neuronal communication between brain regions implicated in auditory processing, or to a heightened sensitivity to all auditory stimuli arising from long-term practice of specific auditory music tasks (Sergent, 1993), is yet cause for further investigation. It has
been suggested that a greater cortical capacity for auditory complexity does not equate with increased capacity for an emotional response to music. However, even trained listeners experience ‘deep, intuitive responses’ at an unconscious level in so far as a cognitive understanding is not necessary to being ‘moved’ by music (Kemp, 1996).

Maranto (1992) noted that musicians (when compared to non-musicians) may have differential and more intense emotional responses to music, a notion that sits well with the depth of emotive expression required in performing classical or art-music works. Some however, argue that a greater degree of musical training does not necessarily guarantee greater affective or behavioural response to music (Smith, 1987). It has been suggested that those with a high level of musical training, classical musicians in particular, would be expected to have a greater capacity for understanding the structural, harmonic and technical elements in a musical work and a greater academic appreciation for the expressive aspects in a performance. Smith (1987) refers to a ‘syntactic’ form of listening by expert musicians, whereby listening accompanies the composer’s compositional processes. This could be said to be a more analytical mode of listening that contrasts with the ‘non-syntactic’ mode of listening in the musically naive whose responses tend to be more emotional, referential or holistic. Considering the high levels of training in auditory skills required of a musician, such a view is understandable. Learning music to a fluid level of automaticity that encompasses the range and synthesis of theoretical and compositional elements is more complex than learning a new alphabet and language and all possibilities inherent in their application.

However, to counter the aforesaid lines of argument suggesting musicians possess a more analytical style of emotional response to music when listening, it would be expected that a musician would, through years of tuition and eventual autonomous introspection regarding how to interpret and then express the emotive qualities of musical works, additionally develop an intrinsic depth of emotional comprehension in order to convey this to the listener through performance. By being able to tap into ‘their rich, powerful and symbolic internal life’ (Kemp, 1997) the classical performer would necessarily develop a repertoire of intrinsic emotions from which to select for their expressive intentions in performance, and would learn the personal control necessary to apply this without allowing themselves to be overwhelmed by the emotion being evoked and expressed during the time of performance. To the untrained observer, the performer may appear unmoved by the music if outward facial and postural expression is well controlled and somewhat restricted. Indeed, classical musicians in particular are taught to sometimes conceal the overt behaviours of body language and
facial expression that usually convey intensity of emotions as part of performance technique. One need only to see a professional symphony orchestra performance to note this.

Musicians use their knowledge of musical analysis combined with what I term as interpretive inflections to enhance the emotive quality of a particular note or phrase. The term interpretive inflections refers to the conscious manipulation of compositional elements in performance, also noted as ‘deviations from mechanical uniformity’ (Woody, 2002) of pitch, volume, attack, decay, shape, tonal quality, articulation, rubato, and timbre, and is offered as a response to the query made by cognitive science regarding how ‘performers manipulate musical parameters’ as a means to convey emotion (Persson, 2001). Interpretive inflections may include manipulation of fundamental musical properties and imbue a performance of music as organised sound with human characteristics akin to vocal communication.

The musician at the professional level would expect to apply interpretive inflections, to every note in a musical work, and such application is often at first logically devised through conscious intention during the learning of a piece until it becomes second nature (unconscious action) to the musician. Therefore along this line of argument, the conveyance of emotion in musical performance is about intentionally and analytically applied technique rather than the musician experiencing a particular emotion themselves and being unable to put this out. The technique and ability to apply this is necessary to convey the emotion felt or imagined. To the non-musician, this process may seem rather clinical and unemotional. It may be surmised that such analytical application in practice and performance by a musician may indicate a possible tendency to a similar analytical style in emotional response when listening to music. However, this is not so.

The technically proficient performer has the capacity to focus on the deeper underlying emotions and expressive qualities that are: 1) suggested by the music that is interpreted by the musician, 2) drawn out of the music by the performer, and 3) drawn from within the musician’s own subjective repertoire of explicit and implicit emotions, memories, associations, and imagination. From the perspective of the performer (notational elements aside), the combination of these three points with consciously applied techniques (pertaining to instrument or voice), an automaticity of well developed emotive imagery, and uniqueness of individual performance style brings out the full emotional impact of a musical performance. With this knowledge of the process of a musician’s application of techniques for emotional communication in performance, we may have a better
understanding of how a musician would possess greater intensity of emotional response to music when performing and as a listener.

**Emotional response in ‘expert’ musicians**

One study that investigated emotional response in a reported sample of 98 ‘music experts’ was undertaken by Scherer et al. (2001-2002) who asked participants to respond to a one page questionnaire about the last time they experienced an emotional response to a piece of music and their affective, cognitive, and physiological reactions at the time. Participants were ‘mostly psychologists and philosophers who worked on music, musicologists, music teachers, or performers’. Even considering the ‘expertise’ of this sample in the general field of music, there would still exist great variation in the degree of cortical processing between full time professional classical performers, non-professional and/or popular music performers, and so called music experts comprising ‘psychologists and philosophers who work on music.’ There exists a distinct degree of mental exposure and level of automatic musical memory in such a heterogeneous sample.

Music is the life-blood of the professional musician, sustaining a career, lifestyle, and security. On the other hand, many psychologists and philosophers interested in music may undoubtedly spend much of their time thinking about music to a high analytic level, would not embody music (or possibly think musically) to the extent of professional performers and therefore should not be assumed to have the same responses due to their somewhat different (lesser) intensity of training and more academic slant on musical processing. Therefore, even in the ‘music experts’ of this study, there exists much variation in population parameters and thus response possibilities. The potential problems with self reports aside, and the acknowledged limitation that this population may behave differently to ‘normal’ populations with regard to music processing, it was not noted (or realised or heeded?) that this population is yet quite heterogeneous it itself and is certainly not representative of ‘expert’ professional musicians. For a true definition of the music expert and for the purposes of the current project, I refer the reader to the definition presented in chapter 2.

In some respects I concur with Scherer et al. (2001-2002) when they suggest that music ‘experts’ may emphasise the more artistic and aesthetic qualities of feelings evoked by music whereas non-musicians may experience music differently, a view in line with that previously noted by Maranto (1992). The delineation between musician and non-musician can be made in some ways clearer due to research that supports a correlation between musical training and neuroplastic alterations in the cortex in regions associated with auditory and visuospatial processing, interhemispheric
communication, complex bimanual fine motor movements, and enhanced function in the hippocampus and brain stem (Pantev et al. 2001; Schlaug, 2001; Gaser & Schlaug, 2003; Rodrigues et al. 2010).

Less research has addressed the humanity of the performer and the possibilities of the performer’s individual interpretative role of emotional communication. More research of the trajectory of where emotional intentions sit in a performance needs to consider the performer as an imaginal and emotional juncture that is a significant part of the emotional trajectory between the composer and end listener. Davidson (2001) suggested that a performer’s expressive intentions are conveyed through ‘metaphorical projection’, to which to listener projects their inner self in return. Davidson stated ‘in the musical performance, musicians work the moment with their stock of human traits and experiences; their essence.’ Davidson’s statement promotes awareness of the humanity of both the performer and the music.

Research on performance needs to address how performing musicians perceive music, what music is to them as something beyond the obvious technical, analytical, and mechanical components of learning and performing. What is music to the musician? What are the emotions that support the musician in performing? What are the emotions involved in performance dysfunction? These need to be asked, as music is the professional musician’s primary mode of communication, emotional expression, and survival that engenders their way of being.

Domain 2: Music performance dysfunction

Domain 2 is a space of challenge and represents the perceived reality for many performers as one of conflict between knowledge of, and confidence in, their level of performance functioning and sense of achievement, and managing the requisites of being a performer. The essence of Domain 2 may be considered a breakdown or disruption in the musician’s capacity to function in their world. Many musicians experience Domain 2 with varying degrees of intensity, ranging from acute and temporary states of Music Performance Dysfunction (MPD) that do not affect life outside the performance situation, to relatively chronic states of lowered occupational function that diffuse through to areas beyond the musician’s occupational environment. In this space, some musicians become plagued with increasing mental and physical debilities that have the potential to end a musical career, while others develop a reliance on medications or alcohol (Brandfonbrener, 1990;
Kenny & Ackerman, 2009) as a self-prescribed way to manage and maintain an apparent functional level of performance.

Occupational dysfunction in musicians affects many areas of psychophysiological functioning. Where it may have commonalities of presentation, individuals tend to show differences in experience of intensity, duration, precipitation, and a combination of symptoms. Causative factors such as historical and immediate triggers may include shift work, traveling, time away from families when touring, time zone shifts, constant and close social and work-based contact with peers, and financial insecurity (Dobson, 2011; Kenny & Ackerman, 2009).

The literature that uses the term *dysfunction* in music performance primarily addresses physical rather than psychological concerns. These include musculoskeletal injuries (MSI) (Barton, 2004; Bennett, 2008, p. 50; Brandfonbrener, 2002; Fortune, 2008; Horvath, 2001), repetitive strain injury (RSI) (Mitchell, 2013), dystonia\(^3\) (Altenmuller and Jabusch, 2010; Byl & McKenzie, 2000; Byl & Merzenich, 2002, p. 289; Fortune, 2008, p. 51; Hochberg & Hochberg, 2000 p. 295; Jabusch et al. 2003; Wilson et al. 1993), and the physical aspects of aging, long term over use, natural degenerative conditions, and slower reflexes (Barton, 2004; Brodsky, 2009). While many of these studies have brought needed clarity to these conditions as distinct concerns, consideration of the link between body and mind, holistically and chemically, would enhance understanding and widen the range of treatment options.

Studies of psychologically based occupational function in the musician have primarily addressed the experience of negative affect, anxiety, and the related concept of fear in relation to music performance. This has been given has been given a number of titles, including stage fright (Steptoe & Fidler, 1987; Steptoe, 1989), career stress, (Sternbach, 1993) musical performance stress (Montello, 1989), musical performance anxiety (Craske & Craig, 1984; Salmon, 1990), music-performer’s stress syndrome (M-PSS) (Brodsky, 1996), and the predominantly known music performance anxiety (MPA) (Cox & Kenardy, 1993; Kenny, 2011; Lehrer et al. 1990; Smith & Rickard, 2004).

Many studies addressing psychological difficulties that may precipitate MPA have investigated particular characteristics (Brodsky, 1996; Freundlich, 1968; Kenny, 2011 p. 66; Marchant-Haycox

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\(^3\) Dystonia is neurological movement disorder that causes spasmodic and sustained muscle contractions, twisting, and repetitive movements. Musicians are especially susceptible to task specific focal dystonia as an occupational musculoskeletal injury that involves a particular muscle group, for example the fingers or facial muscles.

There is very little research that has investigated performance dysfunction within the cultural context in which a musician moves. Equally lacking are studies that consider how the psychological and physical aspects of dysfunction affect the musician’s social and larger life-world, and subsequent quality of life. Brodsky (1996) notes the need for appreciation of the contextual foundations to dysfunctional issues such as MPA. Likewise, in studies on music students in the ‘real world’ context of the conservatoire, Persson (1993, 1995) puts forward the need for a contextual view when studying specific concerns of musicians. Additionally, Persson (1995) brings in the notion of ‘talent’ when studying musicians and the need to investigate this in relation to the musical setting.

The literature reviewed here illustrates a diversity of approaches to research of the musician with physical and psychological forms of MPD. Many have brought clarity to the scientific knowledge base of specific influencing features and some interrelatedness between them, as well as suggestions of developmental trajectories of MPA (Kenny, 2010). However, it is important to note that some of the large participant populations necessary for quantification of specific variables in positivist studies are not necessarily representative of only musicians who have MPA or MPD. Many such studies employed classes of music students, yet failed to select only from musicians with demonstrated MPA or MPD (Brodsky, 1996). A number of studies present much variation in the quality and efficacy of research method and treatment effectiveness (Kenny, 2003, 2005). Brodsky
(1996) stated ‘many have been poorly designed and implemented’ with regard to ‘definition of terms … inferior sampling procedures, invalid screening criteria, and use of unreliable assessment measures.’ As such, they remain unable to offer comprehensive or conclusive certainty. Certainly, there is a dearth of studies targeting the post-tertiary professional musician with MPA (Brodsky, 2006; Kenny, Davis, & Oates, 2004), as well as the more comprehensive state of MPD and it’s trajectory through a musical career (Manturzewska, 1990). In saying this, it is not with the intent to denigrate this form of research nor disregard the immense benefit that it brings by focusing on specific aetiological factors. Even so, the need to pull apart without being able to put back together does little to build understanding of the musician’s real world contextually based issues, nor expand practical knowledge for suitable treatment options.

The number of musicians who seek treatment is unclear. Admission of an inability to perform, even temporarily, is often taboo amongst practicing professional musicians due to employability concerns. Apart from specific studies on MPA, a true and comprehensive understanding of the nature and proclivity to the broader life state of MPD cannot be known. Music industry expectations that ‘the show must go on’, particularly when one is a part of an ensemble ‘team’, puts much pressure on the musician to present a stoic and confident face, and not let the team down. Musicians may be unaware of treatment options for performance dysfunction, particularly interventions (and practitioners) that address the specific psychological, physical, and occupational needs of musicians.

A brief mention of researched treatment options follows for the intention of merely pointing out the interests of previous studies rather than discussion and comparison. The majority of studies have been empirically measured group designs involving assessment of particular variables and group treatment options (Kenny, 2005). These studies tend to focus on certain co-morbid conditions like social phobia (Cox & Kenardy, 1993), personality characteristics like high trait anxiety (Cox & Kenardy, 1993; Stephenson and Quarrier, 2005), perfectionism (Kenny et al. 2004; Mor et al. 1995; Stoebber and Eismann, 2007), and anxiety sensitivity (Stephenson and Quarrier, 2005). These variables have been found to act as predisposing factors to music performance anxiety that interrelate to different degrees depending on situational (Cox & Kenardy, 1993) and probable pre-existing (genetic, early-life) conditions (Kenny et al. 2004).

In a systematic review of treatments for music performance anxiety, Kenny (2005) includes studies of cognitive behavioural techniques (Harris, 1987; Kendrick et al. 1982; Roland, 1993),
biofeedback training (McKinney, 1984; Thurber, 2006) and meditation (Chang, 2001). Other methods employed include Alexander technique (Valentine et al. 1995), hypnotherapy (Stanton, 1994), combined interventions (Brodsky & Sloboda, 1997; Clark & Agras, 1991; Kim, 2005, 2008; Reitman, 1999, 2001; Rider, 1985), psychology-based models (Craske & Craig, 1984), client-based multimodal approaches (Lazarus & Abramovitz, 2004), yoga (Khalsa, et al. 2009), pharmaceuticals (Brantigan et al. 1982; Gates et al. 1995; James et al. 1983; James & Savage, 1984), and music therapy (Brodsky, 2000; Brodsky & Sloboda, 1997; Grocke, 2005; Martin, 2007; Montello, 1989, 1992). Additionally, a number of music assisted combined treatments have been studied (Reitman, 1999; Rider, 1987; Rider & Achterberg, 1989; Rider et al. 1990; Sahler et al. 2003; Salmore & Nelson, 2000). While not being authentic methods of music therapy, the addition of music may be seen as a sign that a broader view to treatment of MPD is developing. It has been suggested that cognitive behaviour therapy based treatments may be the most efficacious so far (Brodsky, 1996; Kenny, 2006; Osborne et al. 2007) yet this approach still remains limited for the musician.

Nagel (1993) stated ‘performance anxiety is conceptualised as the problem rather than as a symptom of underlying issues.’ With this in mind, ‘one can view performance anxiety as a symptom of unresolved conflicts’ and target research and treatments accordingly. A few other researchers (Brodsky, 1996; Nagel, 1993; Steptoe, 2001; Sternbach, 1995) parallel this view, indicating a broader direction of inquiry that considers the experience of performance dysfunction within the social and cultural context of the musician’s world. Kenny (2011) notes the view of Sternbach (1995) who describes music performance in musicians as a ‘total stress quotient’ generated by the working conditions for the musician (p. 51). This view acknowledges the complexities within the occupational music field as well the social and personal influences outside the music field that impact and are reciprocally affected by the demands of the musician’s occupation and training.

At present, there is an increasing trend towards integrative therapies that promote wellness, wellbeing, and the ability to function in many mental and physical health conditions. These focus on increasing and maintaining a healthy balance of mind, body, and spirit, indicating a shift away from viewing illness as a pathology (Trondalen, 2013). In support of this, Maranto (1994, p. 271) suggests rewording the term performing art medicine to performing arts health. This would be a positive step towards promoting a more holistic approach to treatments and therapies rather than the implication of pathology in the word medicine.
The trend towards maximising health by promoting a state of wellbeing and a holistic existence encompasses all aspects of human beingness. With this aim, Montello (2013) has developed a music specific method of music therapy through music improvisation that is showing real benefit for musicians with MPD. Similarly, the music therapy method of Guided Imagery and Music were employed by Grocke (2005) and Martin (2007). Other integrative therapies previously mentioned include meditation (Chang, 2001), Alexander technique (Valentine et al. 1995), hypnotherapy (Stanton, 1994), and yoga (Khalsa, et al. 2009). Additionally, other lifestyle activities that promote the release of endorphins through exercise, deep relaxation, massage therapy, and personal listening to music are now becoming widely used (Stoppler, 2007). Integrative therapies such as these, and others not mentioned here, are expanding in all areas of health care. While not ‘curing’ health issues related to their occupational and personal circumstances, musician’s can use these as resources to explore aspects underlying their ‘total stress quotient’ and enhance their quality of life.

Acknowledging the gains achieved through past research, it is now time to develop more modalities that resonate with the unique characteristics and complexities of the highly trained musical mind. Investigative research into the musician’s world and the musician with music performance dysfunction needs to consider the musician in the ‘real world’ context, ask what it is really like for them. Supportive approaches that consider the musical nature of the musician and address the specific needs of performing musicians are needed, with techniques that offer an environment of empathic resonance and understanding of the musician’s life-world. As Nagel (2004) stated, ‘one size does not fit all’ when it come to investigating and treating performance dysfunction.

**Domain 3: Music Therapy and Guided Imagery and Music**

Domain 3 is a space of music and healing that is unique in the way music is used. There are many ways this space can be described and understood. To be succinct, the Australian Music Therapist Association (AMTA, 2013) states ‘music therapy is a research-based practice and profession in which music is used to actively support people as they strive to improve their health, functioning and wellbeing’, in that it can help alleviate physical and psychological concerns. Within the therapeutic context, music is used as an agent of change (Vink, 2001) to bring about shifts in a client’s psychological, and in some cases, physiological state. Music therapy is a space in which transformation can occur.
There are two fundamental types of music therapy: active (music-making) and receptive (music-listening). Active music therapy methods involve some type of musical behavior. These may include singing, composing original music (with or without lyrics), performing pre-composed pieces, and playing or performing through improvisation. Receptive music therapy involves listening to live or recorded music as a means to enhance relaxation, support imagery work, decrease negative emotions, and increase positive psychological outcomes (Snyder & Chlen, 1999). For clients who prefer to remain with receptive music listening, progression from music used to induce relaxation to a level of greater participation may be suggested. This may include work with directed music-supported imagery, or the more psychodynamic method of Guided Imagery and Music (GIM), that is ‘a psychodynamic and multimodal therapy that incorporates music listening in a deeply relaxed state to stimulate imagery, memories and feelings to help the client understand life issues from a holistic perspective’ (MIAA, 2013). As the method used in this study, attention to the Bonny Method of Guided Imagery and Music (BMGIM) will be given particular attention in the following section.

Origins of Guided Imagery and Music

The Bonny Method of Guided Imagery and Music (BMGIM)\(^5\) was founded by Dr Helen Bonny (1921-2010), a music therapist and researcher, during the 1970s. Working with Walter Pahnke and Stanilov Grof on imagery and LSD experiences with patients who had addictions to alcohol, and terminal cancer patients at the Maryland Psychiatric Centre, Spring Grove Hospital in Catonsville, Maryland, Bonny incorporated music into the LSD programs (Clark, 2002, p. 9; Summer, 1990, p. 6, 2002, ch3).

Influenced by the concurrent experimental work of Hanscarl Leuner (1969), a psychiatrist researching imagery within altered states of consciousness in Germany, Bonny continued to expand her method to use music alone (Clark, 2002). In the early development of GIM, Bonny used the ten standard imagery themes developed by Leuner (1999, p. 6), incorporating them into a program using music suggestive of each theme. Such themes included ‘exploring a house as a symbol for the self, following a brook upstream to its source, following a brook downstream to the ocean, and climbing a mountain and describing the view’ (Goldberg, 1995, p. 144). Where Leuner described

\(^4\) Guided Imagery and Music is a specialist receptive form of music therapy in which the music is heard rather than the client actively playing music.

\(^5\) In this project, the acronym BMGIM will interchangeable with GIM.
the themes to clients verbally without music, Bonny used the music to suggest each theme to the listener. As listeners differed in whether their imagery followed the suggested theme or not, it soon became apparent that the music generated in the imagery what was important to each listener. Bonny was additionally influenced by the transpersonal psychosynthesis and imagery techniques of Roberto Assagioli (1965), through which the various parts of one’s personality can come together to realise a more cohesive self (Goldberg, 1995, p. 113). The final therapeutic form for individuals developed by Bonny is named the Bonny Method of Guided Imagery and Music (BMGIM).

Since its inception, BMGIM has developed into a model of psychodynamic exploration that is consistent with the humanistic philosophies of Carl Rogers (1902-1987), Abraham Maslow (1908-1970), and Rollo May (1909-1994), the basic premise of which is that each person’s experience of themselves and life is unique, and that each person has an innate force by which growth and healing may be attained (Wheeler, 1981, p. 9). In individual GIM, the therapist shares the inner perceptions of the client, thereby enhancing the person-centered therapeutic relationship. In line with Roger’s theory, this supportive approach helps the client attain growth through greater awareness of their inner experiences by way of a conjunction between the music, the client, and the therapist. Thus music becomes a ‘co-therapist’. Following Maslow’s idea that humans possess an innate striving for self-actualisation, Bonny created GIM as an intrinsic learning tool that helps the client explore the deeper aspects of the self, and thereby facilitate personal growth (Bonny, 1999 in Clark, 2002, p. 23).

Explanation of the process of BMGIM

BMGIM is a way to gain a deep understanding of personal issues. It is a depth investigation of lived experience that helps clients gain personal insight into current life and health issues. ‘Exploration into the inner realms of consciousness’ (Clark, 2002, p. 16) through imagery-generated sensory and emotive responses can bring to consciousness the foundations of current concerns (Bonny, 1978). GIM uses music to evoke spontaneous imagery whilst heard in an altered state of consciousness (or deeply relaxed state). By way of interventions (the therapist asks about particular aspects of the client’s imagery during the listening period as a way to enhance exploration), the therapist helps the client interpret and gain personal insight within the experience. Music used in this way has an ability to penetrate cognitive defenses and touch the affective and unconscious dimensions of the human mind. Clark stated:
relinquishing controls represent(s) a loosening of defensive blockages which stand in the way of inner self-knowing. When the psyche is opened, a reintegration hopefully will occur in which the client will be encouraged to exercise knowledgable control of personal life events (p. 42).

GIM offers a unique space that embraces both unconscious and conscious life experiences. This gives GIM a role as an external facilitator of internal transformation. The procedure through each GIM session is similar to the open-ended interview in that the therapist’s interventions (through the music/imaging period) are not pre-planned but respond to, support, and facilitate the client’s experience. Clients’ imagery and emotional responses to the music are spontaneous, non-directed, and experienced in real time, yet can be illustrative of present and past psychological issues.

GIM uses specially programmed classical music as a non-pharmaceutical means to facilitate psychological exploration within a deeply relaxed state (or altered state of consciousness). It is imperative that the correct type of music is chosen. Popular music is not appropriate as it directs attention to itself by way of the lyrics, repetition of simple harmonic and melodic structures, and narrow range of dynamic communication. This tends to restrict the listener’s imagination, emotional response, and capacity for expansive imagery. Classical Western Art music without identifiable lyrics is used in preference to popular music, as it is broad in its range of emotive expressivity, multi-layered in timbres, melodic lines, and harmonic structures and form, has no fixed universal meaning (such as directive lyrics), and thereby stimulates the generation of unconscious imaginal experience (Grocke, 2002b, p. 93).

GIM combines relaxation, mental focus, and music to spontaneously evoke symbolic imagery that can experienced as a range of emotions, memories, feelings, thoughts, kinaesthetic and somatic sensations, visual images, and transpersonal experience (Bonny, 1999/2002; Grocke & Wigram, 2007; Martin, 2007). A client may or may not experience all the forms of imagery due to differential responses to music between individuals and even different sessions for the same individual. Each session is facilitated by the therapist who shares and supports the client’s inner journey. Individual sessions involve a continuing active dialogue between the client and therapist throughout the music listening period with regard to what the client is experiencing. This has the dual function of deepening the altered state of consciousness and promoting the evolution of thematic material that may arise from the unconscious. Group sessions do not involve dialoguing while listening, and the
induction tends to be to a light relaxation level, where induction can be fairly deep in an individual session (Bonny, 1999/2002; Grocke & Wigram, 2007, p. 136).

Listening in GIM is both passive and active. In ‘normal’ listening outside the GIM format, music can be attended to actively with an intellectual or musicological stance, or passively in states such as when relaxing, meditating, or concentrating on another activity. In the altered state of consciousness needed in GIM, music is listened to in a non-intellectual way through feeling and other sensate modes. The music may be heard yet does not need to be heeded. In this way, GIM listening may be viewed as passive, as a way of ‘being with the music’ (Bonny, 1968, p. 7). However, GIM is also an active process through which it generates therapeutic effects. The imagery evoked can be quite energetic and dynamic, varying in nature and tempo, and active in that it demands attention from the listener’s mind.

Within the altered state of consciousness, the listener’s awareness expands beyond ordinary consciousness to access ‘less accessible conscious states, forgotten associations and memories, suppressed feelings, deep dreams, creativity, high religious states, the collective unconscious, bliss and experiences of expansion or oneness’ (Goldberg, 1995, p. 117). The uniqueness of GIM lies with the ease at which material is evoked from these ‘less accessible conscious states’. The altered state of consciousness allows the music to bypass the cognitive channels of thought, heighten awareness through the senses, and facilitate movement of material from the unconscious by enhancing recall and integration of unconscious memories with affective material arising through creative imagination.

**Format of sessions**

A typical GIM session for individuals usually lasts between ninety minutes and two hours. The actual music-induced ‘journey’ may only last from thirty to sixty minutes, and as short as ten minutes for groups. The remainder of time comprises pre-journey preparation and post-journey reflection, processing, and discussion.

The format of each GIM session is as follows: 1) pre-session discussion and preparation; 2) relaxation induction using techniques such as breathing techniques, progressive muscle relaxation, visualisation, and then gently directing the client’s mind to the session focus; 3) the music listening and imaging period; and 4) post-session processing through drawing/writing and discussion. The
preliminary conversation is an introductory dialogue intended to facilitate client/therapist rapport and address the issue of concern, and allow the therapist to focus on the client’s state. The therapist will use information gleaned in this preliminary phase to determine what music and relaxation method to use, and to choose a focus for the concentration part of the induction (Bonny, 1978; Goldberg, 1995).

Following this, the participant reclines in a chair or lies on a mat with eyes closed and receives verbal instruction from the therapist designed to relax their mind and awareness of their physical body, and bring their focus to the theme of the session. The induction has the dual purpose of relaxation and concentration as a means to induce an altered state of consciousness in the listener. A mental focus, whether visual or mental, helps shut out external stimuli, thereby helping bring the client’s mind within and to the issue of concern. Concentration and focus further enhance the client’s relaxation by reducing conscious awareness of the outside world.

The therapist then finishes talking and starts the recorded music playing. During the imaging period, the therapist asks questions (interventions) of the participant about what they are experiencing. This sets up a verbal dialogue (that is immediately transcribed by the therapist for later perusal and discussion of salient points) as a way to support a closer view of significant points in the imagery and helps participants realise creative solutions to unresolved issues that arise through the imagery. The imagery may be pleasant or otherwise and is commonly symbolic of life situations or issues awaiting processing and integration. That is, the music may evoke a memory or feeling that reinforces or supports a positive state concerning the session focus, or conversely, may evoke a memory or feeling that may act to reveal a challenging aspect of the session focus that offers the opportunity for investigation in a supportive and safe therapeutic environment in order to achieve resolution. When the music is finished, participants will be verbally guided back to a more aware state and invited to express their imagery experience non-verbally through free drawing and/or writing. Once back to a fully alert state, aspects of the imagery experience may be shared with the therapist to gain clarification and meaning.

The music listening period, during which the client experiences music induced imagery, is the crux of the GIM session. Bonny (1968, p. 7) describes the music phase as creating a ‘listening centre or sound presence’ that becomes a ‘flexible core, the place of insight and creative interchange, the positive center, a field of safe combat (the protective battleground), a comfortable container where disparities or inequalities of the personality co-exist, a meeting ground for sub-personalities of parts
of the self, and a vital center for personal grounding.’ Imaging to music in GIM is often likened to the dream state, however one remains conscious and therefore easily retains memory and meaning of the experience.

The mandala

The mandala is a symbolic representation of psychic experiences in the form of an art work set within or upon a circular frame. In GIM, music and art therapies combines to create a union that can enhance the therapeutic effects of both. Bonny collaborated with Joan Kellogg, an art therapist researching mandalas (Bonny & Kellogg, 1977) and incorporated them into GIM. Bonny stated, ‘in GIM other artistic media are also used to make the imagic experiences more concrete ... and to help in the integration process after the experience.’ The mandala provides ... ‘an important continuance of the imagery and a memory of what happened’ (Bonny, 2010).

The mandala is drawn after the music imaging period. This involves the client drawing any aspect(s) of the imagery experienced. Through this, further meaning arises to help the client gain insight into the issue of concern. Wagner (2112) stated, ‘at their core, mandalas are believed to be archetypal symbols representing wholeness’ … that … ‘can give outward expression to inward experience’ … and help to … ‘make more concrete certain non-verbal elements experienced in the music session.’ The client is encouraged to interpret their mandala rather than the therapist. Through this, the client gains further self-generated understanding of meaning about their issues.

Themes in Guided Imagery and Music

Themes can bring a particular focus to the imagery experience that is then supported and directed by the music rather than the therapist (Goldberg, 1995). The subjectivity of memories, personal associations, circumstances, and psychophysiological processes that sometimes change on a daily basis means that specific imagery in GIM cannot be predicted. Considering the highly individual experience of music listening, no two people can be predicted to experience the same imagery to the same piece of music. No single person will necessarily experience the same imagery to the same piece of music at different listenings. The daily psychophysiological malleability of the composite individual overrides the possibility of predicting general responses to relatively less complex musical stimuli (Bonde, 1997). A number of studies however, have shown that certain potentials and modes of imagery can be identified and targeted for specific purposes (Bonde, 1997). This
suggests that the use of themes in GIM can help focus the client’s images around a specific topic of concern (Martin, 2007, p. 40).

As a space, GIM is unique and experientially diverse for each individual. One’s emotional response to music is shaped by many associative influences, including current and past circumstances, the therapist’s input, and one’s relationship to music. Fundamental to GIM is the bringing forth of deep seated emotions in the form of imagery by way of listening to music in an altered state of consciousness. Bonde (2007) suggests that a ‘dynamic understanding of the music as presentational forms unfolding in time’ ... generates ... ‘a related dynamic experience of imagery in a timespace’.

Studies of MPD using music therapy

A few studies have used particular music therapy methods as potential interventions for MPA. Grocke (2005) applied the Bonny Method of Guided Imagery and Music in a case study of a thirty-six year old pianist with performance anxiety. The pianist received 56 GIM sessions through which she explored ‘different aspects of herself’ as they arose throughout the therapy sessions. With the continuous application of this method, the client was able to create ‘an integrated sense of self’ from what was uncovered.

The study by Martin (2007) is the second to use music with imagery as a method for MPA. Martin used a modified form of GIM in a qualitative study of MPA in which five university music students, including two vocalists, two pianists and one oboist, were individually given a series of shortened GIM sessions (with ‘up to 10 minutes’ of music listening). Martin renamed these shortened sessions of the GIM method to Guided Music Imaging (GMI). The recommended number of six sessions for therapeutic effects (Bonny 1999/2002) was applied. Findings indicated a trend towards significance in the reduction of MPA. Participants reported benefits such as ‘increased confidence, self-esteem, calmness, control and focus’, gaining new perspectives regarding studying, performing and career choice, as well as a different way to approach performing and cope with anxiety. Non-musical gains included increases in maturity, positive affect, self-awareness, and resolution of past issues.

Even though beneficial gains were achieved with the shortened music period, Martin concluded that for significant therapeutic gains to be realized, an extension to the length of each session as well as program duration may be warranted to effect change and obtain maximum therapeutic results, particularly when MPA is accompanied by co-morbid traits. This view is also supported by Grocke
(personal communication, April 2009) and Miller and Chesky, (2004) who recommend a period as long as one year to obtain enough data to evaluate effective changes in MPA. As a qualitative study, Martin concluded that the GMI method ‘involved a unique way to tap into music students’ experiences of MPA’ by helping them find ‘individualised resources and creative solutions’ that assisted in reducing their MPA.

Using a very different method to GIM, Montello (1989) undertook two studies utilising a process-oriented group music therapy approach based on improvisation to explore the lived experience of MPA in freelance musicians. This was combined with behavioural rehearsal and musical imagination, improvisatory performance practice as well as group interaction. Phenomenological analysis revealed eight key components that point to issues surrounding low commitment, motivation, self-worth, and connecting with the music and an audience. A foundation of ‘early unresolved emotional trauma’ underlying subjects’ performance anxiety was shown to manifest as a state of denial or ‘repressed coping’ style. The program concluded with significant reductions in performance anxiety and positive effects on performance quality. This was an active, rather than a receptive form of music therapy and appears to offer positive outcomes.

The studies by Montello and Martin used music therapy to simultaneously investigate and act as a primary intervention for performance anxiety. Montello employed an active form through improvisation in a group design. Martin used the receptive form of Guided Imagery and Music in a multiple case study design. Both employed mixed method designs that were quite dissimilar in their theoretical approach, the population sample, and design. The two music therapy methods employed came from very different areas of clinical application and research in the field of music therapy, yet equally showed positive results that supported quantitative measures and presented a rich understanding of the subjective experience of MPA. The phenomenological approach used in both studies offered a descriptive portrayal of the participants’ lived experience from the musicians’ perspective. The studies by Martin and Grocke are the only investigations that offered a psychodynamic depth approach that used music as therapy and considered the high affinity and empathic resonance musicians have with music. Besides these studies, there is a dearth of studies that use music therapy methods for highly trained performer musicians.
Emotion in music therapy

Emotions and music as it sits in the emotional space of the musician has been previously discussed. To elucidate the connection between music and emotions as a primary factor between musicians and music therapy, the following discusses how this relates to Domain 3.

The ability of music to effect an emotional response in a listener has been well documented through research in the arenas of music psychology (Meyer, 1956; Sloboda, 2002; Scherer, 2004), neuropsychology (Koelsch, 2006), in therapeutic contexts that employ music in an adjunctive or enhancing role to the treatment effects of mainstream psychotherapy modalities (Kerr, 2001; Rider, 1987; Reitman, 2001), and therapeutic environments in which music has been used as the primary method of intervention and can thus be classified as music therapy (McKinney, 1990; Goldberg, 2002; Short, 2003, 2007; Hammer, 1997a; Burns, 2001; Hanser, 1990; Martin, 2007). While benefits have been documented in the many studies investigating the effects of music as therapy on mood and affective disorders (McKinney et al. 1995, 1997; Burns, 2001; Hanser, 1990; Kumar et al. 1999), Martin (2007) notes that where music was used in an adjunctive role to other mainstream psychotherapeutic modalities, the effectiveness of music in these instances was not proven, a point worthy of consideration when applying mixed modalities that include music in the therapeutic setting.

Emotion in Guided Imagery and Music

GIM is a process that ‘encourages the expression of feelings’ (Grocke, 1999, p. 58). Thoni (2002) stated ‘music and imagery together can produce a link to the feelings, to forgotten memories … music makes the process of experience and the quality of emotions more vivid’ (p. 187). The emotional effect of music is considered one of the primary factors in GIM where, during the music imaging section, emotional states influence imagery content which in return evokes further emotion (Goldberg, 2002). According to the Holographic Field Theory Model of GIM proposed by Goldberg (2002), this cycle of emotion and imagery is a creative process that rides within the music field and continues until the emotion is spent. In moments where awareness of the music recedes from conscious awareness, the cycle continues. The music field continuously generates the cycle as conscious awareness of the music field waxes and wanes, providing an aesthetic experience of emotional support, structure, and focus throughout the session (Goldberg, 2002, p. 364). The holographic field includes the ‘music, the music-emotion-imagery cycles, the self, and states of

6 Note: Goldberg’s uses the term ‘field’ as a containment for the music and imagery experience in a single GIM session.
consciousness’ (p. 367). In music therapy, GIM offers a unique space that embraces both unconscious and conscious life experiences.

**Emotion and Imagery in Guided Imagery and Music**

Mental imagery is a natural function of the mind that we all use every day, most often experienced as an automatic response to our environment, and can be generated through both conscious and unconscious means. Memory recall, future projection, and imagination are all instances of everyday imagery use at a surface level that have little lasting impact on perception. Thomas (2008) defines imagery as a ‘quasi-perceptual experience’ (p. 1) that resembles internal perceptions occurring in the absence of external stimuli, and is understood to function as a form of ‘intentional’ mental representation linked to memory and motivation. Achterberg (1985, p. 3) describes imagery as a ‘thought process’ that invokes the senses and acts as a communication mechanism linking perception, emotion, and bodily change. The views by Thomas and Achterberg give us to understand that imagery involves intention and conscious awareness. This may be so in many instances. However notions such as these are limited with regard to music-evoked imagery that arises in an altered state of consciousness, in which conscious intention and thought are not the primary generators. Goldberg (1995) offers a comprehensive view, in that imagery without conscious awareness or intention, can be any sensate experience; feelings, somatic and kinaesthetic body responses, thoughts, memories, emotions, transpersonal states, singly or in any combination.

The use of imagery for healing and wellbeing has a long history in many indigenous cultures and religions (Achterberg, 1985; Utay & Miller, 2006). Since the 19th century, imagery has been explored as a psychotherapeutic tool, often relegated to an adjunctive role to other methods, but gaining increasing recognition for its cathartic effects. German psychiatrist Kretschmer (1888-1964) in the 1920’s called the inner visions *Bildstreifendenken*, which means ‘thinking in the form of a movie’ (Utay & Miller, 2006, p. 2). At about the same time, Desoille (1965) worked with what he called guided daydreams. In the 1940s, Jacob Morena developed psychodrama as a therapeutic technique within behaviour modification therapy, including systematic desensitization and aversive-imagery methods. Psychodynamic therapies have used image-based communication to investigate the underlying, unconscious meanings related to emotional and physical health (Short, 1991; Short, 2003, p. 18).

During the 1950s, Hanscarl Leuner further developed the method of Guided Affective Imagery as a diagnostic and therapeutic process that induces ‘catathymic imagery’. This type of imagery refers to
inner visions that are related to emotions and affect. Leuner developed a set of ten symbolic image scenarios used to evoke ‘intense latent feelings’ that are relevant to a patient’s current issues with the intention to bring about emotional release. A number of psychotherapeutic methods have combined imagery with music as an addition to their techniques, and include psychosynthesis, (Assagioli, 1965), Guided Affective Imagery (Leuner, 1969) and, within the field of transpersonal psychology, Stanislav Grof’s Holotropic Breathwork (Grof, 1985, in Meadows, 2002, p. 63).

The many studies that have looked at the different effects that music has on particular aspects of imagery evocation indicate a growing interest in this field. Some studies have focused on the properties of music evoked imagery, reporting positive effects in the use of music to generate and/or support particular aspects of imagery such as affect (Goldberg, 1995), imagery vividness and activity (McKinney, 1990; McKinney & Tims, 1995; Quittner & Gleuckauf, 1983; Rider, 1985), the types of imagery (McKinney, 1990), imagery absorption (Burns, 2000), and ease of imagery evocation (Quittner & Gleuckauf, 1983). The study by Quittner & Gleuckauf found music to be a significantly more effective inducer of imagery production than relaxation alone. The effect was greater in subjects with high imaging ability than those with low imaging ability. It is thought that the intensity of absorption in the imagery experience or the level of image vividness and activity may indicate the degree of facilitation by the music. Other music and imagery studies have focused on changes in the intensity of emotions (Kerr et al. 2001; McKinney, 1990), affective response (Goldberg, 1995) and how music can be active in facilitating a significant imagery response.

Imagery arising through GIM is experienced in a range of ways that contain ‘valuable messages from the unconscious’ (Bonny, 1998, in Clark, 2002, p. 23). Similar to Achterberg’s description of imagery (1985), the process of GIM generates inner images and sensations that are ‘stimulated in all sensory modes (visual, auditory, tactile, kinaesthetic, olfactory) as well as feelings, fantasies, memories, thoughts and physical sensations’ (Goldberg, 1995), yet differ in origin in that they are not necessarily evoked by Achterberg’s suggestion of ‘thought processes’. Rather, the music and subsequent associative emotions are self-evoked ‘in that the images emerge from the client’s unconscious, and may depict issues that the client is facing in his or her life’ (Grocke & Wigram, 2007, p. 204). The union of imagery and emotions is a music-generated and self-generated response to material within the unconscious, the intensity of which may be reflective of emotionally charged issues currently active in a person’s life (Goldberg, 2002).
Rationale for music therapy for musicians

Through performing, many musicians are aware of the effects of music on themselves, and its therapeutic effects on a listener (Maranto, 1992, p279) when positively received. This may give rise to a belief system and lifestyle that supports the use of music as a vehicle for exploration of performance-related stress issues (Brodsky, 1996; Maranto, 1992, p279). Any process that uses music as a means for psychological exploration for highly-trained musicians requires consideration of the unique auditory style (Brodsky, 1994) as well as customisation of the method used.

Through training, the professional performer becomes acutely sensitised to the emotively expressive and imaginative qualities in music. This requires a depth of personal insight and introspective exploration of individual life experiences to act as a foundation to an expressive performance. This poses the need for pertinent questions when considering a method that uses music as a tool for psychic exploration in highly trained musicians: Is GIM suitable for these musicians? How can GIM support these musicians through the successes and challenges of a unique career? For those musicians with performance dysfunction, particularly where this impacts continuity of their career, how can GIM assuage and renew a lost connection to their personal relationship with music?

The answer these questions comes from understanding that classical musicians possess a high familiarity with particular music works and an automatic analysis of compositional, stylistic, and expressive features when learning a musical work. This knowledge and automatic analysis are carried through into a performance. Likewise, musicians’ capacity for deep, inner imaginal and emotional experiences required in musical performance (Brodsky, 1998; Marotto et al. 2007; Woody, 2002, pp. 309-37) may enhance their emotional response when listening.

Alongside the development of a high sensitivity to musical emotion, musicians develop advanced left hemispheric analytical listening skills, which, to the untrained, may seem at variance to the apparent holistic, imaginative, and emotionally expressive aspects of music. However, due to many years of specialised musical training, professional musicians’ brains are anatomically and functionally different to non-musicians’ (Gaser & Schlaug, 2003), indicating an expanded capacity for integration of cross-hemispheric, and cortical and limbic functions. This can facilitate understanding of how highly trained musicians commonly employ imagery, goal-setting, self-talk, and imagination through the senses in pre-performance practice (Clark & Willamon, 2011).
Maranto (1992, p. 278) presents a positive rationale for the use of music for musicians with performance anxiety: ‘Musicians by virtue of their training, have differential responses both physiologically and psychologically’ and that their ‘response to music may heighten the effectiveness of music as a therapeutic modality’ (Trondalen, 2013). Maranto further notes some important considerations for future research in MPA: that musicians may be more comfortable with, sensitive to, and have more intense psychological and physiological responses to music than non-musicians, and such responses may increase the effectiveness of music as a therapeutic modality (Maranto, 1989).

For trained musicians to realise the benefits of the GIM process, they are encouraged to revisit music as a new phenomenon. It would benefit the musician to develop a phenomenological reception of the music (Ferrara, 1984), one of open receptivity, inward directed consciousness, and the laying aside of enculturated learning in order to immerse themselves in the experience of music as it exists within the frame of GIM. By doing so, the musician may not only gain insight into the foundations of how they are as a musician and their relationship to music, but also learn to enhance their understanding of music as a sound phenomenon that arises from within the self through which they can generate differential effects in performance.

The musician’s heightened capacity for cross-sensory imagery and enhanced states of consciousness in music performance gives support to the notion that this population holds, through training and perhaps innate contribution, specialised cognitive, emotive, and imaging attributes that facilitate an affinity with a music-based exploratory method. It is with consideration musicians’ experiences with imagery, depth emotions, abstract thinking, non-verbal communication, and altered states of consciousness during performance (Grocke, 1999), that highly trained musicians would be considered a unique population for GIM.
Chapter 3: Strategies of inquiry

Qualitative research strategy

The musician’s world constitutes a multifaceted phenomenon, with a range of qualities and dimensions that call for an exploratory and descriptive research paradigm sufficiently sensitive to touch the hidden areas of subjective experience, and elicit their individual and collective meanings. A paradigm may be considered a way of regarding situations or topics (Hoshmund, 1989), an interpretive framework guided by a world view, or ‘set of beliefs and feelings about the world and how it should be understood and studied’ (Denzin & Lincoln, 2003, p. 33), and reveals the researcher’s adherence to a particular world view or ‘basic set of beliefs that guide action’ (Guba, 1990, p. 17). In a discussion of research paradigms that differ from the tradition of reductionist experimentation, Hoshmund (1989) defines a paradigm as ‘a system of inquiry with its particular epistemological and ideological foundations, conceptual assumptions, and methodological standards and procedures’ (p. 12). Alternative paradigms can be characterised by ‘an emphasis on understanding or the illumination of meanings’, and the use of interpretive methods as ways to ‘discover the meaning or essence of human experience.’ Emphasis is on description and discovery, where theory does not necessarily frame an inquiry but may evolve within or arise as a consequence to inquiry.

The musician lives in a socially constructed world of music, a world that influences and shapes the way musicians think and feel about being musicians, their mode of being in the world. It is through the perspectives of the people who move in that world, that the essence and meaning of lived experience is best understood. An exploration of the essence of how musicians understand and respond to their world can best be achieved through looking at individual musician’s lived experiences and subjective perspectives, an approach that invites a research paradigm that gives the opportunity to illustrate the essential qualities and inherent meaning of being a musician as a social construction.

A constructivist paradigm allowed this project to focus on the unique experience of the individual that reveals how they create meaning and make sense of their world (Crotty, 1998, p. 58). This was primarily achieved through a qualitative research tool that allowed each participant to expansively express their experience as it was lived, perceived, interpreted, and responded to by them. A qualitative approach that openly conveys meanings of social interactions in real world contexts is a
choice ‘made on the basis of the best fit between the assumptions and postures of a paradigm and the phenomenon being studied or evaluated’ (Guba and Lincoln, 1981, p. 56).

Hoshmund (1989) delineates three major approaches to qualitative inquiry: a) the naturalistic and ethnographic; b) the phenomenological and hermeneutic; and c) cybernetic and other high-context approaches. This project is not ethnographic in nature, as it relies less on a sustained observation of people engaged in the practice of their lives as it does upon an elicitation of their understanding of being in their lives. The cybernetic approach lends itself to the study of regulatory systems and their structures in which interactions between multivariate complexes create mutual causal loops arising from circular feedback.

The musician interacts with intrinsic and extrinsic hierarchical complexes of fields and sub-fields. Exploration with a view to interpretation and discovery of meanings within these complexes exists outside the possibilities offered by a cybernetic approach. The nature of inquiry for this project lent itself to the ‘phenomenological and hermeneutic’ approach as the most congruent for a close examination of the complex social dynamics within the musician’s world. Hermeneutic phenomenology facilitated access to how these dynamics interrelate to create the global state of the musician’s world, the musician’s interpretation of meanings that arise from their lived experience in this world, and the synergistic interplay between music and mind that is a foundational element in being a musician.

**Phenomenology**

Phenomenology as a philosophical viewpoint (Forinash & Grocke, 2005) was inaugurated by the work of Edmund Husserl (1859-1938). ‘Anything that we experience is directly related to our consciousness of the experience. There is no separate event unrelated to human unconsciousness’ (Forinash & Grocke, 2005, ch26). Phenomenology is the search for essences as a way to describe experience. Essences are the ‘ultimate structure of consciousness’ (Laverty, 2003), where consciousness and perception of the life world that ‘return things to themselves’ is directed to a phenomenon by way of intentionality. Through intentionality, the outside is brought within. Later phenomenology sought to mediate or complexify the putative relationship between inside and outside.
Forinash (1993) defines phenomenology as ‘a style of qualitative research that directs an intense examination at a phenomenon in an effort to discern the essential aspects of that experience’ (p. 12). It is the ‘attempt at a direct description of experience, without any consideration about the origin or cause of an experience’, to be in an experience or view a phenomena with a ‘pre-reflective level of lived meanings’ (Kvale, 1996, p. 53). On this account, phenomenology is about describing lived experience, from the locus of that experience rather than observation or being outside looking in. Phenomenology is the search for the ‘unity of meaning’ that identifies the essence of a phenomenon (Rose et al. 1995), the eidetic reduction (or search for essences) that arises from direct experience of the life-world rather than universals (Kenny, 1989, ch7). The ‘things’ phenomenology explores are phenomena that ‘present themselves immediately to us as conscious human beings’ (Crotty, 1998, p. 78). This suggests the need to acknowledge our previous knowledge and assumptions of the phenomena being studied in order to discover possible new meanings, to be in the present with the phenomena and live with our own immediate experience of it. This requires us to be in a state of pre-thought and to question our previous acculturated understandings with the innocence of the newborn. Such experience of phenomena can potentiate the creation of new meanings by bringing to light a renewal and deeper understanding of the essence of the phenomena.

According to Groenewald (2004), phenomenological research aims to ‘describe as accurately as possible the phenomenon, refraining from any pre-given framework, but remaining true to the facts’. Methodologically, this requires phenomenological ‘reduction’ (or bracketing) where all ‘preconceived notions’ and knowledge of the world and individual consciousness are eliminated. Remaining assumption free ideally prevents bias and maintains objectivity and validity. Koch (1995) describes Husserl’s phenomenology as ‘a systematic view of mental content’, as symbols that ‘are manipulated in the mind’. In this, it leans toward being objective and empiricist due to the viewer preventing a blend of their own experience (or phenomenology of their life-world) with the phenomenon.

**Hermeneutic phenomenology**

Hermeneutics is the ‘art and science of interpretation’ (Kenny et al. 2005, p. 335), specifically originating as the interpretation of texts of religion (Crotty, 1998), literature, and law (Kvale, 1996). Smith (1999) describes hermeneutics as the ‘science of interpretation, a systematic analysis of texts … which creates a synthesis of the world-view or “horizon” of researchers with that of participants’ (p. 359). Armour et al. (2009) stated; ‘hermeneutic phenomenology is essentially the
study of lived experience’ or the life world (p. 106) and that it claims that the experience of being is subjective and rests on the fact that man is an interpretive creature. Reality is constructed, fluid, and relative. The subjective nature of man can only be known through interpretation or understanding (p. 106). Koch (1995) elaborates:

Hermeneutics invites participants into an ongoing conversation, but does not provide a set methodology. Understanding occurs through a fusion of horizons, which is a dialectic between the pre-understandings of the research process, the interpretive framework, and the sources of information (p. 185).

Through this dialectic, understanding ‘is found in the hermeneutic circle’. It is through interpretation of the life world of another that the researcher unavoidably co-modifies preexisting social structures and thus perpetuates the hermeneutic circle (Koch, p. 832). Hermeneutic phenomenology extends Husserl’s phenomenology by incorporating the life world of the observer or researcher as interpreter. The researcher’s knowledge and stance in the research is acknowledged to become part of the data, part of the story being told.

In this is the knowledge that hermeneutic phenomenology stands against the possibility for any interpretation to be value-free. The researcher cannot separate their self from their world. As a member of their own coming-into-the-world, even the researcher’s experience and knowledge cannot be entirely eliminated by bracketing. Koch (1995) states: ‘one cannot separate description from one’s own interpretation’(p. 833).

Phenomenology arising from the philosophy of Martin Heidegger (1989-1976) posits that every human is born into a culture that is handed down, and from birth, moulds the individual and collective consciousness, and gives a way of understanding the world. We come into this world with a ‘pre-understanding’, a ‘way-of-being’ already in the world that Heidegger refers to as Dasein. Through socialisation within a preordained culture, we develop and embody understanding of our way of existence.

Koch (1995) explains this as ‘co-constitution’: the idea that we are constructed by our world and, through our background experience of being in this world, construct it in return. Interestingly, this notion aligns with the conceptual framework for this project. The person and their world are united, they cannot be separated. Within this union are common meanings in which the individual holds
relative understandings and where meaning is generated through interpretation within a person’s historical framework.

Laverty (2003) reminds us that all experiences involve ‘an interpretation influenced by an individual’s background or historicality’. Focus is on ‘historical meanings of experience’ that have ‘cumulative affects on individual and social levels’ (p. 15). Thus, hermeneutic phenomenology ‘focuses on meaning that arises from the interpretive interaction between historically produced texts and the reader’ (p. 16). In the interview, this interaction is between the transcript of the interviewee’s words and the interviewer/researcher.

Music therapy and phenomenology

Forinash and Gonzalez (1989) stated ‘phenomenological inquiry is not limited solely to the study of what occurs in observable reality’ (p. 37). This is of particular relevance to the process of some methods in music therapy, in particular Guided Imagery and Music that has the potential to uncover deep-seated psychic material that is often hidden from conscious awareness. Forinash and Gonzalez believe that the phenomenological method allows researchers to capture the dynamic qualities of art and human service that are the foundations of music therapy. The researcher of music therapy should not borrow mechanisms (models, theories) and research aids from other disciplines of inquiry unless they are consonant with music therapy practice, as this tends to categorise observations to non-related constraints. Vink (2001) advises that ‘we should be careful not to organise nature according to concepts imposed on it’ as is a mainstay to the quantitative approach. The qualitative approach, in particular phenomenology, gives a more ‘holistic understanding of music experiences’ (p. 153).

GIM offers a consonance with hermeneutic phenomenology through the real time experiential and deeply personal interaction between the participant, the music and the therapist. Particular studies investigating aspects and applications of the GIM method have identified phenomenology as the most appropriate method for this form of music therapy. Grocke (1999) explored pivotal moments of transformation experienced during the GIM process by clients and therapists as a phenomenon. One aim was to allow participants to be able to verify their own descriptions of the experience and to retain authenticity of descriptions through the participants’ own words. Similarly, in a study of the transpersonal elements in GIM, Kasayka (1988, p. 6, cited in Grocke, 1999, p. 53) also adopted a phenomenological approach, stating that phenomenology ‘permits the researcher to enter and
describe the existential world of both the client and the therapist and to represent it more completely than … quantitative research’ when applied to the creative arts. Short (2003) explored how meanings related to adjustment following cardiac surgery were depicted in music-evoked imagery in GIM. Through a phenomenological paradigm, Short developed grand themes that focused further intertextual and Jungian perspectives toward gaining clinical meanings. Martin’s (2007) phenomenological exploration of the lived experience of MPA in a series of case studies used a modified method of GIM that offered a precedent to the focus of Domain 3 through her use of music and imagery, interviews, and the thematic approach to analysis.

To interpret and describe the meanings embedded within the three Domains, a holistic rather than atomistic approach was needed to explore the underlying essences of musicians’ whole world experience. In this, a hermeneutic phenomenological methodology was deemed most appropriate for this project. Hermeneutic phenomenology offered a way to explore, illuminate, describe, and interpret the inherent meanings in a way that encouraged a realisation and expression of meaning for both participant and researcher.

A considered approach

The study of the performer musician requires a considered approach that takes into account the specificity of the artistic and creative mind. In consideration of this, to use a hermeneutic phenomenological approach alone as the basis for inquiry may risk a too subjective tone for the paradigmatic foundation. Indeed, the subjective world of the musician may be portrayed through exploring the experiences of individual musicians by asking them to describe how they ‘be’ in the world of music. As a way to generate an appreciation of how a musician interprets their outer world, this is a singular and focused approach. However, it is one that risks the egocentric bias that comes with artistic endeavour, where the merging of a musician’s identity and their creative output may incline to a partial portrayal of the topic and risk eliciting a polarised representation, thus restricting understanding of the issue at hand.

The skills of a musician are nearly always entwined with high ego investment due to their co-development though childhood (Nagel, 2004). The individuality of music interpretation and performance are based not only on training, but historically through the mind, emotions, and self-concept unique to the artistic individual. With this in mind, I decided a more global view of the ‘forest’ was also needed to ascertain interrelationships between all components of the musician’s
world. By stepping back from the subjectivity of the individual to then go through and beyond the individual to a wider field, in particular the culture and social dynamics of the occupational field, I was able to position the individual in the context of his/her larger outer environment and assess the nature of componential interrelationships. The global view then included the culture and ‘social space’ (Thompson, 2008, p. 67) of the external occupational field, the various performance settings where performance dysfunction is most manifest, the inner dimension of the individual, and the reciprocal exchanges that occur between individuals, and between an individual and the external environment.

The various ways of being in the musician’s world present issues that are generated and experienced within a social or cultural context, issues that invite concepts that promote an understanding of the how and why of reciprocal exchange between players in the game, issues that can be addressed through speculation and comparison of the experiences of a range of individuals within a particular social structure. In this light, I chose a sociological approach as a backdrop to investigation for this project as way to provide a conceptual framework encouraged by the work of French sociologist Pierre Bourdieu (1930-2002). The next section introduces the musician as a social being before discussing the concepts developed by Bourdieu that ground the framework for this project.

**Conceptual framework**

My experiences of being a performing musician for three decades, living and moving in the professional world of classical music, together with my observations and discussions to date with other professional musicians, music students, and examination candidates, have given me an awareness of the social nature of the music industry and the resolve to explore the web of interconnections of which music is the core. In this lies the musician as performer, not just at the time of a music performance but in all times and forms of performance-related endeavours, in particular during times or forms of performance dysfunction. For awareness to expand and resolve to materialise, I saw a need go beyond the horizons of the performance situation, beyond the mere mechanics of the music, and beyond the generalised and impersonal variables presented in the bulk of research into anxiety and stress in relation to music performance. To do this, I needed to gain an understanding of the musician as a social being, a communicator with other humans, and a communicator in music.
Humans live in a social world that comprises diverse vehicles of communication and types of interaction. Musicians are part of this world in all facets of participation, however, additionally train, work, and live in a world of communication as an art form in which music is the common denominator. Unlike other forms of communication between humans, the performance of music is a communication of organised sound (with or without language) and an interaction between the performer and the external environment. It is also an interaction between the performer and the music, and through the music with the composer and his/her world. As such, music performance is a medium for social interaction and expression that has the potential to traverse time and form. These interactions may be perceived as multidirectional and reciprocally mutable forces that generate and sustain the social structure that underpins the contexts in which a musician performs. How the musician deals with the intricacies and abstract nature of music-related forms of communication, in conjunction with the many other universal forms of human communication and interaction, has influence on the nature, intensity, and quality of their inner experience and explicit performance/behaviour as musicians.

The web of multifarious social interrelationships and connections within the musician’s world is a complex structure that invited an investigation of how this is for the musician through a conceptual framework situated within the socially constructed concepts of habitus, field, capital, and hysteresis developed by French sociologist Pierre Bourdieu.

**Habitus**

Bourdieu presents the concept of habitus as a property of social agents that can be used to understand how people conduct themselves in relation to their environment, and how they view their environment in relation to themselves. Social agents can be individuals, groups, or institutions that exist and are active within a larger social structure or field. Habitus internalises — better, embodies — the environment, and in return recreates the external world. Primarily, habitus remains beyond a person’s conscious awareness. Perhaps the most important thing about habitus is that it is not perceived unless it does not align with the environment or field.

For the individual, habitus has a determining and regulating effect on behaviour, but is not necessarily a stricture to free agency or choice. Rather it determines how we are motivated towards competition and achievement by helping shape our present and future practices. Maton (2008) describes habitus as a structured system of dispositions that are ‘durable in that they last over time’ (p. 51), and that generate perceptions, appreciations and practices, dispositions that are shaped
by ‘one’s past and present circumstances, such as family upbringing and educational experiences.’

Maton also states that habitus is ‘transposable but not immutable’ (p. 53). As structured and durable, habitus adapts to changing environments. Habitus is systematically ordered, not random or unpatterned, and may be understood as an individual’s way of being that determines, and is an expression of, one’s ‘predisposition, tendency, propensity, or inclination’ (Bourdieu, 1977, p. 214, in Maton, p. 51) towards their environment. Habitus can be active in and transposed to a variety of social environments. For Bourdieu, habitus functions on a fundamentally preconscious level through which we internalise our social surroundings to develop dispositions that may be regarded as our ‘second nature’ (Moore, 2004, p. 43). These dispositions develop as a result of an intrinsic organising action that facilitates processing of inner responses to environmental structures and events, to generate tendencies that become habitual states and a ‘way of being’ within ourselves and the world. Through embodiment of these dispositions (p. 45), our ‘templates of perception’ through which we ‘establish sense and purpose’ in life, cognitions and behaviours arise accordingly as we respond unconsciously to a field, determine what we value, and then recreate it through further embodiment and expression (Moore, 2004). In this way, habitus is both a structured (by the external) and structuring (to the external as response) structure (Maton, 2008, p. 51).

Habitus initially develops throughout an individual’s formative early years through ‘primary socialisation in the family’ (Maton, 2008, p. 59) and channels of education, evolving further to be ‘shaped by ongoing contexts’ and life experiences. The evolution of habitus is slow, which allows the embodiment of dispositions that seem innate, natural, unlearnt, preconscious; dispositions that generate practices (tendencies, behaviours) far beyond the time of original influence. A habitus built upon positive support and experiences will differ from one created through adversity and fear, even though the two may arise within a similar social space. Habitus cannot exist as of itself, but is developed and structured through an individual’s social interactions through life with field environments. Habitus therefore, Bourdieu explains,

is the basis of an implicit collusion among all the agents who are products of similar conditions and conditionings, and also of a practical experience of the transcendence of the group, of its ways of being and doing, each agent finding in the conduct of all his peers the ratification and legitimation (‘the done thing’) of his own conduct, which, in return ratifies and, if need be, rectifies, the conduct of the others (Bourdieu, 2000, p. 145).
An individual’s interactions with and responses to the world that is external to themselves, or rather fields and all that they encompass as external to the self, create the means by which habitus changes and evolves.

**Field**

A field is a ‘social space’ (Thompson, 2008, p. 67) in which agents struggle to ‘maximise their position’ (Maton 2008, p. 54). Individuals as social agents exist within a field, or rather a number of concurrent fields, some of which overlap, some that are sub-fields within larger fields. Within these fields, agents strive for resources, meanings, and values; they compete for specific forms of capital in which they share an investment. People (as individual habitus) can occupy more than one social space (or sub-field) at one time. What happens in one field or sub-field can influence other social fields and shape the field of power. Conversely, events in the field of power or a larger field can influence or shape events in any other related social field (Thompson, 2008 p. 80).

Some fields have relatively defined boundaries, such as immediate family, one school class, an entire school student population, or a basketball team. Other fields such as the educational field, an area of immense interest in Bourdieu’s work, overlap with and may be dependent on other fields in order to function at an optimal level (Grenfell & James, 2004, p. 519). For instance, the educational field can be understood as many sub-fields (government departments, schools and their divisions, teachers, students, administrators) that is dependent to some degree on other fields that may contain and articulate government policy and funding, the current economic climate of the day, and population demographics. A field is characterised by a shared logic of practice, a way of getting things done.

**Capital**

‘Position’ alludes to Bourdieu’s concept of capital and the means by which social agents acquire ‘symbolic capital’ or ‘position takings’ (Moore, 2008, p. 105) within a field. Hardy (in Grenfell, 2008) notes ‘the symbolic capital of any individual is not only open to transformation, but is continuously fluctuating in response to changing field position and changing field structures’ (p. 132). Bourdieu’s concept of *capital* underlies *interest* in a ‘romantic, fictional illusion’ that further drives acquisition for capital (cited in Grenfell, 2008). It is through *interest* that a social agent moves up the ladder to gain a position, ‘power and status’ (Perkins, 2013) within a social structure in line with field expectations of capital and consecration, (outlined below).
Doxa

Social agents share commonalities within a given field. These may include acquired intellectual understandings and expectations of how things ought to be in the field, expectations and understandings of field structure and dynamic shifts. Behavior and action are informed by an understanding of the ‘rules’ of play, what Bourdieu refers to as doxa. ‘Doxa is understood as comprising field-specific sets of beliefs that inform the shared habitus of those operating in the field … which sets the field as a world apart with its own fundamental rules and laws … expected actions and behaviours and barriers to entry’ (Deer, 2008, p. 125). The sets of beliefs arise from field doxa as ‘unquestioned shared beliefs’ that are predicated on the implicit logic of the field. The reciprocal structuring of habitus and field assimilates ‘symbolic power’ (p. 121) with field doxa, thereby perpetuating the need for capital.

Consecration

Consecration is closely aligned with capital. To gain enough field-specific capital is to move closer to socially and personally determined consecration in a field. To attain positive recognition from playing the game correctly, or for Bourdieu, to receive ‘consecration’, is to belong, to have recognition and membership (Moore, 2004). Consecration is predicated by uniformity and legitimation of practice, and the adherence and acceptance of field doxa. To have consecration is to have recognition of capital and membership within the collective habitus within a certain field, with an influential member of a field, and with intrinsic personal achievement.

Toward hysteresis (habitus/field mismatch)

Field and habitus have a reciprocal relationship, ‘a dialectic through which specific practices produce and reproduce the social world that at the same time is making them’ (Thompson, 2008, p. 75). When moving between fields, habitus allows us to predict the new field and accordingly adjust. A field operates to mould and shape the habitus of social agents and in return, is recreated by the evolving habitus of its occupants. A change in one evokes change in the other. It is when such change is unforeseen or unwanted, where habitus may not be able or willing to evolve and/or grow in line with a shift in the nature of its primary (or immediate) field, that conflict and a state called hysteresis occurs.

The means of interchange (such as verbal, behavioral) in all contexts involves common communicative practices that are universal to most human situations. Moreover, interchange incorporates field contexts and non-verbal vehicles of communication that entail a greater emotive
content informed by an understanding of field doxa and individual habitus. How the individual responds to this complex web, whether such response be intellectual, behavioural, emotive, affective, or somatic, determines their perceived state of balance or equilibrium along the continuum of functionality. Where an individual habitus is along this continuum at any given time depends on the perceived degree of either stability or change within the relevant fields. The degree of hysteresis is determined by the balance between ‘field–habitus match or clash’ (Maton, 2008, p. 5, Hardy, 2008, p. 133).

As it is deployed through the sub-fields to progress through to acceptance and ‘fit’ in the larger fields, habitus demands continued evolution. The habitus that has difficulty with this experiences moments, acute or chronic, of hysteresis that, depending on frequency and intensity, affect ability to function. When hysteresis increases in frequency, intensity, and/or chronicity, an alteration in habitus may ensue to become a type of disturbed habitus or what could be considered as a long standing hysteretic ‘way of being’.

Habitus is the external embodied, an external arising from past and present experiences. When habitus, for whatever reason, faces a field environment that is incompatible in reciprocity, ripples of unease are set in motion that can develop from waves of discord to become intraversable chasms within the harmonious resonance of the dialectic between habitus and field. Habitus becomes disturbed. Hysteresis may develop. Prolonged disturbance may generate a new resonance in habitus that can perpetuate an altered way of being through unconscious embodiment of an altered (and perhaps more negative) perception of the environment. A habitus that brings with it certain vulnerabilities to environmental or social pressures may have a decreased capacity for adaptability and thus possess greater vulnerability to developing hysteresis and dysfunction.

**Illusio**

What Bourdieu terms ‘illusio’ encapsulates a striving for consecration and attainment of ‘position’ or ‘symbolic capital’ in the field. As Moore suggests, in any artistic field, illusio is that which supports a ‘belief in creativity and aesthetic purity’ (Moore, 2004, p. 47). It is the illusio of personal and professional reward that drives one to persevere on the path to consecration, position, and symbolic capital.

Moore (2004, p. 60) suggests that we can become ‘enchanted’ by the illusio of the field. Embodiment of illusio creates a very personal and specialist way of being from which evolves an
individual habitus. Through merging identity with the need to acquire capital in a specialist, one can be lured into a state of enchantment. Sustained embodiment of illusio and continued pursuit of cultural and economic capital reinforces enchantment. Times of disillusionment and dysfunction can break the enchantment and initiate an aspiration for consecration and the conservation of habitus.
Chapter 4: Toward exploration

Objectives

The initial objective of this project was to uncover the meaning of being a professional performing musician by looking at how musicians understand themselves, in the field of music, and through their relationship to music. Individual musicians’ perceptions and interpretation of their lived experience in the world of music training and a music career were explored, as well as how these perceptions and interpretations affect performance quality and a musician’s ability to function. With a ‘newly realized’ understanding of my own experiences in the professional world of music, I sought to understand the experience of others with regard to being a musician, performing and any associated difficulties, and how the culture of professional music in Australia influences the behavioural, sociological, psychophysiological, and performance functioning of musicians. This entailed exploring individual musicians’ experiences of performing, becoming and being a musician, the development of a musical and non-musical self-concept as these affect a musician’s experience of performing, and how each musician makes sense of their worlds. I was also interested in exploring the concept of performance dysfunction in which, for some, performance capacity diminishes.

The second objective was to add to the knowledge base in the disciplines of professional music and music therapy, and additionally to bring a wider understanding of dysfunction in musicians independent to the discipline of psychology, a discipline that has until now been the dominant avenue for research into musicians. This objective was founded on the premise that since music is the musician’s primary mode of expression and communication, it may be a valuable medium through which musicians might explore their issues surrounding performance dysfunction.

Research questions

The fundamental focus of this project sought to clarify how meanings related to performance dysfunction are; 1) understood and expressed by musicians, and 2) depicted in music-supported imagery. Related questions explored; a) the musician’s relationship to music, and b) how music-supported imagery can improve a musician’s experience and function of music performance. To clarify, the research questions have been grouped into three areas of enquiry; 1) the musician and
performing, 2) the musician’s relationship to music, and 3) the effects of music and imagery on salient features of 1 and 2.

1.1 What does it mean for a musician to perform?
1.2 How does a musician experience performance dysfunction?
1.3 What is the meaning of this for the musician?

2.1 What is the musician’s relationship to music?
2.2 Does performance dysfunction alter a musician’s connection to or understood relationship with music?

3.1 Can music-supported imagery improve a musician’s experience and function of music performance?
3.2 How does music and imagery depict the meaning of performance dysfunction for the musician?
3.3 What is the effect of music and imagery on a musician’s relationship to music?

Epoché

Primarily, I am a musician studying other musicians, a position vulnerable to bias due to my direct experience as a musician. This necessitated that I remained aware of my own experiences as a musician, and examine my memories, beliefs, prejudices, and assumptions as a way to remain impartial to those of others. Through studying my own experiences with performance dysfunction, I have become aware of how my responses were governed by both conscious and unconscious perceptions and that my experiences, both musical and personal, were unique to my journey through life. I was aware of my emotions and memories that arose throughout the process, as well as my surprise at the findings that revealed a greater complexity in my experience of being a musician than I was conscious of at any one time.

While acknowledging this as the catalyst to the current project, I was aware of the need to acknowledge my own experiences as well as view each participant’s experience afresh. Before embarking on this project, I spent a great deal of time reflecting on my own lived experience as a musician, as well as looking wider afield toward the industry as an entity and the individual’s who moved within. From a heuristic stance, I needed to remain aware that assumptions may arise
through researching other musicians. Assumptions may become embedded within an interpretive frame as key contributors (Laverty, 2003) to my research in line with my chosen philosophical paradigm. In this, I acknowledged what Heidegger (1927/1962) called ‘pre-understanding’ (p. 274), a knowledge of the culture within which this project and my own experiences are set (Koch, 1995). It was awareness of my own musical history that helped bracket my pre-understanding of the diversity of other musicians’ lived experience.

The interview

The qualitative interview is the primary data gathering procedure in phenomenological research (Hoshmund, 1989) and it is through this method that a full understanding of the subjective worlds of the musician may be gleaned. It is important that the researcher/interviewer creates a space of ‘safety and trust’ that supports a fluid interaction with the person being interviewed. Within this space develops an embodied relationship between both parties in which the ‘data will be generated and interpreted’ (Laverty, 2003, p. 19). The interview becomes a conversation where the researcher ‘listens to what people themselves tell about their lived world, hears them express their views and opinions in their own words’ and ‘attempts to understand the world from the subjects’ points of view, to unfold the meaning of peoples’ experiences, to uncover their lived world prior to scientific explanations’ (Kvale, 1996, p. 1).

One purpose of the interview is to generate the most comprehensive description of an individual’s experience and interpretation of the social and cultural milieu in which their lived experience is situated. Kvale (1996) states that the purpose of the qualitative research interview is to describe and interpret themes in subjects’ lived world as a way to ‘unfold the meaning of peoples’ experiences’ and ‘understand the world from the subject’s point of view’ (p. 187).

Interviews in a hermeneutic phenomenological inquiry can be open-ended or semi-structured. The open-ended format is believed to elicit the truest responses by allowing participants to be free with their choice of language, timing of thought and response, recall of memories, and describing of their personal experiences. The researcher can seek further clarification and detail of experiences, feelings, or events as a way to gather the most comprehensive description and understanding of participants’ experiences.
Case study design

The case study design through multiple cases is a way to give multiple realities and viewpoints of a phenomenon (Martin, 2007, pp. 91-92) and enable different perspectives on an issue (Creswell, 2007, p. 97). The diversity of participant experiences gives a richer understanding of the research focus and lived experience through interparticipant comparisons. Self-exploration through GIM lies within the rich context of individual musicians’ experiences and understandings of their world, their relationship to music, and their unique experiences of music performance dysfunction. A phenomenological approach to multiple case studies using GIM gives rich descriptive stories and comparisons of multiple lived experiences. It is therefore an ideal frame in which to situate a qualitative case study exploration (Grocke, 2002a, pp. 467, 472). The idiosyncratic nature of individual experience initially presents a complex portrayal of the phenomenon that calls for multiple sources of data (Yin, 2003, p 4). The amalgamation of findings from multiple data sources within multiple individual cases can offer greater robustness of conclusions to a qualitative study.

Bias, rigour, ethics

Role of the researcher and concern of bias
Qualitative research allows for a significantly different and freer role for the researcher than does quantitative research. In a positivist paradigm, the perspective, experience and attitudes of the researcher must remain apart from the object and context being studied. Conversely, the qualitative paradigm calls for the humanity of the researcher to be explicit in the approach, design, procedure, analysis, and interpretation of the matter at hand. It is better for the qualitative researcher to acknowledge and work with his or her own subjectivity and humanity instead of denying it to support a view that objectifies inner human experience.

I come to this project with multiple roles and experience: 1) as musician and performer with personal experience with performance dysfunction; 2) researcher; 3) music therapy clinician, and both facilitator and receiver of the Guided Imagery and Music method. I will therefore be entering this project from involvement in different life paths. I am neither wholly on the outside looking in nor a participant observer. Each role may have different effects on participants.

1) Musician: Knowing I am a fellow musician who has an understanding of the musician’s situation in many respects, I bring to the project commonalities of habitus that can bridge the gap between
strangers and foster the development of a trusting and empathic relationship between myself and participant. Conversely, participants may also set up a perception of competition or even evaluation between us by easily falling into a circumspect mindset that is fairly common to the occupation. This may make them more guarded in their responses and reduce openness. However, no matter participants’ initial perception, being a musician who has shared the unique aspects of being a musician gave me an advantage to connecting and communicating with participants through some areas of shared experience.

2) Researcher: My role as researcher in this project included that of interviewer in Study 1 and combined clinician and interviewer in Study 2. In the development of GIM, it is common for researchers to qualitatively look at their dual roles as therapist and researcher. Previous researchers using music to evoke imagery within a therapeutic context have noted their considerations of this dual role. Grocke (1999, p. 79) was particularly aware of the need to consider this as some of her participants were known to her as clients. Therefore, she decided to not include her own clients as research participants as this may be detrimental to the need for objectivity. On the other hand, Martin, (2007, p. 116) was fine with the dual role of researcher and clinician as the participants were not past or present clients. Like Martin, I was able to combine my dual roles because no participant in Study 2 had experienced GIM before nor had been a client of mine at any time. In this I felt no concern. However, I remained aware of participants’ attitude to my dual roles throughout the program.

3) Clinician: To follow on from the previous paragraph, my dual role as clinician (empathic towards client) and researcher (investigative for own purposes), may pose a somewhat contradictory position. Research using a program such a GIM overlays these two relationships simultaneously: 1) the researcher and participant; and 2) the therapist and client. My dual role in Study 2 thus had two possible potentials; some participants may not be completely open to a clinician who is also researcher, or some participants may question the objectivity of a researcher who has the empathic understanding of the trained clinician. Both roles however, were fully explained to participants to ensure their trust in an unbiased approach and procedure.

My three distinct yet concurrent roles in this project required that I maintain a major concern about establishing trustworthiness of my methodology and findings that arise through my research design. Aldridge & Aldridge (1996) state that it is difficult to separate the results in a qualitative study from the investigator, that such investigation is inevitably subjective, and that it is a matter of clarifying
‘the bias with which the data are gathered and interpreted’. For this project, I aimed to use subjectivity as a resource rather than viewing subjectivity as a problem, while simultaneously aiming to avoid a reactive emotional perspective (Ansdell & Pavlicevic, 2001, p. 181).

Delimitations and limitations
Both studies in this program used small sample sizes and were restrictive in the locality and cultural horizons applied only to classical musicians in Australia. In this, I acknowledge the disadvantages and limitations of the sample sizes for both studies and the generalisability to non-Australian musicians. Study 1 anticipated a small selection of participants to gain a general idea of the nature of the topic, rather than have the capacity to generalise findings. In view of the small sample size necessary for Study 2 through individual case studies, it was not intended that this number of participants from a purposive sample would be widely applicable. The ideographic nature of an in-depth case study offers a ‘deep yet narrow’ understanding of the topic by focusing on the subjective experience of one or a few people. This limits transferability of findings to a wider population and prevents representation of a potentially wider range of dynamic qualities and interactions that may be found in other subjects.

Strategies to establish rigour
Parameters of rigour in quantitative research such as internal and external validity, reliability, and objectivity find themselves subsumed under the heading of trustworthiness and authenticity (Lincoln and Guba, 1985, p. 295) in qualitative research (Aldridge & Aldridge, 1996; Short, 2003). Within the umbrella of trustworthiness are credibility, transferability, dependability, and confirmability. Credibility requires that my research approach is real and valid. In a phenomenological interview study, concern of validity is based on trustworthiness and authenticity with regard to the researcher’s approach to the interview and reduction of the interview material, (Grocke, 1999, p. 67). This approach can equally incorporate the participants, the method, and the analysis. For hermeneutic phenomenology, Armour et al. (2009) referred to validity and objectivity as the need to consider the influence of contextual factors and a transparency of presentation, where validity ‘refers to the fact that it is possible to follow the researcher’s logic throughout the study and that the study itself contains no internal contradictions’, and objectivity ‘refers to intellectual honesty, thoroughness in reasoning, and prohibitions against the imposition of projective interpretation, skewed sampling, and omission of negative evidence’ (p. 105).
Hammersley (1992, p. 67) suggests that there is great confusion between criteria of rigorous research and the means by which the criteria may be evaluated in qualitative research. Armour et al. noted that a common guideline to ensure rigour in qualitative studies does not exist and that not all possible techniques to establish rigour in qualitative research are appropriate to every qualitative study. Likewise, Persson (1993, p. 58) stated, ‘Maybe, in our efforts to find secure knowledge by means standardised strategies, we have at times also confused imagination, freedom of thought and freedom of action with ‘lack of rigour’. The specific application of techniques to ensure rigour must be looked at through the context of the research and include consideration of the paradigmatic and practical issues (Armour et al. 2009). Therefore the following points outline the potential threats to rigour in this project of which I am currently aware.

1) My lived experiences of being a musician, inside knowledge of the field, belonging to the musicians’ collective habitus, and managing my own music performance dysfunction and occupational stress.

2) The finding that arose through conducting my autobiographical study of my own performance dysfunction was not necessarily a starting point or research objective of this project. Strategies to avoid interpretive projection arising from my own experiences and prior knowledge were closely observed.

3) The personal nature of sharing an occupation-related dysfunction with another musician may potentiate an emotionally defensive response in some participants towards the researcher, about both the topic and toward myself as a fellow musician. This has the potential to hinder participant motivation regarding disclosure of personal and professional experiences. In consideration, I remained aware that I may be perceived as a competitor or adjudicator.

4) In Study 2, possible conflict within myself may arise between my roles of researcher and therapist. The researcher me will be eager for data and most probably will be analysing to some extent from first contact with participants and during subsequent contacts. My concern was that this may tip the balance away from my empathic stance as a therapist. The reverse may also arise where my empathic involvement in a participant’s process may dampen the acuity of attention needed as a researcher. My dual role in Study 2 required my vigilance to maintain a balance between these two positions. Supervision with a qualified fellow music therapist, particularly one
who is trained and experienced with the method of Guided Imagery and Music was established in a supervisory capacity to ensure stability of this balance.

Additional avenues to achieve trustworthiness in this project that cover the above points included participant verification, peer debriefing, triangulation, journaling, reflecting, and consultation with independent academic authority and literature. A paragraph on each follows.

Participant verification
I checked my understanding of data collected with the participants on a few occasions; at the time of collection, both during and immediately after interviews, and following analysis. Analysis of Study 2 was given to participants for verification to ensure correction of any omissions, discrepancies or inaccurate interpretations by the researcher. Feedback regarding developing themes and patterns was also be made at this time. Study 2 also included discussion with each participant at the end of each program session about their experience of the session and the possible meaning of their imagery for the purpose of immediate clarification.

Peer debriefing
I am very much aware that the egocentric and competitive nature of a creative field like music may pose a challenge to my ability to remain open and unbiased towards other musicians’ interpretations and experiences. My investigation of other musicians was both an exciting and daunting endeavour due to my close emotional and egocentric proximity to the topic. Therefore, I felt that debriefing with other music colleagues (non-participants), fellow non-music research students, and other music therapists was a beneficial and quite necessary part of my role as an impartial researcher. To prepare for debriefing sessions, I completed a ‘reflection sheet’ (Armour et al. 2006, p. 110) to note any ‘emotional reactions and potential prejudices’ after each participant contact. Frequent discussion with academic advisors also helped ensure that my vision remained objective and that I remained open to possible alternatives and better approaches to support my research objectives.

Triangulation
Following initial contact and introduction to the study, Study 1 explored participants’ conscious thoughts, memories, feelings and experiences in a single interview. Different methods were used in Study 2 to obtain data, including written material from participants and two types of interview. Data was obtained through an initial introductory interview, written autobiographical narratives and
weekly log books, pre- and post-program interviews, and audio recordings and transcriptions of each session.

**Audit trail**

Journaling of my thoughts and decisions throughout data collection and analysis was a way to allow full disclosure of my intentions and procedure. Verification of the accuracy of my process was sought through consultation with academic advisors, research seminar group, and other personal conversations with peers. The issue of dependability ‘is established through auditing of the decision trail’ (Long & Johnson, 2000, p. 31). This was addressed through a descriptive audit trail that documented the steps undertaken throughout the project. This included procedures and decisions involved in the planning and implementation of the research design, detailed descriptions of all proceedings related to data collection, and the strategies employed in analysis.

**Reflective commentary memos**

A different and more personal type of journaling through reflection helped me maintain my awareness of my thoughts and emotions that arose in response to participants’ shared experiences, emotions, and manner of response. Finlay (2002) stated ‘The phenomenological method then is to try to be continually and reflexively aware of the emergence of our preconceptions and understandings as researchers’ (p. 4). The intention to bracket preconceived knowledge and attitudes towards the topic of research presents a challenge to the research with lived experience of the topic at hand. A reflexive awareness of previous enculturated attitudes needs to be maintained throughout the entire research process. In this, I was strongly aware that my history and current status as a fellow musician could foster a strength of empathy that called for periodic self-checking in order to curb any reactive bias that may have been generated by my close emotional and experiential proximity to the gathered data. This last point indicated a need for me to be cognisant of the balance between bringing in my own experiences a part of the data (Drew, 1989, in Smith, 1999) and a level of personal involvement that triggers the more negative aspects of bias.

**Compatibility with previous research**

Examination of previous research findings from past studies was employed as a way to assess the congruence of findings in this project. This facilitated an appreciation of the increasing links between different approaches that can contribute toward an expanding body of knowledge about musicians’ subjective and external worlds. Especial interest was given to other qualitative studies,
such as those by Montello (1989), Grocke (2005), Martin (2007), and Kirchner (2003), that offered insight into the unique perspectives of the musician.

**Transferability**

The ability of a qualitative study to offer transferability outside the necessarily small participant sample is an oft-mentioned concern in the literature. Understanding of the musician’s world and the uniqueness of subjective experience can only be gained through many studies that target different areas of the topic and different levels of human experience along a continuum that ranges from the clinical and impersonal to the deepest of personal experiences. Any one study of musicians, either qualitative or quantitative, cannot claim to cover the entire range of possible experiences nor conclude with findings that offer a complete and accurate portrayal of functionality in musicians. Many nomothetic studies have brought to light the importance of specific features of MPA that can be generalised across populations. Conversely, the ideographic nature of qualitatively framed case studies can offer a deeper and more holistic understanding of the specific phenomenology of MPD for one or a few individuals, cross-compare these, and bring greater understanding at the personal and practical level. The aim of this project was to address an area of human endeavour and experience that necessarily limited transferability of findings to all musicians. However, exploring a very personal topic of lived experience using the interview and case study approach, has the potential to generate new knowledge that can encourage similar studies.

**Ethical considerations**

General guidelines for ethical conduct in research fall in the following areas: consent, privacy, deception, and harm (Denscombe, 2007, pp. 141-151). Documented informed consent was obtained from all participants involved in this research project. Following a full explanation of the research procedure and time required for participation, all participants for both studies were notified of the voluntary nature of participation, including the right to privacy and the right to withdraw from the research. Each participant was assured of confidentiality regarding personal details and interview responses. The three case study participants were allotted fictitious names to ensure complete anonymity.

A full explanation of the purpose of this project was given to all participants, both verbally and via the Participant Information Statement. Withholding of information to participants was not necessary in this project and in fact would have been counter productive to the research aims. According to
Dileo (2005), music based research requires ‘full disclosure of the nature of the research and their participation in it’ (p. 229). Persson & Robson (1995) regard openness as an essential issue when studying musicians, especially when one considers the introspective and egocentric nature of the creative performer, qualities in the musician that foster a potentially circumspect attitude toward any perceived ‘outsider’ enquiring of their world. Concerns regarding possible risk or harm in research may encompass any procedure or methodology that has the potential to cause psychological, emotional or physical distress to participants. With this in mind, I decided to be open and forthcoming with regard to the research aims, data collection methods, and feedback with regard to analysis.

I also needed to consider that the method used in Study 2 had the potential to evoke a memory or feeling that could reveal a challenging aspect of the session focus. This can be disturbing for some people. Each person’s response to the imagery experience is different. It was not anticipated that the music program would cause adverse psychological responses, however the variability of human nature and the psychodynamic nature of the method is open to this possibility. I thus remained cognizant of the possibility that a particular program of music in Study 2 may evoke distressing imagery. My qualifications as a registered music therapist with full membership of the Australian Music Therapist Association and associate membership the Music and Imagery Association of Australia, have given me the required skills to counsel participants should they experience any distress.

**Ethics approval**

This project met the requirements of the University of Sydney Human Research Ethics Committee (Protocol Number: 13255 ). Participants were advised that if they experienced any concerns of personal or psychological safety at any time during the program, they were invited to share this in a verbal session with me before proceeding to the next theme in the program. Additionally, they had the option to be directed to counseling services offered by Lifeline and their local NSW health Department Community Health Centre.
Chapter 5: Structure and design of two studies

This project undertook two main studies: 1) Study 1 was a semi-structured interview study of set topics that acted as a frame for open-ended interviews. The study involved 15 individual musicians addressing their experience of being a performing musician; and 2) Study 2 involved a multiple case study series for three musicians in a 10 week program for the exploration of performance dysfunction. Each session in Study 2 included an interview in line with the structure of the method, thus both studies in this project used the interview as the main data collection procedure. Additionally, two minor collection procedures were used for the purpose of triangulation and progressive feedback in Study 2. Participants were asked to keep a weekly logbook to write their perceptions and any changes in themselves and/or their life following each GIM session. The narratives aimed to show participants’ broader responses to feelings, memories, and experiences within their musical and personal life.

The method of Guided Imagery and Music (GIM) was modified and used as the operational vehicle for Study 2, for which it was designed into a program that comprised progressive themes related to music performance difficulties. The modified form of GIM in this study is entitled Modified Guided Imagery and Music (MGIM)\(^7\). The purpose of using the MGIM program was to uncover the foundations to individual musician’s issues related to dysfunction in occupational performance. By using an approach that facilitates deeper exploration of the mind than interview alone, the objective of the program was to provide an avenue for these musicians to gain deeper insight into their personal process and thereby find ways to improve their music performance function, quality, and enjoyment.

Participants

Participants in a hermeneutic phenomenological study are selected from people who have their unique story to tell, who bring a diversity of experience that has the potential to create a rich descriptive picture of the research focus. In hermeneutic phenomenology ‘samples are often small … and purposeful because the focus is on in-depth study of information-rich cases and the

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\(^7\) MGIM is fundamentally the same as Guided Music Imaging with a shorter music listening/imaging period. Depending on whether a specific purpose is needed for a client, MGIM uses approximately twenty five minutes of music rather than the 15 minutes used by Martin (2007) and Ritchey Vaux (1993) or the full music period used for individual BMGIM.

In the case of interviews and the clinical situation, personal thoughts and experiences need to be shared to a greater extent than non-interview encounters. Persson & Robson (1995, p. 45) urge ‘feedback and reasonable openness’ as essential requirements in gaining access to musicians as well as the gathering of desired data. The close encounters with individual musicians that were expected in both studies required a relationship of trust and mutual respect.

The difficulty in gaining the trust and confidence of musicians as a unique population has been noted by both Persson (1993, p. 62) and Brodsky (2006, p. 278), and that gaining access is easier than being accepted. Musicians tend to be more open with ‘one of their own’ than with non-musicians. As a practising musician with professional contacts throughout a number of areas within the Australian music field, it was expected that minimal time would be required for me to acclimatize to the structures and protocols of the field. Rather, it was expected that an amount of time would be needed to develop the level of familiarity, ease, and trust asked of any person-to-person conversational encounter in life.

**Study 1**

Study 1 comprised individual interviews with fifteen professional tertiary trained musicians. Interviews can pose potential challenges. The interviewer needs to be aware of the importance of establishing a relationship with the interviewee that suits the methodology and research design, and that facilitates free-flowing interpersonal dynamics. Factors to consider include the conversational nature and appropriateness of interview questions, personal presentation of the interviewer, and a balance regarding the amount of time needed to gain required information from the interview as well as consideration of the interviewee’s time availability and expectations. With all this in mind, it was decided that the interview format of data collection was the most appropriate way to elicit the depth of understanding required for a qualitative exploration of subjective experience.

Study 1 comprised a phenomenological exploration of the conscious thoughts, feelings, emotions, and memories of each musicians. It was designed into an overarching semi-structured interview study of distinct topic areas pertaining to particular aspects of being a musician. Each topic was intended as an open-ended interview that focused participant responses to that topic. Data was collected individually from each participant through depth-oriented open-ended interviews.
Interview questions addressing Domain 1 explored individual musicians’ experiences of and responses to performing, becoming and being a musician, the development of a musical and non-musical identity, how each musician understood their relation to music, what music is to them, and how a musician makes sense of their world. Interview questions for Domain 2 were designed to flow on from those for Domain 1 with the aim to explore each musician’s subjective understanding of how it is to be a performing musician and any experience of performance anxiety. This provided foundational material that guided the themed content of Study 2, and presented a broad illustration of the perceptions developed from the lived experience of practicing musicians.

Interviews were held at various locations. Two occurred between periods of work in the participant’s place of work. Two occurred in the participant’s home. One was sitting on a rock on the banks of a large river. The remainder were in cafes over lunch or coffee. All locations provided a relaxing atmosphere that helped facilitate an easy rapport between the interviewer and participant.

Participants for Study 1
Participants for Study 1 were sourced throughout Australia and included adult musicians who have completed at least one university level degree in professional music performance and who have experience performing within the fields of tertiary level music performance training and the occupation of professional music. Participants were initially sourced via advertisements that focused on tertiary music students and professional musicians who have completed a music performance degree. Respondents included musicians through my current occupational roles of performer, music teacher, and music examiner through which I have frequent contact with fellow music professionals. Subsequent personal contact entailed verbal, telephone and email communication about the study followed by explanatory literature that was passed on to interested musicians. Literature included a letter of invitation to participate in the study, followed by a consent form and information statement for interested musicians.

A total of fifteen participants had been decided as sufficient to glean a broad thematic understanding of the context that underlies Domains 1 and 2. A discussion of each participant is not necessary for this Study 1 as it is intended to give a broad picture of how fifteen musicians understand and live their world. Each is not a case study so Study 2 will be considered as one unit.

All participants were professional concert and orchestral musicians, apart from one pianist (a teacher and solo performer) and one vocalist who worked with a mix of genres. All participants had
a Bachelor degree in music and four had a Masters degree in music performance. Apart from the vocal and piano instruments, all other participants were trained professional orchestral performers, however only two had been employed as performers on a permanent full-time basis over twenty years. The remainder were freelance and session musicians. Furthermore, all participants worked as private instrumental educators. The mix of performer and private tutor is common amongst musician (Mills, 2004a, 2006) with many acknowledging that ‘teaching informs their performing’.

Table 1 gives basic details for each participant plus an attitudinal perspective as understood by the interviewer. The far right column is a point summary of the general attitudes of each participant from a purely subjective stance and is not offered as data in this study.

Table 1: Participant details for Study 1

<table>
<thead>
<tr>
<th></th>
<th>Gender</th>
<th>Age</th>
<th>Years since tertiary training</th>
<th>Instrument type</th>
<th>Date of interview</th>
<th>Overall attitude to music career within the data</th>
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</thead>
<tbody>
<tr>
<td>A1</td>
<td>F</td>
<td>46</td>
<td>21</td>
<td>woodwind</td>
<td>21/3/11</td>
<td>negative, resentful, grief, anger, personal</td>
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<td>F</td>
<td>46</td>
<td>12</td>
<td>woodwind</td>
<td>26/4/11</td>
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</tr>
<tr>
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<td>F</td>
<td>33</td>
<td>22</td>
<td>strings</td>
<td>2/7/11</td>
<td>negative, distress, grief, resentment, personal</td>
</tr>
<tr>
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<td>67</td>
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</tr>
<tr>
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<td>38</td>
<td>20</td>
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</tr>
<tr>
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<td>F</td>
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<tr>
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<td>M</td>
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<td>18</td>
<td>brass</td>
<td>26/10/11</td>
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</tr>
<tr>
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<td>F</td>
<td>47</td>
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<td>strings</td>
<td>27/10/11</td>
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</tr>
<tr>
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<tr>
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<td>30</td>
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<td>21/12/11</td>
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<tr>
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<tr>
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<td>28</td>
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</table>
Structure of Study 1

Interview topics with participant responses

I felt it was important to include a sketch of the raw data within each interview topic to convey the qualitative and direct subjective perceptions from participants’ unique lived experiences. Without this, themes that arose from the analysis may seem too removed from participants’ voices, and through analytical abstraction, hinder understanding of their lived experiences and feelings. The section below is not an analysis of the data. Many quotes under each topic are given to show the variety of subjective response.

Study 1 was partitioned into five interview topics: 1) Being a musician; 2) What is music to the musician?; 3) Performing; 4) Relationship to music; and 5) Music performance anxiety. Each commenced with a broad question. Being open-ended interviews, subsequent questions were guided by the flow of the interview.

1. Being a musician: Tell me about being a musician
2. What is music to the musician?: What is music to you?
3. Performing: Tell me about performing.
4. Relationship to music: Do you have some sort of relationship with music?
5. Music performance anxiety: Have you ever had anxiety or nerves about performing?

Being a musician

The broad question about being a musician elicited a wide range of perspectives and experiences on a continuum from positive to negative. Participants’ responses about how they saw themselves as an individual and how their identity and self-expression varied within intraparticipant as well as interparticipant frames. Their responses addressed:
Being a musician;
These participants felt certain aspects of their being – a unity of their identity of which music was at the core, an ‘inner love’ – were expressed through and existed with music.

There is an inner love there, being a musician … it was the internal drive, it was the way I expressed myself … so the expression has to come out somehow! (A03)

I suppose it’s expression. It’s part of me, it is me, it is your core. When you’re creating or teaching or playing, it’s the whole of you, it envelops you. So that must be your core (A13).

I can’t separate sound from who I am … it has evolved … my identity was no longer me … because I couldn’t create the sound (when not playing for a couple of years due to performance related injury) (A11).

… being aware of feeling somewhat ‘different’ to non-musicians;
These quotes show the somewhat negative sense of separation between a musician’s music-identity and non-music identity.

I see myself as … maybe a bit of a misfit (A7).

I feel a bit of a misfit … in many ways because of being a musician … in the alternate (non-music) world in which I live in a lot of time now, I don’t have any of those problems (A4).

I usually feel like a Cog! If that describes it, a functional part, so if I come into depending on what the situation is, say we are talking about an orchestra or a recording session, rehearsal with an orchestra, I feel like I am slotting into a place and if I am doing well I am fitting in well (A6).

… as an outlet for creativity;
Having the ability and opportunities to be creative was a positive and important aspect of life.
It is a pretty rich existence. I mean I have been really lucky, to have done all of these things I have done … I left the orchestra, because I didn’t enjoy, it didn’t fulfill my own creative needs (A9).

I feel that it’s something really good. I feel so lucky to have been given the training because you need the training to tap into that lake of the expressive … being able to celebrate or swim in the expressive. You don’t do that in everyday life (A13).

… and the mix between life-affecting negative and extraordinarily positive aspects of their chosen vocation.

It’s the best and worst of all possible careers. It’s a vocation, a lifestyle. Enormous highs and mind numbing lows. There are enormous highs … and some beautiful exquisite moments and then the day to day grind of music that you hated and good music that they’d massacred. It’s those swings from the highs and lows (A12).

Sometimes it will be exciting and sometimes it will be depressing and sometimes it has the whole range … maybe that’s what’s attractive about pursuing it in a continuous way, but it has a continual range to it! (A6).

Additionally, all participants commented on the pronounced demand for diversity within their career. The constant need to juggle all aspects of their life affected both work functions and personal life needs, at times causing a disparity between the two. The wide variety of activities, roles, and ways to be a musician was noted by all participants with a mix of polarised views relating to positive and negative. The diversity was both an attraction to a musical career as well as a stress to be managed:

Being a musician is many things at once … it is satisfying and it is frustrating, yet it is rewarding, it is demanding and it is different (A4).

I think that flexibility is part of the limited opportunities available, so that has its pros and cons (A2).
It’s a career where you need to be very flexible in terms of how you earn your income (A9).

Participant A5 was acutely aware of a great range of dimensions that coalesced and allowed a relatively unique existence. She expressed this with analytical understanding.

Being a musician operates on so many levels … it is bodily … emotional … it articulates an aesthetic world … it is a highly cognitive world but it involves an aesthetic practice and a physical practice … it’s a social practice … it feeds a lot of parts that I think I need … it also has its stresses of course … if I thought about what I would lose by stopping playing … I would probably lose some stresses but I would lose the chance to see a lot of the friends that I like to see, I would also lose a physical aspect in my life … I think it is quite an integration because you have an aesthetic level, a physical level, and a cognitive level, and the nuance of it … if I lost that I would feel a little stilted (A5).

As expressed in the previous quote, all participants were aware of the immense diversity in being a musician, in both positive and negative forms. In all, participants’ love of music was palpable despite any negatives in the above. This is indicated by the following quote.

I *am* the music. I’m absolutely every single note. Everything (of me goes out into the music) because if you don’t do that it’s not … and it’s not me, that’s not how I want to be. I think people can tell and if they can’t then that’s fine. I’m not doing it for them, I’m doing it for me, but people do know that because we’re all human and we all have hearts … souls … there’s that connectedness we all have as a person. I think as a musician we’re very, very aware of that to a huge degree (A13).

**What is music to the musician?**

Participants’ views about music as a phenomenon were very much linked to those offered for being a musician and performance. For many, the substance of music was again closely linked to the self and a personal way of expression:

I cannot imagine existing without it, it is like it is everything and everywhere, I just don’t know where I would be without it … music is everything to me (A7).
... and something divine:

It’s really not of this world. It’s sacred. You don’t have to deal with anything but you and the score. It’s more pure (A13).

If someone asks me where would you find the divine, I probably would say I find it in music … some people feel it in other ways, by going to church or something, but I feel the divine in music (A9).

Music is energy, sound is energy, and when you are dealing with energy to that refined, elite degree it’s really spiritual too! So there is a huge amount of self-development there (A1).

The emotional aspect of music was strongly felt as a primary and very personal aspect in their life and of their being.

the feeling of music ... a part of me that's really important. It's very hard to explain and express. It's part of an emotion, a feeling of being ... a feeling of a state of being. In a way, music's a state of being, it evolved in music ... or way of being, somehow connected with the soul ... music is really a state of or way being, emotion of being, state of being ... but music itself is not the core, it's the emotion that's the core. Music is a way of accessing the emotion (B2).

We are touched by music emotionally probably more than any of the other senses (A11).

I think that music comes with a huge range of emotions ... I think that it portrays and conveys and dredges up all those things, all sorts of sensations and thoughts ... its our whole world (A6).

It is an expression of emotion, desire ... in touch with the spheres ... it’s a hugely personal thing ... it’s intensely personal (A12).
Performing

The topic of performing elicited a primarily positive tone that supported the positive aspects of being a musician found in the previous topic. Participants invariably spoke of performing as a means to express their inner self, their core essence, and their feelings, a very personal sharing that is combined with the much loved music and the composer’s intent. Their love for music and being able to express this through performance illustrates the hedonic moments as a musician.

It’s the way of self-expression. You want to have something in your life that’s beautiful, that’s artistic. Like a relationship could be beautiful, love could be beautiful, but music … you don’t have to deal with other people (A13).

It’s just what you want to do. It’s not ego. It is what the music says but it’s also like ‘I want to do this because I love this and I love the feeling. I love how I feel when I’m doing this’, and I think people like that (A13).

I absolutely loved performing! … it was a feeling of great joy and satisfaction particularly when I was on top of my playing … that communication with the people who were listening and just the beautiful music and the instrument that I love … it was fun! (A2).

A composer has given us a text … it’s just like a painting and you go and look at it. I paint something and you look at it (A13).

Making music … it’s about realising these wonderful, beautiful works … you’re part of a whole and there’s nothing wrong with using your gifts to create a fantastic product, a fantastic end-result (A12).

When I played my best was when I ceased to think of myself in there and just thought of the music, and myself as a means of the music getting out there. It wasn’t about me, it was about the music, what the composer was intending … I want to share it with people so that they feel it and they can enjoy it. I like to think I was communicating the composer’s intention … most composers want to express thoughts, feelings, moods, aspirations … it was something they needed to express … heart, gut, that has to be released (A12).
It enables me to be completely (name), sort of like the inner most part of me can come forward and be real, untouched, unchanged. Some people might be better that they can express that through words, but I feel I can do it better through music (A8).

Performing becomes a communication and a sharing of a transcendental state beyond the self through a ‘releasing’ of what is inside and beyond.

I’m one of those people who thinks there’s a big mind/body kind of nexus and that a lot of music, not all of it, taps in to that sphere, that other-worldly thing and it just comes and it needs to be released. Performing is about releasing that stuff. It’s also releasing stuff inside me ... (it’s) like euphoria, feeling so excited, a real buzz through your system ... like an altered state of consciousness ... it’s not you anymore and the music takes on a life of it’s own (A12).

Nothing else exists really except the music ... its like you’re totally evolved ... its like meditation ... you’re on a different brainwave (A1).

Positive comments arose from the musicians’ joy of being with music in a self-expressive way. The few negative comments about performing were directed to the field specific implicit logic, the contexts in which performance needs to occur, and the need for physical fitness.

Performing is essential if one wishes to prove ones existence (A14).

The whole stress of performance freelancing and needing to talk to the right people and having to beat your own drum and talk up what you have been up to everyone else because that’s what they do (A7).

I have to like what I’m playing ... there were times where I really struggled because it then becomes such a grind sitting through repeat after repeat (such as playing in an orchestra during the ballet season) (A12).

You’ve got to be doing it constantly, consistently, to have the physical stamina and strength to do it and I don’t play as well as I use to (A1).
Some participants explained that their identity was tied up with being a musician.

Music to me was me … it was my soul, the integrity of me … the person, the way I moved (A3).

I am the music. I’m absolutely every single note. Everything of me goes out into the music because if you don’t do that it’s not … and it’s not me, that’s not how I want to be … we’re all human and we all have hearts … souls … there’s that connectedness we all have as a person … as a musician we’re very, very aware of that to a huge degree (A13).

**Relationship to music**

When asked about their relationship to music, most participants noted they had not asked this of themselves. However, after reflecting, each participant found the words to express how this was for them. The question then evoked an enthusiastic response from all and some realisations that had previously been tacit to themselves. Integral to how the musician understands music, is their relationship with music and how this is affected by extrinsic forces. Participants expressed their relationship as fundamental to their identity with an emotional connection that goes deeper and is more personal than other relationships. Music was expressed as a symbiotic union that is essential to the musician’s core.

If we go back in time … music to me was me … it was my soul, the integrity of me … the person, the way I moved … everything evolved around music … it was this thing and I was it! It is my essence … for me, music could express emotion, music got me through lots of things … I could work through things, I could play and go off somewhere in my head and work out whatever was in my head that was worrying me! (A3).

If I had to choose between blindness and deafness, I’d rather be blind … I would have to have sound. The relationship is very difficult, symbiotic, very difficult to look at severing or where the connections would be … it’s all through me in every part. It’s not a part of me, it’s of me, all of me. Your fundamental core needs … my children … my partner, and music is even different from that but … its that fundamental. Music has to
be part of all that … food and livelihood would come second. So it’s a core essence value (A11).

It is a relationship where you know if you keep working, it’s going to work. Other types of relationships that we experience are different (A13).

Many expressed awareness of the emotive content in music as well as having an emotional connection between themselves and music, a connection that is born out during performance.

I have intense emotional involvement with music … it’s a more emotional connection to me … it is an expression of emotion, desire (A11).

You connect your own emotions to what you’re doing and you can think of any emotional state and be able to express that in your playing … happy, sad, joyous, cheeky, extrovert (A9).

We are touched by music emotionally probably more than any of the other senses (A11).

I think that music comes with a huge range of emotions … I think that it portrays and conveys and dredges up all those things, all sorts of sensations and thoughts … its our whole world (A6).

**Music performance anxiety**

Participants were asked if they had experienced MPA rather than dysfunction. This was because MPA is the commonly understood term delineating the inability or reluctance to perform. Anxiety about performing was understood as a continuum, from management to dysfunction.

It’s a continuum isn’t it … for some people … I think anxiety is when the stress is too much for me … when it reaches that level where your body is not coping with it, where you can’t relax and you can’t rest … almost fear in a way … I think when I am at my weakest I can tip over to anxiety, but there is also an inverted stress … because there is life and working (A5).
Factors that arose were how this affects performance functioning, the feeling of fear, the real-time nature of performance that prevents correction of mistakes, the loss of physical and emotional control, and a loss of identity and connection to the relationship.

**Loss of identity**
The loss of identity was of paramount concern and distressing for these musicians.

I lost my identity as a creative person … I was so shaken by the loss of that identity … I had to mentally put back together who I was. I didn’t believe I could play any more … I could do what I used to do, but didn’t believe I could, and so my confidence was shattered … I would listen to old recordings of mine … and it was a different person … it wasn’t me … because my identity was no longer (A11).

When things are not working there is more of a disintegration of myself really … I thought it was beautiful being that person (a musician) … now it’s like a confidence anxiety … I lost myself (A5).

**Loss of the relationship**
Participants with MPA were aware of a disconnection with their relationship to music. This was expressed as separation, divorce, loss, disconnection, scary, being out of the ‘flow’, and relying an automatic reflexes. If the technical preparation that supports automaticity of finger memory is lacking, the musician has nothing to fall back on when the mind is not fully present. Entwined with the separation of their relationship were feelings of anxiety and the loss of control of mind and body.

There's something about the specific anxiety … the specificness, the specific situation I find myself with performing that really detracts from my relationship with music (A7).

It (the relationship) goes. Because what you start to focus on are the more worldly things like how you’re fingers feel wobbly or how your memory might waver, and it’s that that’s scary. It’s that loss of ‘I’m not there (in the zone) anymore … I’ve come out of that and more into the world, and that’s what’s scary … you don’t want that (A13).

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8 Davidson stated ‘When individuals are fully ‘tuned-in’ to the task and its context they can move into a state of flow (Csikszentmihalyi, 1990, p. 53) (my italics) … in which … ‘the performer gains new insights, becomes spontaneous and so creative in the moment’ (Davidson & Correia, 2001).
I have lost the connection … I am on automatic … reflex … pure reflex … and I have this monkey in the brain that has decided it is waking up and it has no business being involved and it needs to go back to sleep again … someone is interfering and it is my own brain trying to get between me and the music … If you have to think about technical things, you lose that connection, you lose the flow or something like that. It’s like this one being on one side of the room and the other part is on the other side of the room. They’re not with you. That how I feel. ... So then the inner meaning of music doesn’t get as much. Part of the music disappears because you are worried about the things that aren’t music (A10).

Some participants who felt they didn’t experience performance anxiety put this down to having some helpful coping strategies, including psychotherapy. The following three participants are solo recitalists and virtuoso orchestral players with careers over two decades.

I’d use my music to help deal with the performance anxiety, so I would try and distract myself (A9).

The thing that helps me was to try and put my focus out rather than in … out two ways, out to the music and thinking I want to communicate this music really effectively, and I want to share this with the audience rather than thinking ‘What are the people going to think of me?’ At a core level, it gets back to you being comfortable in your own skin and not actually caring about what other people think in the end, and just doing your best. If you make a mistake, you’ve got to forgive yourself straight away and move on, forgive yourself right then and there … and then you can be in the moment and keep focusing on the absolute present … or else you start beating yourself up over that mistake you’ve made (A12).

The notion of the angst … you have to cover it up to perform well (A5).

Times when I’ve had performance anxiety has been gotten around by saying to myself ‘I know this piece like the back of my hand, I need to get out of the way and let the music speak for itself’(A12).
I have actually gone and had cognitive therapy for it … it was more in the latter part of my career a bit. I had a bit of a bad patch (A9, following a twenty-five year career).

The data presented here shows diversity in how each participant perceived their unique experience. Equally, there is a degree of consistency of experiences within each topic.

Structure of Study 2

Study 2 was a case study series that used MGIM in an exploratory program for three professional classical musicians who experience music performance dysfunction. The program was composed of ten weekly one and a half to two hour sessions. Each participant completed all requirements of the program. The aim of the program was to facilitate a deep personal exploration of issues related to participants’ performance dysfunction that may have been hidden from conscious awareness.

Participants for Study 2

Participants for Study 2 were sourced in New South Wales only, due to the need for a continuous ten week commitment required for participation in the MGIM program. The primary focus of the MGIM program in Study 2 was participants’ experiences of situational performance anxiety as it is currently understood, and the more encompassing music performance dysfunction. This necessitated a ‘purposeful’ sample of musicians who were able to offer information-rich cases for in-depth exploration (Patton, 1990, pp. 102,105, p. 169; Short, 2003).

Screening of participants for Study 2

Each participant in Study 1 was invited to take part in Study 2. Four participants shared with me that they experienced long-standing performance dysfunction. Each was then assessed through individual interview and asked to fill out the Kenny Music Performance Anxiety Inventory (K-MPAI). The K-MPAI is a validated 26 item self-report scale that assesses the cognitive, behavioural, and physiological components of MPA. Response is rated on a 7-point Likert scale from –3 to +3 (strongly disagree to strongly agree). Higher scores indicate greater anxiety and psychological distress with a maximum score of 156 (Osborne & Kenny, 2005). Since Study 2 included additional data generated from non-GIM interviews and written material, a maximum of three participants was deemed appropriate as is typical in multiple case study research. The three participants with the highest score met the selection criteria for the MGIM program. Additional self report from their interviews supported their suitability. The participants selected for Study 2 each
received additional explanatory literature about the program, including a consent form, information statement, and literature specific to the MGIM method (explanation of the method and request for a personal narrative).

Every session took place in my private music therapy studio. This is located in my home adjacent to my music teaching studio. A recliner chair was provided for participants. The music programmed for each had been loaded onto an iPod and was played through a Bose audio hi-fi system. All sessions were recorded on a digital recorder Zoom H4n – and transcribed word for word on GIM transcription paper. Table 2 outlines the basic details of the three participants in Study 2.

Table 2: Participant details for Study 2

<table>
<thead>
<tr>
<th></th>
<th>Gender</th>
<th>Age</th>
<th>Years since tertiary training</th>
<th>Instrument type</th>
<th>Sessions completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1</td>
<td>F</td>
<td>46</td>
<td>21</td>
<td>woodwind</td>
<td>10</td>
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<tr>
<td>B2</td>
<td>F</td>
<td>33</td>
<td>22</td>
<td>string</td>
<td>10</td>
</tr>
<tr>
<td>B3</td>
<td>M</td>
<td>67</td>
<td>46</td>
<td>woodwind</td>
<td>10</td>
</tr>
</tbody>
</table>

Each participant has been given a pseudonym to maintain anonymity: B1 – Clare; B2 – Mandy; B3 – Monty.

The MGIM program

I gave much consideration to deciding the length of the MGIM program. In her study of MPA in musicians, Martin (2007) employed six sessions inline with this number initially suggested by Bonny (1999/2002, p. 269). A few studies that employed GIM with ten or more sessions in a structured program have been noted by Burns (2001). Other studies have reported the individual client-focused form of GIM as an ongoing treatment, such as the case study Grocke (2005), in which her client received 56 sessions. This was not a structured program. To support and extend Martin’s study that used a differently modified form of GIM in a six session program, I decided upon a ten session program to determine whether a greater number of sessions in a set program format would allow participants the opportunity to delve deeper into the issues pertinent to their performance dysfunction.
Session themes

The session themes used in the MGIM program in Study 2 were an adaptation and extension from those designed by Martin (2007) in which she undertook a six session program. An explanatory description of each session theme follows to make explicit the structured and progressive objectives of the program design.

Session 1:  Introduction to Music and Imagery

It was assumed that the majority of people in the Western world are unaccustomed to accessing the consciously levels of the mind through music. This needed to be assumed for the three participants. Therefore, this session was set as an introduction to the MGIM method.

Session 2:  Myself as a musician and performer

The performing musician is usually observed from without. That is, by an observer outside looking on, with an objective perspective that does not consider the many branches of experience that come together to create the musician as a performer. The amalgamation of the musician’s mind that has individual access to an expressively emotional inner world with the music that is created by another and co-created by the performer’s self, enriches the musician’s sense of self as a musician who gives out to the world through music performance. This theme gave the musicians the opportunity to view their uniqueness as an expressive and creative being from within their own self.

Session 3:  My relationship with music

Many musicians at the highest professional level grow up through childhood with music as a primary activity. Even though not openly discussed amongst musicians due to a tacit understanding of their shared ‘being’ in music, it is commonly noticed that musicians converse with each other in a musical language specific to the field. The communications about music amongst professional level musicians whose lives are immersed in music reveal an implicit awareness that music is a ‘thing’ within, sometimes inexpressible with words. This theme aimed to precipitate a deeper insight for each participant into the meaning of their own relationship with music.

Session 4:  My best performance

An anticipated positive theme that aimed to bring initial focus to a time, period, or event in music in which the musician felt good in some way. As explained to each participant, the theme is not purely about one ‘best’ performance (when playing music to an audience) but about the sense of reward, support, validation, connection, unity, or the like, in any aspect of musical behaviour that the
musician undertook. It may be one performance that is revisited, but was not limited to this and was open to whatever came to the musician at the time of pre-session discussion, the focus point, and through the imaging period. By looking within, the meaning of the musician’s feelings about a positive performance experience was sought.

Session 5:  My worst performance
Similar to the intents within the ‘best’ performance theme, the ‘worst’ performance offered the musician the opportunity to revisit the perceptually opposite end of an imaginary continuum in performance quality and satisfaction. A ‘bad’ performance was understood as any aspect of being a musician that brought about negative consequences, either in occupational repercussions, professional, or personal circumstances. Again, the theme was open to whatever came to the musician at the time of pre-session discussion, the focus point, and through the imaging period, with the view to clarify the meaning of a negative musical experience. This theme smoothly segues into the next.

Session 6:  Being evaluated in music performance
For some musicians, evaluation is the crux of many difficulties related to performing and being a musician. It is most often tied to a musician’s sense of identity and therefore a catalyst to a musician’s self image, self-esteem, and perceived standing in the profession. Musicians may be aware of their own responses to being evaluated when performing, that it engenders a vulnerability and feeling of exposure, sometimes resentment, and sometimes fear or any other emotion. For the objectives of this study, the phenomenon of perceived evaluation was a primary component to explore.

Session 7:  My present situation
The present sits on a foundation of the past; a past that remains influential to both positive and negative ways of being, that is consciously attended to or remains hidden from conscious awareness, and that is embodied as habitus. Whether habitus is able to function in the present depends on many factors in the past that are pertinent by their influence (by whatever means, whether the present looks back, projects forward, or sits solidly enmeshed in the conscious present). By exploring a musician’s current situation in life, their perception of this, and how they are functioning, a clearer picture arises of how habitus is creating and responding to the present.
Session 8:  My aspirations as a musician

The previous themes intended to elicit the hidden foundations of current (including any longer-term) performance stresses that are held within each participant arising from their unique life story. Coming towards the end of the program, it is pertinent to now look forward to the possibilities inherent in the long-term future. This may also contain the immediate future, however participants were guided to look at the longer term picture (whether it be attitude or action) in their life as a musician, and even if this is possible. Interestingly, this theme additionally engendered a realisation of an altering habitus in most participants that became evident during the session.

Session 9:  Looking to my next performance

As the theme implies, a look at the immediate future as a musician was sought. This intended to prompt each participant to draw upon revelations gained through the program. Such revelations may have brought up pain or joy. Looking toward the immediate future was included to evoke supportive imagery, and give encouragement and hope to those who were ready to embark on a new path as a musician, however daunting that may seem. Following previous specifically targeting themes that elicited foundational material within the past that gave the potential to be understood as influential to the musician’s current state of performance dysfunction, the next performance aimed to encourage an initial first step toward integrating this new understanding into a renewed habitus.

Session 10:  Endings and beginnings

Session 10 was a point of closure of the program. Specific issues that had arisen in each session were discussed, including key images, symbolic changes, and repetition of key responses and patterns (Grocke, 2005). Discussion focused around the imagery experience, the music, revisiting the past, understanding how the reciprocal action of participants’ unique habitus and fields contributed toward their current state of dysfunction. This session offered participants a space in which they could safely release further emotional material and reactions to consolidate the program.

Post session questions

Following the mandala drawing and discussion after each session, each participant was asked the same set of questions:

1) What are you aware of immediately following the session?
This question had a twofold objective. It was asked as a way for me ascertain whether the participant was back to normal awareness, and to stimulate active thought processes following the altered state of consciousness that may still be arising from the unconscious.

2) *What was the most important aspect of today’s session?*
Asking participants to think about the most important aspects of their inner journey encouraged them to seek a new focus that arose through the session as a way to see how the initial focus changed. This is the first step toward new realisations and meanings embedded in the imagery.

3) *Can you give a title to today’s session?*
The session in a nutshell. Giving a title to the mind’s inner journey shows the transformation of the initial session focus that was based on the theme to a new focus for cohesion of the material evoked and reflection on this as a new theme. Like the title of a book or song, asking participants to give a title to their imagery aimed to bring an overarching meaning for the imagery that tended to be multi-featured. It brought coherence to the understanding gained and helped to clarify possible vagueness in the participant’s understanding.

4) *What is the meaning of this for you?*
Understanding the meaning of the new theme focus aimed to help participants integrate past experiences into the present and future. When a meaning is consciously understood, new awareness may be gained about how the meaning relates to how and why our current life circumstances might be a response to past influences.

5) *How can you use this meaning in your music life in the coming week?*
This was intended to generate active thought and behaviour in the short term as a way to practice integrating new realisations into the immediate future. It was also intended to stimulate activity for the weekly log books as a way to note progressive changes in each participant’s musical life.

**Music for the MGIM program**

Following development of the themes to be explored in Study 2, possible choices of the music selections for the MGIM program were researched under the advisement of Professor Denise

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9 It is not the purpose of Study 2 to detail, analyse, or discuss the minutiae of compositional and emotive elements of each musical work chosen. Such detail is beyond the scope of this study. For a background to the matter of therapist determined selections of music used in GIM, I refer the reader to Ward (2002, p. 221) and Abrams (2002, ch18, p. 317).
Grocke, Associate Dean (Graduate Research) and Head of Music Therapy at the University of Melbourne. In GIM, it is usual for the therapist to determine the choice of music to be played and sequenced in order to provide the required emotional and imagery responses from the participant. I decided to not restrict my choices to the musical works previously chosen over many years for the GIM programs. Many of these were incorporated, with additional works chosen from my knowledge of the vast repertoire in classical music. Additionally, I chose some pieces from the movie and New Age genres.

To choose the music, I spent a great deal of time repeatedly listening to many musical works to determine quality and appropriateness for a particular theme. At first, I used a method of open listening in which I lay down and ‘felt’ the communication in the music. I then listened with my analytical training to compositional, structural, stylistic and interpretive features, and assessed each musical work for the program using my musicological and compositional knowledge as a professional musician. Additionally, I employed the steps outlined for the Structural Model for Music Analysis (SMMA) developed by Grocke (1999): 1) style and form, 2) texture, 3) timing, 4) rhythmic features, 5) tempo, 6) tonal features, 8) ornaments, articulations, 9) harmonic structure and tone, 10) timbres, 11) volume, 12) intensity, 13) moods, 14) symbolic/associational features, and 15) performance features. I had automatically attended to most of these steps as natural to my professional training as a musician, however the structured approach of the SMMA offered additional gains outside my training and inline with the needs of music therapy which I found most beneficial as a performer. Final music choices for the nine imaging sessions for each participant were open to being varied slightly depending on the unique circumstances and evolving needs of each participant throughout the program.

Each session in the program comprised twenty-five minutes of music for the listening period. This was a longer duration than the ten to fifteen minutes advised for my certificate level\(^{10}\) (levels 1 and 2) of training in Guided Imagery and Music. However, following discussion regarding the length of each session with Professor Denise Grocke (personal communication, January, 2011), I was given her trust that, as a professional orchestral musician and solo performer with a long-held professional knowledge base and performance experience of the classical repertoire, I had the skills to deliver a longer duration of music. Professor Grocke also suggested that I might choose musical works

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\(^{10}\) A Diploma level of training in GIM prepares the therapist for full membership with the Association (equivalent for each country) and for registration as a Registered Guided Imagery and Music therapist. The certificate level prepares the therapist to give short individual sessions using approximately 15 minutes of music as well as facilitate group sessions of GIM.
outside those used through my training. Table 3 outlines the music selections and programs for each MGIM.

Table 3: **Music programs for each MGIM session**

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<thead>
<tr>
<th>Session theme</th>
<th>Music program</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Introduction to Music and Imagery</td>
<td>Debussy: Dances Sacred and Profane</td>
<td>9.51</td>
</tr>
<tr>
<td></td>
<td>Respighi: The dove</td>
<td>4.38</td>
</tr>
<tr>
<td></td>
<td>Respighi: The Pines Of The Janiculum</td>
<td>6.20</td>
</tr>
<tr>
<td></td>
<td>Warlock: Capriol Suite, Pieds-en-l’air</td>
<td>2.45</td>
</tr>
<tr>
<td>2 Myself as a musician and performer</td>
<td>Beethoven: Piano concerto no.5 Adagio</td>
<td>7.04</td>
</tr>
<tr>
<td></td>
<td>Beethoven: Violin concerto in D, larghetto</td>
<td>10.14</td>
</tr>
<tr>
<td></td>
<td>Kallinikov: Symphony 2, Andante</td>
<td>7.59</td>
</tr>
<tr>
<td>3 My relationship with music</td>
<td>Brahms: Symphony 1, op 68</td>
<td>5.03</td>
</tr>
<tr>
<td></td>
<td>Massenet: Scenes Alsaciennes</td>
<td>4.11</td>
</tr>
<tr>
<td></td>
<td>Schumann: Funf Stucke Im Volkston opus 102 – Langsam</td>
<td>4.44</td>
</tr>
<tr>
<td></td>
<td>Mendelssohn: Symphony 3 (excerpts)</td>
<td>11.07</td>
</tr>
<tr>
<td>4 My best performance</td>
<td>Debussy: L’Apres midi d’un faun-soft</td>
<td>10.31</td>
</tr>
<tr>
<td></td>
<td>Dario Marianelli: Pride and Prejudice – Dawn</td>
<td>3.34</td>
</tr>
<tr>
<td></td>
<td>Portman: The Duchess</td>
<td>6.36</td>
</tr>
<tr>
<td></td>
<td>Vaughan Williams: Fantasia On Greensleeves</td>
<td>4.20</td>
</tr>
<tr>
<td>5 My worst music performance</td>
<td>1) Sad</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sibelius: Swan Of Tuenela</td>
<td>8.50</td>
</tr>
<tr>
<td></td>
<td>Beethoven: Pathetique-Adagio Lamentoso – Andante</td>
<td>10.22</td>
</tr>
<tr>
<td></td>
<td>Braveheart: The Princess Pleads For Wallace’s Life</td>
<td>3.38</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2) Anger</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Beethoven: Pathetique-Adagio Lamentoso – Andante</td>
<td>10.22</td>
</tr>
<tr>
<td></td>
<td>Holst: The Planets - Mars, The Bringer Of War</td>
<td>7.43</td>
</tr>
<tr>
<td></td>
<td>Orff: Carmina Burana (Excerpts)</td>
<td>5.23</td>
</tr>
<tr>
<td></td>
<td>Braveheart: The Princess Pleads For Wallace’s Life</td>
<td>3.38</td>
</tr>
<tr>
<td></td>
<td>AND</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bizet: Carmen – Intermezzo</td>
<td>2.34</td>
</tr>
</tbody>
</table>

\[11\] To offer a clearer understanding of the choices and sequence of musical choices used in GIM, I refer the reader to Grocke (2002, ch6)
Being evaluated in music performance

- Debussy: Images – Gigues 7.12
- Holst: The planet (Venus) 8.07
- Respighi: Trittico Botticelliano – L’adorazione dei Magi 8.37

What is my present music situation and my feelings about it?

- Ravel: Intro & allegro 10.27
- Chopin: Piano Concerto #1 (Romance) 9.19
- Schumann: Funf Stucke Im Volkston Op. 102 – Langsam 4.44

My aspirations as a musician

- Ravel: Daphnis & Chloe 2nd Suite (Excerpt) 11.38
- Elgar: Enigma Variations (8 And 9) 5.39
- Rimsky Korsakov: Scheherezade-Prince & Princess 9.58

Looking to my next performance

- Dvorák: Czech Suite, Op. 39, B 93 – Romance 4.32
- Prokofiev: 1st Symphony (Larghetto) 4.10
- Delius: Koanga – La Calinda 3.50
- Respighi: Villa Giulia 4.42
- Respighi: Villa medici 5.41
- Massenet: Notturno 3.56

Discussion and closure

Procedure of Study 2

Data from each session comprised the transcribed verbal dialogue from the music/imaging period plus the pre- and post-session discussions relating to the session theme, the participant’s imagery experience, and the mandala drawing. Additional data was gathered from 1) a pre-program general and musical history questionnaire about subjects’ musical and performing history; 2) a written autobiographical narrative; 3) questions and discussion at the end of each music and imagery session; 4) weekly log book (nine weeks of the program); and 5) post-program semi-structured interviews. These different avenues of data collection were intended to triangulate the information gathered and help the researcher gain a broad picture of each individual’s story.

The purpose of asking participants to write an autobiographical narrative was to stimulate conscious memories and associated feelings of events in their musical and personal history that may be related
to their current experience of performance stress. It should be noted that a retrospective autobiographical sketch (Brodsky, 2006) is a purely subjective task, an interpretation of events and perceptions that may or may not be modified by time. However, it is the subjectivity at that time and potential mutability of memory material that supports a current response to circumstances in the present: the present is built upon the past; a habitus modified through the embodiment of a past response. In this regard, the accuracy of historical information and memories was not as important as participants’ past and present perceptions and subsequent responses.

It was anticipated that the task of active recall would stimulate access to forgotten experiences, perceptions, and emotional responses, and facilitate easier access to these aspects of the mind during the MGIM program. Furthermore, the enhanced state of awareness (or altered state of consciousness) needed in MGIM triangulates well with the task of writing a personal narrative during conscious awareness. From this, information was gleaned by way of two contrarily directional methods. The purpose of the post-session discussion was to facilitate immediate recall and realisation of aspects in the imagery, an understanding of each person’s unique response to each music and imagery session and the method, and provoke thought for the following week to lead in to the next MGIM session. The weekly log book was for participants to note and monitor their experiences, thoughts, and feelings about music performing and about the program between each session as a way to document any changes in musical behaviour and cognition, as well as assist the themed focus for the following session.
Chapter 6: Reduction and explication

Introduction to analysis

Analysis of data in a qualitative study is an ongoing process that involves continual reflection, questioning, and writing, often commencing during the data gathering phase prior to full collection of all data. The process of the interview gives the researcher the opportunity for initial analysis through being aware of how each participant describes their lived world (through language, body expression, and emotional tone), discovers connections or relationships as they relate their story, and through clarification of meaning of what is said at the time by the interviewer (Kvale, 1996). Armour et al. (2009) state that in qualitative research, ‘the researcher’s use of self is the primary analytic tool; reading and reflecting on the description of the lived experience of respondents is the primary analytic activity’ (p. 106).

Analysis in hermeneutic phenomenology ‘is an iterative, inductive process of decontextualization and recontextualization’ (Starks & Brown Trinidad, 2007, p. 1375), where one examines the textual data as a whole, moves to examine the constituent parts and then returns to the text as a whole (Armour et al. 2009; Ayres et al. 2003; Morse & Field, 1995). This process brings understanding of the interrelationship of meaning between the parts and the composite meaning of the whole (Giorgi, 1997; Kvale, 1996), and between the emerging themes as ‘structures of experience’ (van Manen, 1997, p. 78) in relation to the global essence. Giorgi (1997) suggests a five step process of analysis: 1) collection of verbal data; 2) reading of data; 3) breaking the data into some kind of parts; 4) organisation and expression of the data from a disciplinary perspective; and 5) synthesis or summary of the data for purposes of communication to the scholarly community.

Morse and Field (1995) suggest a three stage process for phenomenological analysis: 1) intraparticipant; 2) interparticipant; and 3) interrelationships between themes. One way to understand this process is to view the direction of reflection in each. Intraparticipant analysis is contained within the data from each individual interview to distill the essence of the individual interview. This is through immersion in the data gathered from each interview through extensive listening to recorded data, re-reading of transcripts and narratives, then reflecting on each interview as a contained unit. Interparticipant analysis is a horizontally directed process that seeks commonalities and broad themes across and between the data acquired from all participants. Categories and dominant themes arising from multiple participant interviews are then developed by
gathering conceptually similar statements. These interparticipant themes constitute the essence of the phenomena. Finally, the interrelationships between themes, also horizontal, are sought through interpretation, writing and rewriting, and verification with participants (Morse and Field, 1995).

Early analysis commenced through the researcher’s observations during both studies to gather non-verbal data, and through verbal interaction with participants along the lines suggested by Kvale (1996, p. 188). Thematic analysis was inductively driven and shaped by the raw data from both studies. This allowed identification of themes and patterns directly related to lived experience. Finally, organisation and expression of the data were sifted through the disciplinary perspective underlying the conceptual framework of this study. This governed the ‘meaning discrimination’ of the parts in order that participants’ everyday language could be ‘re-described’ through the discipline of the framework (Giorgi, 1997).

I applied this process for data gathered from both studies, immersing myself in the data by listening to recordings of interviews and discussions, and reading individual interview transcripts to gain a sense of the overall substance. Reading of transcribed data is often enough, however as a musician, I felt that my auditory mode of listening to the recorded interview would enhance the analysis process by bringing to mind again the musical aspects gleaned through each participant’s emotional tone (pitch and rhythmic inflections) and tempo (pauses, repetitions) in each interview. These musical features were registered by myself naturally at the time of interview. However my auditory mode of listening to the transcripts also triggered my visual memory of each participant, their overall responsive stance, and my own experience during each interview.

Following the listening periods, each transcript was read again to determine broad themes or units of meaning about the research questions. This was the intraparticipant stage of analysis. Once completed and verified with participants, interparticipant analysis involved thematic grouping across all participants to glean the similarities of meaning and individual essences derived from the interrelationships between themes. Grocke (1999) calls this a ‘horizontal distilling process’ in which ‘composite categories’ are developed to produce ‘composite themes’ and a ‘composite essence’ that becomes the ‘final global description’. A similar mode of thematic analysis was applied to the written data requested of participants in Study 2: the written autobiographical narrative and the weekly, between-session log books.
Analysis of Study 1

The aim of the interview study was not to address early life influences and musical trajectory upon each musician’s experiences within each interview topic. Such intention was beyond the scope and focus of this study, requiring a separate study for that specific purpose. The current study focused on how each participant expressed an understanding of their own experiences as a musician. The majority of participant responses remained within the frame of their tertiary and adult experience, with only one offering a brief mention of childhood influences. The steps involved in analysing Study 1 involved immersion in the data by repeated readings at different times whilst reflecting on the emerging meaning units, categories, and themes (Grocke, 1999). Final themes were realised when neither the raw data nor creative investigation of thematic relationships provided new categories.

Steps in analysis

Vertical analysis: (analysis of individual interview data)

1. I listened to each interview transcript as a whole to gain an objective feel for the general attitudinal tones of each participant’s story.

2. I then read through each transcript to allow initial understanding of meanings, key words, and phrases to arise naturally in my awareness. Digressions related to unique individual experiences and general conversation were identified. Such superfluous material was put aside for later inspection with the aim of drawing out any key words and phrases that produced meaning units and attitudinal tones.

3. Pertinent meaning units that emerged were underlined then extracted from each interview transcript separately. These were 1) assigned to each interview topic from whence they had emerged; and 2) grouped as emerging intra-participant categories.

4. I repeated the listening and reading steps again to ensure a thorough extraction of meaning units and emerging attitudinal tones.
Horizontal analysis: (cross comparison between participants)

5. All meaning units within each topic were then collated across participants to determine correlations and distinctions. Additionally, I assessed links between the main inter-participant categories. While doing this, I noted that a number of meaning units applied to more than one topic, indicating potential relationships. Meaning units that transferred across topics were assigned as such.

6. I organised the meaning units into 49 categories of keywords and related phrases. Many of the categories comprised divisions that became 23 subcategories. I again returned to the transcripts to discern any meaning units that had been previously overlooked.

7. Through thematic distillation, the 49 original categories were condensed into 14 themes across the four topics. I then returned to the interview transcripts to review the attitudinal tone that supported distribution of the meaning units within the subcategories and cross topic correlations. I organised participants’ attitudinal tones as fundamentally positive or negative.

8. To achieve a denser foundation of material for closer analysis, I explored the dimensional interrelationships of the 14 themes for duration, constancy and intensity as indication of strongest expression by participants. The three dimensional relationships were then grouped into intrinsic and extrinsic.

9. I again returned to the transcripts to seek directional relationships between the categories and subcategories. The directional relationship was either uni-directional or reciprocal with many linking more than one category.

10. I then chose to work this new development diagrammatically to gain an overall perspective of the relationships between the emerging themes. I initially attempted preliminary treatment of relationships between the categories and subcategories as one group as a way to view the whole. An example of this working is represented diagrammatically in figure 1. As can be seen, the links and direction of effect overlap. This muddied the clarity and emergence of primary themes and did not facilitate understanding of significant interrelationships between the categories or sub-categories. Repeated attempts to display the words as coexisting effects of one phenomenon by repositioning them did not improve clarity.
11. To achieve better clarity of the directional relationships, the categories and subcategories were again examined in relation to the positive/negative polarities and intrinsic/extrinsic qualities. Positive and negative were assigned as *directional polarities*. Intrinsic and extrinsic were assigned as *value qualities*. The directional relationships were assigned to one or more of the dimensions delineated in tables 4 and 5.
Table 4: Directional relationships in major categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Total connections</th>
<th>Polarity Values</th>
<th>P</th>
<th>N</th>
<th>I</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Way of being</td>
<td>5</td>
<td>P I</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>All together now!</td>
<td>3</td>
<td>P I</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Juggling</td>
<td>3</td>
<td>e E</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Implicit logic</td>
<td>5</td>
<td>N E</td>
<td>0</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Am I worthy?</td>
<td>6</td>
<td>N E</td>
<td>3</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Struggle</td>
<td>12</td>
<td>N E</td>
<td>2</td>
<td>11</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Exchange</td>
<td>8</td>
<td>P E</td>
<td>8</td>
<td>1</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Control</td>
<td>3</td>
<td>e I</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Judgment</td>
<td>4</td>
<td>N E</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Music intrinsic</td>
<td>5</td>
<td>P I</td>
<td>5</td>
<td>0</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Music extrinsic</td>
<td>4</td>
<td>P E</td>
<td>5</td>
<td>0</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Loss</td>
<td>4</td>
<td>N I</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

Strongest = Struggle NE, 12; and Exchange PE, 8 (music, self, relationship)

Table 5: Directional relationship values

<table>
<thead>
<tr>
<th>Polarity and Value</th>
<th>Categories and subcategories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive Intrinsic</td>
<td>Way of being (self, living), All together now! (family), Music (self,</td>
</tr>
<tr>
<td></td>
<td>essential to life, expression of self and emotions)</td>
</tr>
<tr>
<td>Positive Extrinsic</td>
<td>Music, Exchange (in performing)</td>
</tr>
<tr>
<td>Negative Intrinsic</td>
<td>Loss (of control)</td>
</tr>
<tr>
<td>Negative Extrinsic</td>
<td>Implicit logic (perfection), Struggle (living, career), Judgment (self)</td>
</tr>
<tr>
<td>Equal attitude Intrinsic</td>
<td>Control (self, physicality, context)</td>
</tr>
<tr>
<td>Equal attitude Extrinsic</td>
<td>Juggling (work versus personal, in career, polarity of all factors)</td>
</tr>
</tbody>
</table>
The result improved clarity of relationships and allowed condensing of the 14 themes into five primary themes: Way of Being, Relationship, Consecration, Control, and Struggle.

Findings from Study 1

Study 1 brought to light many aspects of the musical career offering significant insight into the moments of distinction, success, and joy experienced by professional musicians. In combination were revealed the great demands and stresses that underlie the musician’s life, and the challenges musicians face to find balance within themselves and within their world. The following section presents the thematic findings gleaned from analysis of the interview study. Examination of the directional relationships between major categories facilitated distillation of five primary themes: Way of Being, Relationship, Consecration, Control, and Struggle. In this section, the five primary themes and major composite essence are outlined and discussed.

Primary themes

Way of Being
As a primary theme, Way of Being conveyed participants’ awareness that life as a musician contains a fusion of intrinsic and extrinsic aspects that hold a constancy of cognitive, emotional, physical, and social attention. Some participants felt that they lived within a musical frame all the time. Others saw being a musician as a large part of their life on a par with close human relationships in which a deep, emotional bond exists. All participants perceived it as more than a job, career, profession, interest, or a way to earn an income. For them, working in music was not like having an occupation as a component of life or as a way to earn income, but an all encompassing ‘way of being’ in life. Many Participants noted that a performance career in music was unlike most other ‘9 to 5’ occupations.

It’s always a ‘way of being’ than a career. It’s just an integral part of your life and it is something you carry around with you all the time, you don’t leave it at the office (A9).

I think it is much more a way of life than other people’s jobs. Some people’s jobs are 9 to 5 or something and they come home, and they don’t want to think about work, but with music you have to keep up your own standard (A8).
It’s not that way that you just go to work and you come home at 3.00 and it’s a just a job. It’s not like that (A13).

Way of Being refers to the positives: the musician’s love for music, what music is to them, the unique and special relationship with music and how this is given life through performance, being in a place to express this through performance, and having consecration for their Way of Being. It is also about the negatives; the challenge to live and love the life they have chosen, the struggle to nurture their personal relationship with music, the constant need to juggle the polarities previously uncovered, the need for, and at times lack of, intrinsic and extrinsic control, the risks of mental (stress, anxiety, depression) and physical damage, challenges to their sense of identity, confidence and self-worth, the times when they felt unable to express the much loved music through performance, and not having consecration within their Way of Being. As an aspiring recitalist and orchestral musician, participant A1 exhibited much distress regarding these issues that were experienced during and after tertiary training, enough to initiate her retreat from a musical career.

I lost my identity as a creative person … I was so shaken by the loss of that identity … I had to mentally put back together who I was. I didn’t believe I could play any more … I could do what I used to do, but didn’t believe I could, and so my confidence was shattered (A1).

The strongest qualities in Way of Being were the musician’s sense of self – as a musician and otherwise (category Myself) – and finding equilibrium in life between the self and various aspects of living (category Living). Initial expression by participants was from an intrinsic perspective that rapidly changed to describing environmental forces that had an impact on the musician’s need to be in life in a musical way. A constant need to juggle (category Juggle) these qualities with a need to feel worthy as well as cope with the expectations of music field doxa portrayed a polarised way of life.

Way of Being as Myself
As a category in Way of Being, Myself was evidently intrinsic and expressed as two factors within all topic themes: 1) sense of identity in music and in life; and 2) locus of control in music.

Myself arose as a category in all four interview topics, and subcategories in the categories of Exchange and Am I Worthy? Myself exhibited positive polarity in Way of Being, Am I Worthy?
(being a musician), Exchange (Performance), and Music Intrinsic (Relationship). Negative polarity was seen in Loss (MPA). Equal polarity of Myself was seen in Control (Performance). Myself would seem an obvious component in the subjective life of the musician, as was evident in it’s inclusion in all interview topics.

Myself as Control arose as a theme in Performance, and as categories of both Struggle and Loss in MPA. Control was expressed only in the performance based interview topics and not in Being a Musician or connection to the musician’s relationship with music. Control had a reciprocal relationship with Judgment in Myself that could be positive or negative.

Many participants expressed a low sense of worthiness, self-esteem, and belief in themselves, not only when or related to performing, but also about their general view of themselves. Whether this arose from or created problems with performing and other musical roles was not determined. However, it was apparent that these participants had a weakened sense of self.

I don’t think I really appreciated how gifted I was either … I didn’t have that self believe that some of these other people have (A1).

I have had issues with not having very good self esteem and tending towards catastrophic thinking (A9).

I don’t value myself as high as what I used to and that is a problem … self doubt thing going on (A3).

When I am unsure of playing the music it makes me feel unsure of myself as a whole person. At that moment, there is nothing about me to be confident … because music is the only thing happening for me at the moment … there is nothing up there of any value (A8).

The musician’s identity was also depicted in a positive way by some participants’ awareness of minor challenges within their self with regard to functioning, being adaptable, and factors that align with a confident self-image.
Way of Being as Living

The category of Living within Way of Being displayed both intrinsic and extrinsic properties. Extrinsic-Living refers to how the musician identifies as a musician in their wider non-music life. This was expressed by most participants with a negative tone directed to government and economic policy rather than personal issues. Some musicians struggled with the feeling of not belonging or being valued members of mainstream society and the governing powers. In this, Living has a close connection to the theme Consecration.

The quotes in this section are the voices of some musicians who live the experience in Australia. They are purely subjective and do not represent all musicians. However, these quotes point out the hidden reality of career musicians and the lack of guidance to this reality by universities and other tertiary institutes offering career options in music. Feedback from career musicians to such institutions is not heard. One representative body, the Australia Council for the Arts (Artfacts, 2012; Throsby & Zednik, 2010) offers research and articles that expound some of the realities of a career in music. The voices of those living a career in music need to equally heard.

Participant A12 has had a thirty year career as an orchestral member and recitalist. Through that time, she gained much knowledge and experience of the personal highs and lows of a performance career. She was outspoken about the lack of acknowledgement and recognition by the global fields of government and mainstream society regarding a career in any field of the creative Arts.

In Australia we have such a sporting culture and a non-artistic culture, few orchestras, and there’s this sort of pressure to justify your existence all the time. So the pressure goes on everybody and it just percolates down, drips down through the organization. Australia is still such a sporting country, they’re really not interested in the Arts at all. We don’t mind elitism in sport but we won’t possibly have elitism in music or the Arts! I get so cross about the research that aims to disprove musical talent … 10,000 hours, that’s all you need, you just need to put 10,000 hours into anything and then … every musician knows you can put two people together who have done roughly the same amount of practice and one will play something and you think ‘oh yeah, very good’ and the next one will come along and it’s magic, just sparks! (A12).
Income, or rather the lack of it, was a major concern for many participants. The Australia Council for the Arts (Artfacts, 2012) note income facts for trained musicians. Post-training musicians expressed the reality of this:

I can’t earn a living … it’s ridiculous … it’s really hopeless! So maybe I would have been better off being an engineer. I could have been very good at it ... if you want to change jobs, where do you go? There is nowhere else to go! (A1).

Society doesn’t value it (music) enough to pay the musicians … in Victoria. It’s Victoria for goodness sake, Victoria the most cultured place in Australia! (A12).

The state of Victoria is considered by some (whether true or not) as the cultural hub of Australia. Very disheartened, participant A12 ‘retired’ from a full-time orchestral career at the time she had one of the highly sought after orchestral positions in the country. In her twenties, she left the orchestra to study as a social worker.

I just think in Australia music is unappreciated … it’s absolutely a problem in this country. I’ve experienced the behaviour of audiences in Australia and people in other countries and it is entirely different (A12).

Participant A14 is a highly regarded musician with a forty year career path as a principal orchestral instrumentalist. Evidently successful as both performer and conservatoire teacher, he was very aware of the difficulties for most musicians.

The life and career of a musician, more often than not, is fraught with unpredictability; of a roof over their head, or of a guaranteed income. History will dictate that most musicians traditionally began playing at a very early age, were employed by Kings and Courts, were not paid enough and perished as paupers. The only legacy is the music they have left us to be enjoyed today. This can be translated to the contemporary musician. Those fortunate enough to be employed for decades (e.g., in an orchestral setting), can most likely enjoy a stable, challenging and musically satisfying career. For those on the periphery, it can be a life of instability, of skills that tend to be under-utilised. This can lead to a downward spiralling life of frustration, misery, and lack of self esteem (A14).
Two musicians with professional orchestral careers spanning three decades offered some advice for those aspiring to a career in music.

My advice to anybody [entering the music profession] would be, if you want to be a *muso*, you get yourself a commerce degree and you work out how to sell yourself, how to create opportunities, how to market yourself, how to drum up business where there is none, because that’s what you have to do these days (A9).

For those who choose to take the road I have (in music as a professional musician) I just wish them as much luck as I can … it's a tough road and they're going to need it. (A01)

Life can become a struggle, enough to create in some musicians a sense of being ‘damaged’ or being a victim of their niche training. Employment was expressed as a huge issue for the professional musician; too many trained for too few jobs (performing and teaching), competition, pettiness, ego involvement, and personal ‘damage’. Participant A1 felt the need to leave performing altogether soon after training. She returned many years later. However, her resentment remained.

I don’t feel like I have been particularly successful in the music profession … part of it is because I didn’t have enough drive or … I was not competitive enough … so its personality traits or other … damage that was there I had to overcome … personal weaknesses? … damage (A1).

It was evident that many participants’ struggled with emotions, the capacity to manage the outside forces of *field doxa*, a shattered *illusio*, effects on personal situations, and a sense of an ineffectual striving for consecration. This was a significant concern. At times a disharmony exists between Myself (the musician’s sense of self as a musician and personal consecration) and Living (the musician’s need for the fundamental emotional and physical necessities for living in contemporary society).

**Relationship**

The primary theme Relationship, exhibits an innately positive quality with a mainly intrinsic direction. Some extrinsic direction is seen during performance in which a musician’s relationship to music, as a combination of the performer and the composer, is shared with the listener. Participants’ awareness of having a relationship with music was strongly positive within themselves, emotional,
essential to their life, and gave them a way to express their self in a musical way. Most participants expressed an acute awareness of the nature of the relationship in a very personal sense, the strength of the connection, and how the connection can be weakened or lost by field effects or a weakened habitus. Participant A13 is a pianist who works as a teacher and professional accompanist. By accompanying, she has access to the works of all other instruments and voice. Her diversity of roles allows her a broad sense of music.

It’s the way of self-expression. You want to have something in your life that’s beautiful, that’s artistic. Like a relationship could be beautiful, love could be beautiful but music doesn’t have … you don’t have to deal with other people. It’s really not of this world. It’s sacred. You don’t have to deal with anything but you and the score. It’s more pure (A13).

The need to have equilibrium within their relationship with music and their instrument/voice was important. For some, their relationship with music was bound to their instrument where it was a personality to which they interacted. If this was lost through performance dysfunction, musculoskeletal injury, or other separating influence, a reactive decrease in mental and physical function ensued. Participant A10 had experienced focal dystonia of her embouchure\(^\text{12}\) as an orchestral brass player.

I was working in an orchestra for twelve years, then I injured myself … I had to stop playing for a little while. It was the same kind of process as when you end up a relationship, or if you have a really big crisis with your partner in a relationship, when you have to go through that. It’s kind of like the instrument and the music became a person, and every now and then when you look at the instrument, like I had my instrument in a case at home, and you feel anger towards that because it had betrayed me. Simply, it was that sort of thing. It felt like it had done it to me. The instrument’s fault, or music’s fault. It went over to that instrument. There were emotions. The first time I opened the case (after not playing for one year) it was scary, you didn’t know if you can trust it. Obviously I was supposed to trust myself but it’s a funny relationship. It’s like it becomes a human … It’s a part of you, what you can’t do without, even though you can find a new way of being with it (A10).

\(^{12}\) The embouchure is the term used worried for the position the mouth, lip, and lower facial muscles are set in order to produce a sound and govern the quality of tone and pitch on any instrument in which one blows.
Sometimes it’s really stressful and sometimes that gives you that sort of relationship where it doesn’t always work the way you want it to work … when you’re injured and you lose it, it comes much, more harder. You lose your confidence and you lose the one (music) who helps you get through all that other stuff. You don’t have that safety thing (A10).

For the most part, music was perceived as ‘a thing within’ as part of the musician’s intrinsic self or essence. When performing, participant A11, a long time solo artist and researcher, has the sense of herself as the sound source that is then channeled through her instrument. The music is incidental to the sound.

I can’t separate sound from who I am … it has evolved. The vibration comes from me … I am the source of the sound. I search for the music to play me (A11).

Music was also perceived as an active partner in a personal relationship, a relationship that is internally bound. This was presented as a strong positive factor in Way of Being. In all, the participants for Study 1 expressed a positive tone about their relationship with music and how it is intimately connected. The following quotes from Study 1 participants illustrate the essential quality of themselves as musical beings.

I feel that it’s something really good. I feel so lucky to have been given the training because you need the training to tap into that lake of the expressive … it’s expression. It’s part of me, it is me, it is your core. When you’re creating or teaching or playing, it’s the whole of you, it envelops you. So that must be your core (A13, pianist).

Music is inside of you, it’s always there, it doesn’t go away. It’s inside, it’s in you, you can’t lose that bit (A5).

One participant expressed that her musical self was somewhat distinct to her personal self. Even though having a deep relationship with music, she managed to partition her sense of self into dual roles, in order to cope with difficult and changeable work hour, the stresses of a musical career, and many hours of performance preparation that did impact her personal life.

13 The notion of ‘thing’ in this project will be address later in this chapter.
I feel like half of me is just the normal person that everyone else is, you know you have your own normal person thing. But the other half of me is a musician. I don’t feel like when I get up and eat breakfast and do the grocery shopping and go to bed at night, that’s all musician. I feel like part of me is a musician but that part when I play or even when I teach, which is what I do mostly of now, that becomes all of me, and how I feel when I’m now being a musician … you can turn it off and on. You don’t feel like a musician when you’re doing the grocery shopping but you feel like a musician when you’re teaching and playing (A13).

The relation to music can be the essence of a career in music. However, during states of performance dysfunction, the relationship can shift to a negative polarity. Participant (A10) had experienced a period of physical and emotional dysfunction that prevented playing her instrument for a long while, a hiatus in her career that negative impacted her orchestral career and her belief in her self as a musician.

It is … almost like a separation … thinking of it as if it is a relationship … and we hope to resolve the differences … but it does feel like there is a distance and space between me and the music (A10).

As gleaned in analysis, it is through performing that the musician can express their inner music, share their relationship both with the listener and with themselves. The giving out of music to any type of audience is an observable act. What is not apparent is the mutual exchange between the audience and the musician. This can be either reaffirming to the musician or censuring. The inner exchange between the musician and the music can also be either reaffirming or censuring.

**Consecration**

Consecration as a primary theme incorporates the themes of Am I Worthy?, Judgment, and Implicit Logic. Consecration cannot be realized without having first traversed the path of music eduction within which sits the field doxa and is tied to the progressive stages in gaining symbolic capital. In brief: Am I Worthy denotes the desire for consecration in music, self, and life, while implying self-doubt; Judgment denotes the musician’s perception of being judged from extrinsic field(s) and intrinsic (again self-doubt); Implicit Logic is closely tied to Judgment and contains perceptual responses to field doxa. Many participants expressed the view that performing was often regarded
as a more worthy and higher way to be a musician, rather than only teaching or other roles in music. The ability to perform is in many ways a means to gaining capital and position in the field, having consecration, and recognition of talent.

I think in our world is a lot about recognition and identity building … people want to say who they are and put on a face. Music … is about recognition, about establishing a territory … the pleasure of recognition (A5).

It’s also what other people consider success to be in the industry (A1).

For participant A10, it was also linked to Consecration within herself. After a long period of not being able to play her instrument following MSI, she wondered if she was still a true musician.

I’m still trying to work that one out. It’s hard. I think I am, but as a society of musicians, you very easily stop being the musician if you are not a performing musician anymore, as an industry … when you’re injured and you lose it, it comes much, more harder (A10).

As a category of implicit logic within Consecration, the theme of Judgment is extrinsically fixed and inflexible, and was understood by participants as an unavoidable feature of the professional musician’s lot. Many participants noted that Judgment is tacitly acknowledged by all musicians as a ‘necessary evil’ in the industry if one wants to progress in position/capital. Aspiration to capital rides on an undercurrent of extrinsic Judgment that, along with parallel competition, tends to become embodied, leading to critical self-appraisal and Judgment of self. In this is seen an externally driven field-generated ‘symbolic violence’ that has both a reciprocal effect on the field as well as an absorption into habitus. Participants’ responses were mixed as to the effects on career and self-worth that Judgment imposes. The only singer in the participants felt the constrictions of protocol, stylistic demands, and evaluation a hindrance to the freedom and enjoyment of full expression of herself.

I fear being judged. I would love to sing and perform freely, without feeling anxious about others’ judgment, and without my own self-criticism (which can be utterly ruthless and quite damaging!), that is probably worse than others’ judgment (A15).
This indicates the continuous nature of the effects of Judgment for some musicians. An evaluative performance can cause an in-the-moment peak of acute anxiety that causes dysfunction in that performance. This was experienced by participant A1 who described her perception of ‘unfair’ and ‘unprofessional’ judgment in a professional level audition. The effects of negative evaluation from a panel of principal players in a professional orchestra stripped away this musician’s sense of consecration, causing her to make a major change in the direction of her career. She was very distressed by what she interpreted as an unfair hierarchy within the professional orchestral scene.

They didn’t know me, they didn’t want to know me, and they were on their pedestal and they need to knock everyone else down. I think there is a degree of that going on. So they feel they have the right to be so critical and so dismissive. I don’t think anyone has that right, nobody has that right, and it bothers me a lot that that’s the world we live in (A1).

Consecration was closely allied with Living in the theme Way of Being. Many participants found the holistic nature of being a musician greatly misunderstood and under-appreciated by non-musicians. Some musicians struggled with the feeling of not belonging or being valued members of mainstream society and the governing powers.

Underprivileged … generally, I think it should be much more significant than it is … too commercial and people don’t realise the huge benefit (from) music in their lives. Music as a profession, as an industry, is greatly under-appreciated, but those who actually participate of course, realise … the great benefit and most do it for love … because they don’t get much money … only do it for love and subsistence income (A4).

I would really love to break down those barriers, because I would like for people to see what it really is! But people don’t want to … so the very thing that makes you or draws you to music … also stops you from somehow surviving in the world of music … in having a successful career … It’s part of being an artist I suppose. It’s sad we are not appreciated more in the world (A1 left performing to get work in another non-music field ).
… so under-appreciated and under-acknowledged even in the music industry … within our selves we appreciate it but that’s not what we need … because there is a limit to the amount of self appreciation you a can do amongst yourself (A4).

I see myself as, um…maybe a bit of a misfit (A7, brass player, has reduced performing to work in the recording industry).

The majority of people who are not musicians will see it as a hobby and entertainment, which is part of the battle we fight as musicians to be actually seen as professionals. It doesn’t really fit in … being a concert artist. In that sense you don’t belong because what you are highly trained and have always aspired to do … you’re either not doing or doing to a lesser degree (A2).

Participant A4 was the oldest participant with the longest duration as a professional. He had been a successful and sought after orchestral principal who has now receded from performing due to issues with self-confidence. From his long time in the industry, he had a clear and realistic awareness, that was not in any way resentful, of the absence of appreciation in wider society.

I feel a bit of a misfit (in wider society) … in many ways because of being a musician … I perceive it is as being not good enough … this is one of the hazards of being an artist of any sort. You always think you ought to be better, you are always lacking in self confidence (A4).

Underprivileged … (musicians) … generally, I think it … (the music industry) … should be much more significant than it is … too commercial and people don’t realise the huge benefit (from) music in their lives (A4).

Music as a profession, as an industry, is greatly under-appreciated, but those who actually participate of course, realise … the great benefit and most do it for love … because they don’t get much money … only do it for love and subsistence income (A4).

Participant A14, a highly successful principal orchestral instrumentalist, was realistic in understanding society’s view of musicians.
In a global sense, musicians have always been recognised as fragile, flighty or moody and esoteric individuals, who have chosen a path that deals wholly, or partly with intangibles; people who ostensibly live for the moment. This could be considered a historically accepted behavioural trait (A14).

Control

The primary theme of Control emerged as a strong intrinsic force situated within the musician’s occupational role. Major influences to a musician’s locus of control were extrinsically and intrinsically driven qualities of Judgment (or being evaluated) and Struggle (with mind/emotions and body/technique) that were strongest in Performance, with a subsequent connection to MPD. Within MPD, Control had a dual reciprocal relationship with Struggle and Loss, and equal polarity with intrinsic and negative. The need to be in control permeated many areas of musical function.

The musician’s locus of control was shown to be a primary factor concerning the musician’s perception of their self and their position in the music field, indicating a component of Control that is both inwardly and outwardly directed. All participants were aware that this perception can become embodied and manifest as low control of emotions and physicality during performing. The capacity to maintain mental and physical control when performing can depend to a large extent on the capacity to control inner emotions, a task that is not always easy when playing a deeply emotive phrase. The emotion felt in the music combined with personal factors of an emotional nature can result in an overwhelming mix that diminishes psychophysiological control. The following quote is from a full-time member of an Opera orchestra, in which the combination of a highly emotive style of composition and overtly expressive singing (above on stage) exert a high demand of affect from the instrumentalist.

There were a couple of times when I was in the orchestra where I was sitting there playing with tears down my cheeks … that’s really hard … when you’re physically having to support the sound. It touched on raw nerves at the time … I’m a very emotional person and I think most musicians are (A11).

This was of major concern when experiencing realtime dysfunction during a performance where the musician may sense a disconnection between mind and body, or a disconnection with their relationship to music, senses that increases the risk of error and anxiety.
Out of body, that’s the bad times, you don’t feel like you’re in control and I feel that my fingers are detached and doing their own thing (A1).

It (relationship) was separated … I had lost that … I was sort of doing it by rote, how I had practiced it … without the actual connection … with the heart I suppose … struggling on the edge of my seat … struggling to stay in control (A04).

For participant A1, not being consciously ‘in the moment’, brought resistance, distress, and doubt about maintaining control of her technique. Similarly, other participants expressed a need to have done enough preparation of the technical aspects of playing required of the written score to ensure continuity of performance if nerves or other states of mind prevent them from being in the moment. Participant A1 stated

It’s a matter of preparation as well. When you’re performing … you do your preparation, you do your training, all the things that are going to affect your performance, you do as much preparation as you can do and when you’re actually performing, everything leaves you except your preparation (A12).

For many, being in control of the physical aspects of playing such as technique, was a high priority. This may also be understood in the statement by McPherson & McCormick, (2006) ‘Performers are more likely to think about whether or not they are able to cope with the demands of the literature that they are about to perform.’

Some participants stressed the crucial need for balance between emotions and physical control. This was understood by two participants, both freelance performers and teachers, as a combined input by muscles and emotions, and inhibition of instinctive reflexes, indicating a strong need for mental control, analytical application, and being mindful in the moment.

… need muscle control of emotions to enable technique to control music making. This inhibition is so necessary to control our music making … when you are busy inhibiting natural reflexes (emotional or physical), you have to be very much aware of your proprioceptive work and yourself as a machine. You need to be very compartmentalised with your skill … to bring all the things together (A6, woodwind).
You’re playing, and once you feel anxious, then it is hard to have all of this control that is needed (A8).

Others had experienced difficulty maintaining control of muscles when nerves or anxiety arose. Participant A4, a principal orchestral musician surprisingly stated

At the last minute I wish I wasn’t going to do it … if I had a really good excuse I would go home! … out of control … for 15 years it was blind panic (A4).

In the situation where it is really well rehearsed and everything is under control, then playing … can be pretty exciting even if the music is hard … but I just find that those occasions are really rare … the normal situation is a bit more stressier than that (A7).

Struggle

The primary theme of Struggle was a strong force that arose from a number of categories and emerged as an intrinsic factor infused with negative polarity that evolved from responses to extrinsic field properties as well as intrinsic responses that tended to feed some participants’ perception of the external/field. Struggle is linked to Control and Consecration, indicating a challenge to maintain control and gain membership of the musical and non-musical social cultures in which the musician moves. The primary themes of Control, Consecration, and Struggle were interconnected and often reciprocal in their effects. Whereas Control was dominant within the music occupation, Struggle arose as a slightly stronger force within a musician’s inner person, identity, and habitus. In this, Struggle represents responses of habitus to field forces. Struggle also represents responses of habitus to the restructured habitus arising from field feedback, a struggle within the self.

Externally, Struggle can be part of the climb for position, symbolic capital, and field consecration. Internally can be the struggle for self-consecration. Struggle diffuses through all areas of musicianship. Some musicians find a sense of it as a challenging positive force that propels them toward consecration. Others are affected in various negative ways that diminish function and potentiate MPD. Furthermore, Struggle represents juggling and managing the diversity of musical demands in the occupational field as a whole, and marrying this with the personal life as a whole. Juggling was primarily positive for most participants, even considering the tenuous nature of
security the music field offers. Participant A14 presents a practical and realistic understanding to the need for versatility in a number of areas.

From a personal perspective, and in order to present (and perform) as a well-rounded professional musician, the mantra for me has always been versatility. However, many experienced musicians settle into a category that can be classified as ‘repertoire defined’. On finding niche in the profession, they then define their existence by taking propriety of a composer, or style, or genre. This could be conceived as staking one’s ‘patch of turf’. The positive outcome of this is that the professional then develops specialization, but on the other hand, one can then paint oneself into a corner by adopting this stance. Versatility is also reflected in your ability – as a functioning musician – to play a range of instruments pertinent to the family of instruments in which you have gained proficiency. This, however, not to be viewed as being at the expense of one’s principal instrument (A14).

Participants A9 and A6, are both longterm orchestral musicians who now teach at a conservatoire. Their comments parallel the views of A14.

It’s a career where you need to be very flexible in terms of how you earn your income, yeah it is quite a difficult career path, because there is no career path in being a musician so you have to be, so you have to be a good self motivated person I think to stick at it, or you might be just stupid! (A9).

As a free lance I had a range of activities, so that was highly rewarding to do that … lots of separate activities associated with it … so there is the giving side which is the teaching which is very fulfilling, there is the performing which can be very fulfilling but you cant rely on that … a sense of completion and fulfillment doesn’t always come with the performing … I guess the teaching side would have a little bit more than that … I think that is the problem with music … it depends what you are working on and who you are working with … its not always constant (A6).

For some, the constant juggling became a form of Struggle that was overwhelming in so far as they were not able to continue to function in their career. Within a career based on a love for music that is paradoxically fraught with unpredictability, lack of security, and at times despair, the musician
lives with the need to find a balance within the inconstancy of their existence, a balance that engenders mental and physical stability and equilibrium. As a fundamental human desire, the musician’s desire for equilibrium appears to be broader than the general views on work/life balance, with music being the wild card. Two participants in Study 1, both highly regarded performers and teachers with a long-standing solo and orchestral careers, had this to say:

If people are having such anxiety, there must be something very wrong with the environment and industry they are trying to create the music in! (A11).

It’s really hard when you know people who want to make a career out of it … it’s a tough life (A12).

Many participants noted the lack of available work and the imbalance between this and the numbers being admitted to tertiary training. Two participants of equal standing who had greatly reduced performing since their twenties and ‘settled’ into instrumental teaching, of which they were greatly disappointed. A1 even found a full-time job in another field altogether.

It can be very hard to actually get a job and make a living and find professional satisfaction … it’s very difficult … so you have to be quite inventive. I also had a strong sense of inferiority as an artist (A2).

There just isn’t enough opportunities for everyone, there isn’t enough going around, so that’s the way it is. You cant live like that … there is absolutely no security there. I don’t know how people manage. I suppose that’s why people teach … they saw through at the start that that was the only way they were going to earn an income (A1).

The way a musician responds to the demands of performing, implicit logic, other pervasive aspects within the music field, and a range of conflicting social factors, may perpetuate a sense of struggle in maintaining a steady career path. This was noted by participant A1. The need for social connection was strongly expressed, in particular by those participants who lack such support and the network that affords opportunities.

I didn’t realise you needed all of these contacts, and how important they were … nobody told us you need that network of contacts or you get no where, and you get that
when you study, when you are playing at your best, and you’re working with people who want to support you ... I feel that I have been pushed a side, that’s how I feel, I mean that (orchestra) audition, that really did it. That was … not only was it unfair, it was unprofessional … There was pettiness, there was artistic temperament … people always excuse bad behavior under the grounds of artistic temperament … it’s a cop-out, it’s just bad behavior … If you have got difficulty, or personality clash, or a lot of musicians sitting in orchestra are really unhappy, they’re quite bitchy, nasty … there are a lot of very unhappy people and they have no where else to go to earn a living (A1).

Its not everything its cracked up to be … even the whole orchestra thing isn’t the rosy picture (A7).

I think a lot of people have a lot of bad things to say about the industry (A12).

Juxtaposed with this is a feeling of being undervalued and unappreciated by the wider non-music fields of society and government policy, and the lack of support from both. This becomes a matter of a struggle for Consecration. Intertwined with this is a struggle with feeling worthy of the profession and within one’s self. The musician struggles with the restructuring of a negative force between the extrinsic field and intrinsic habitus.

Participant A6 is a freelance concert recitalist and teaches at a conservatoire. Having been through conservatoire training herself and witnessing her own students’ endeavours, she is aware of students’ struggles within the culture of training and the disparity between the positive and psychologically challenging aspects of music training.

It’s a healthy thing but it can be an unhealthily thing, the victims of the Con [Conservatorium of Music] would all have that wound … their identity as an instrumentalist is tied up with their self-worth. (A6)

This is a cogent remark by an ‘insider’ of how such culture can be detrimental to an individual student’s psychological state. The feeling of being a ‘victim’, being wounded, and the link between performance quality and self worth that develops through training may continue into the occupational space.
In all, there were both positive and negative experiences within all primary themes. What generates either polarity may be determined by a musician’s history, innate dispositions, conditioned response patterns, belief systems, and the like. Altogether, the musician’s habitus.

**Composite Essences from Study 1**

The five primary themes Way of Being, Relationship, Consecration, Control, and Struggle hold within them the diversity of life as a professional musician. As a way to uncover the major composite essence that encompasses all, I reflected on the relationships between the topics and the primary themes. I then returned to the separate findings from each step in the analysis and examined again the summary tables. I then gave further reflection on the directional relationships within the five primary themes. Finally, I re-read the interview transcripts.

I found that being a musician, how they perceive music, performing, and the musician’s relationship with music are positive qualities that are all interwoven, a synthesis that creates an intangible and mutable essence that is central to, and exchanged through, the act of performance. The musician is an agent of exchange – through performing, of the music, their self, their world, the composer’s world, imaginary worlds, and emotion, both to and within themselves, and to without. Furthermore, the music is an agent of exchange by way of the temporal and cross-cultural communication of emotion and imagery. Performance is the vehicle of exchange that opens a two way channel between musician and listener.

Incorporated with the positive qualities (themes: What is music? and Relationship) of exchange with performing, being musician was found to incorporate a pronounced degree of struggle (themes: Consecration, Control, and Struggle) that for many, infused their way of being.

Altogether, it became apparent that a dual composite essence arose; an amalgamation of positive and negative qualities that engender a synthesis of diverse experiential totality of the musician’s way of being. The composite essences are *Exchange* and *Struggle*. For many, Struggle is dominant and can overwhelm exchange, and thereby become the primary composite essence. However, for many, Struggle exists alongside Exchange. Each one is discussed separately in the following section.
The essence of Exchange

An exchange involves giving something and receiving something in return, a reciprocal giving and receiving of anything that is material or immaterial. Exchange as an essence in music performance represents the exchange of an intangible energy of meaning. As one composite essence from this study, Exchange is embodied in the primary themes Way of Being and Relationship and is infused with primarily positive and intrinsic qualities. How these qualities interrelate with extrinsic environmental forces, or fields, become embodied within the musician and in all aspects of performance. Embedded within the musicians’s way of being is the musician’s intimate relationship with music, an emotional connection that underpins all aspects of being a musician, that drives the musician’s ‘raison d’être’.

For the participants in Study 1 as a whole, performing arose as the channel for an active exchange that encompassed a range of directional effects: outwardly directed communication, expression, and sharing of both the music and of themselves in performance; receiving feedback from an audience; and a bi-directional exchange, a channel between themselves and an audience. Being able to achieve these in a ‘good’ performance gave a sense of self-efficacy and self-consecration. Being unable to, for whatever reason, was shown to affect the musician’s sense of self, being in control, and connection to their relationship. A functioning channel (all aspects involved in the act of performing) is vital to carry the exchange. It appeared that a weakened channel caused much distress and, for many participants, a loss of connection to their relationship with music, and a loss of identity and sense of self. For those with MPD, this merges with the other essence – Struggle.

It is pertinent to now focus on what is exchanged? As mentioned before, the musician is an agent of exchange, the music is an agent of exchange, and performance is the vehicle of exchange. The music, performing, and the musician’s relationship with music synthesise into ‘an intangible and mutable essence’; an essence that becomes an impalpable Thing\textsuperscript{14} of meaning that is exchanged.

Within the musician’s world, music has many forms, some internal, some external. Through many years of specialist training, music can become a phenomenon embodied within a musician’s dispositional tendencies. The musician’s inner hearing and thinking in music that inevitably develops with long years of training can be as free flowing and frequent in the mind of a musician

\textsuperscript{14} In this project, ‘Thing’ is deemed the most appropriate term to convey the conceptual nature of music as an incorporeal but potent form of synthesized energy derived from multifarious sources that have their bases in physics, biology, and metaphysics.
as words are combined as thoughts or thoughts into words. In this way, the music can become an essential component of a musician’s intrinsic understanding of their self.

Melded with this is the notion that music exists as a dimension for the musician in three divisions: 1) a Thing to give out through the act of performance; 2) a Thing to receive and respond to; and 3) a Thing embodied within each musician that is of, and also separate to, habitus, one that speaks to and through the musician within an intimate relationship. What music in this last division could be called, is an entirely personal choice; agent, other, entity, force, player, actor, emotion, partner, self, or other. Through the act of performance, music becomes amalgamated with the musician’s emotional self. As an extrinsic phenomenon that is received, music similarly acts to evoke emotional responses within a musician. Within the form of an inner relationship, the Thing embodied, music becomes co-creator and reinforcer of a musician’s emotional way of being. The following passages introduce the notion of music as a Thing that exists as different forms and is exchanged in performance.

A Thing to give out

The field of musicians’ external environment is concrete, in the sense of structures (performance setting, overt listener features, musical works, solo versus ensemble, and education curriculum) and contexts (learning, teaching, and performing). It is also mutable in that all structures and contexts are continually restructured by changing forces. The pace of change tends to be gradual and slow. In some ways, a musician’s internal environment is structured by extrinsic influences and intrinsic responses. It is also malleable or obscure in the sense of life experiences that are embedded within the habitus that each musician brings to a performance. The pace of change can be a gradual development resulting from life experience, and fluctuate on a daily basis.

The music a musician performs also presents us with concrete structures (for instance notation, form, rules of harmony, style) and less overt qualities that a listener only experiences through the musician’s interpretive filters that are dependent on past and present life influences. If the music score does not change, then how does the same musical work have different effects on a listener in repeated performances and different contexts? That is, one could easily assume that music notation on a score will sound the same if played four times by the same performer once it is learnt. However, this is often not the case. The score written by the composer does not change, but interpretation by the performer can change daily and is dependent on the changing emotions of the performer, the superficial and malleable aspects of habitus. This in turn governs how the musician
1) ‘feels’ the music; that is, their understanding of the amalgamation of culture, style and compositional elements in the written work, their sense of expression and emotion in the music, and their emotional self at that moment in time; and 2) the capacity of the musician to make explicit their emotional self and channel this through the performance. Music as a Thing to give out becomes an energy exchange that is created through the musician’s naturally variable emotions and belief in the meaning of what they are giving out.

A Thing to receive

In many discussions on musicians as performers, attention inevitably focuses on the ‘giving out’ of music, a Thing imbued with an emotional essence, with the receptive aspects being afforded the audience. Yet in giving out through performance, a musician also receives by way of perceived emotional responses in a listener and their own emotive response to the music.

Through these aspects, the musician’s sense of self is reaffirmed. Also received is a real time connection to the musician’s relationship with the music, a very personal communion that is for the most part obscure to the observer yet is exchanged within the performer. Each time a musician performs, they revisit their personal connection, whether this be affirming or discordant. The energy exchanged with the audience, when returned, reinforces what the musician has given out; of themselves, their emotions, and their relationship to music. A reciprocal energy exchange that, when positive, enhances their relationship to music. Davidson & Correia (2001) note some features that suggest how the performer receives and exchanges when performing. These may be experienced during a ‘good’ or successful performance where the performer is ‘aware of the audience’ presence ... interacting directly’ ... having a … ‘feeling of communication, of having the audience’s attention and participation in the musical event ... the performer’s … energy was being accessed’ and drawing the audience in to share in the experience of music.

The trained musician may receive music similarly to the non-musician through awareness of the overarching emotive tone of a musical work that elicits affective modulation. Concurrently, the musician receives music through analytical filters developed through years of technical, auditory, and cultural/historic factors. Thus music as a Thing to receive by the musician has a naturally greater complexity than that received by the non-musician, with potentially greater psychophysiological effect. How then does music speak to the musician who lives and works with it, immerses within it, and yet also embodies it? A musician cannot convey the full emotional
essence of a piece of music without ‘being’ it in some way. This lends us to the notion of a musician’s relationship to music, a Thing within.

**A Thing within**

When performing, the musician has a relationship with two channels that exist along divergent paths that at times converge through performance; in one direction from the music and through this, from the world of the composer, in another direction from the external (a thing to receive). Held within to give out along these paths is their relationship with music, a Thing that is contained within and is part of the essence of the musician’s self.

The nature of interaction between the musician’s self and the external environment is a more overt exchange than the musician’s more intimate connection to the music, and is thus easier to describe, study, and make concrete through various modes of observation, theory, and schools of thought. The inherent essence of each musician’s relationship with music is more elusive and individual. For some it is an interactive emotional connection, one of communication, exchange, and meaning that is stimulated and potentially made different during performance. Musicians’ emotions are necessarily malleable during performance. This has the potential to enhance or detract from the connection. In effect, a reciprocal exchange between the musician’s emotions and relationship with music occurs that is hidden from the external. For all involved, music performance is about exchanging emotions that are referenced through meanings generated from individual life experiences and embodied as habitus.

**The essence of Struggle**

Without the intention to generalise the essence of Struggle to all musicians, for the musicians interviewed for Study 1 this essence encompasses many aspects of being a musician. Struggle is embodied in the primary themes Consecration, Control, and Struggle, and is infused with primarily negative qualities. The essence of Struggle symbolises challenges to functioning; challenges to gain and hold occupational and personal consecration, challenges for an intrinsic locus of control, and the challenge to ward off dysfunction once recognised. Struggle symbolises a totally of being and for some, can comprises divisions of effect in particular areas of activity, for example performance.

Struggle can have a strong negative influence on, and subsume all aspects of Exchange and the Thing that is music. Exchange can then lose meaning and hope. Living under an overarching
Struggle in occupational and personal living can affect both mental and physical health. It is through a negative channel of structuring and restructuring between occupational and personal circumstances, that Struggle prevails. For many, Struggle is the overarching essence in which MPD is sustained. However, this is not so for every musician. Like all persons, habitus remains unique and therefore distinct. For individual and collective habitus subsumed within the music field, there exists a variety of structural actions. Therefore Exchange and Struggle co-exist as a dual essence with potentially malleable effect.
Chapter 7: Reduction and explication: Study 2

Analysis of Study 2

Hermeneutic phenomenological case study analysis relies on the researcher’s interpretation of multiple data sources as well as extraneous factors that arise once a study has begun. This is the nature of a qualitative paradigm, in particular one within a sociological frame. Rather than appearing as bias, the researcher’s interpretation is part of the process. This is significantly so when using a method like GIM. The researcher as therapist lends no bias to interpretation because the GIM therapist is ethically bound to the client as well as the discipline of Music Therapy under the Code of Ethics. GIM sessions are free-flowing in a similar way to the open-ended interview. Even bounded within a set theme, each GIM session always remains open to extraneous factors that become absorbed in the data.

Study 2 incorporated three methods for data collection: 1) the MGIM program; 2) participants’ weekly log books; and 3) one off narratives. While the MGIM method focused primarily on unconscious psychic processes, the log books and narratives supplied ‘participant self-documentation’ (Perkins, 2013). Analysis of the program as a whole followed an overarching frame of hermeneutic phenomenology due to the nature of the interpretive paradigm. Within the frame of hermeneutic phenomenology, analysis ‘involved one of co-construction of the data with the participant as they engage in a hermeneutic circle of understanding. The researcher and participant worked together to bring life to the experience being explored’ (Laverty, 2003). This was particularly so in the MGIM program in which an indepth communication existed between each participant and the researcher. Analysis of the logbooks and narratives were treated in the same way, however the scope of data and therefore analysis was much simpler and reduced.

Steps in analysis

It should be noted that the information in all tables for Study 2 does not indicate meanings or reflections, but as point form summaries of experience that support and condense the analysis.
MGIM program sessions

I chose a two step process for the intra-participant analysis of the MGIM sessions: 1) phenomenological thematic analysis of the entirety of each session, and 2) imagery development in line with the practice of GIM of the music/imaging period of each session. This entailed two separate analyses that paralleled in phenomenological method and differed in the way thematic material was drawn out. The second analysis follows a format suitable to GIM.

Vertical analysis 1: (analysis of individual session material for each participant)

1. As in Study 1, I listened to individual participant session transcripts to gain a sense of the flow of symbolic meanings in the imagery and emotional tone of each participant’s response to the imagery.

2. I then listened to and read through all recorded and transcribed data from each session, including pre- and post-session discussions, to gain a sense of the whole and to determine the emerging units of symbolic meaning and imagery types. The mandalas for each session were concurrently viewed to give support to the main points that arose.

3. Meaning units were grouped in line with session themes to determine initial symbolic meanings. Imagery repetitions, patterns, and developments that overlapped themes were found. This allowed the merging of recurring meaning units into 18 categories regarding personal, musical, and emotional issues. Further distillation of the categories allowed the emergence of five primary themes: Retreat, How I Feel, Consecration, Control, Transition. Table 6 outlines the main points for each participant related to the themes and categories.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Clare</th>
<th>Mandy</th>
<th>Monty</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Retreat</strong></td>
<td>Rejects, resists, fear of death, grief at loss of path, a struggle</td>
<td>Uphill battle, grief at loss of path, a struggle</td>
<td>Socially isolated</td>
</tr>
<tr>
<td></td>
<td>1. damaged, bad, a fake fears death, humiliation, loss</td>
<td>1. weak, a fake</td>
<td>1. wants to renew self</td>
</tr>
<tr>
<td></td>
<td>2. not using, guilt, self sabotage, misuse of her power, must forgive self</td>
<td>2. rejected for 10 years</td>
<td>2. not using for many years, now change to use two in future</td>
</tr>
<tr>
<td></td>
<td>3. Intellectual, ambivalent, lost, others take away, grief, sadness, anger at loss, physical struggle, doubt about technique</td>
<td>3. essence, lost, others take away, grief, anger at loss</td>
<td>3. heart, part of self, love</td>
</tr>
<tr>
<td></td>
<td>4. ambivalent connection</td>
<td>4. extension of self, ambivalent about other instruments</td>
<td>4. the type of instrument doesn’t matter. Is just a physical way to express the divine, physical struggle, doubt about technique</td>
</tr>
<tr>
<td></td>
<td>5. defensive, why should they judge?</td>
<td>5. defensive, why should they judge?</td>
<td>5. blocks (unconsciously), disregards (consciously) as unimportant</td>
</tr>
<tr>
<td><strong>How I Feel</strong></td>
<td>1. breath, spirit</td>
<td>1. through instrument, family unity</td>
<td>1. channel for spirit, connection, sharing</td>
</tr>
<tr>
<td></td>
<td>2. need for security, challenging</td>
<td>2. brother, others needs</td>
<td>2. orchestras, conductors, social safety in music</td>
</tr>
<tr>
<td></td>
<td>3. disillusionment, security, faith in music, ceased playing</td>
<td>3. brother’s death, her own path, disillusionment, ceased playing</td>
<td>3. less playing</td>
</tr>
<tr>
<td></td>
<td>4. much fear, grief, anger</td>
<td>4. grief, resentment</td>
<td>4. rationalises, denies</td>
</tr>
<tr>
<td><strong>Consecration</strong></td>
<td>Wants to be accepted in music</td>
<td>Wants to be accepted in music</td>
<td>Feels isolated, different to non-musicians, not belong in society</td>
</tr>
<tr>
<td></td>
<td>1. of music field</td>
<td>1. feels beneath higher trained performers, self-doubt, low confidence</td>
<td>1. to direct self and others</td>
</tr>
<tr>
<td></td>
<td>2. unfair, others have the power</td>
<td>2. from all others, fears and rejects being judged</td>
<td>2. judges self, father’s disapproval</td>
</tr>
<tr>
<td></td>
<td>3. in music, with her identity, performing</td>
<td>3. in music, with her identity, performing</td>
<td>3. in music, with her identity, performing</td>
</tr>
<tr>
<td>Theme</td>
<td>Clare</td>
<td>Mandy</td>
<td>Monty</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>Control</strong>&lt;br&gt;1. Outside force&lt;br&gt;2. Implicit logic&lt;br&gt;3. Locus</td>
<td>Escapes&lt;br&gt;1. wants to control, can’t&lt;br&gt;2. strong adherence but runs away from&lt;br&gt;3. loss (concentration, life fear)</td>
<td>Defensive&lt;br&gt;1. fights back&lt;br&gt;2. much stress from music and personal&lt;br&gt;3. loss (technical, physical)</td>
<td>Acquiesces&lt;br&gt;1. gives away own power&lt;br&gt;2. Accepts, follows obediently&lt;br&gt;3. loss (concentration, technique)</td>
</tr>
<tr>
<td><strong>Transition</strong>&lt;br&gt;1. Audience&lt;br&gt;2. Self&lt;br&gt;3. Performing</td>
<td>1. break down of wall early in the program&lt;br&gt;2. more relaxed, grounded&lt;br&gt;3. would like to play, not perform</td>
<td>1. changed to less intimidating from the program&lt;br&gt;2. increased confidence, more grounded&lt;br&gt;3. paid performing, more tuition</td>
<td>1. changed attitude from program&lt;br&gt;2. owns self direction, emotion connection&lt;br&gt;3. playing again in group, new parallel role</td>
</tr>
</tbody>
</table>

**Vertical analysis 2:**

4. After time spent on reflection, the main points from the categories and themes were reviewed by way of the next step. This was to determine any points missed as well as support, confirm, and if relevant, extend or focus the primary themes.

5. Secondary analysis of the music listening/imaging period incorporated interpretation of the symbolic features in the imaging experience, following a procedure put forward by Grocke (2005).

   The author/therapist must organise the information to show the client’s development through an analysis of key images, symbolic changes in key images, or in recurring patterns of imagery sequences, or through transformation of imagery or emotional responses (p. 101).

The imagery for each participant was organised into ‘key images, symbolic changes in key images, … recurring patterns of imagery sequences, (and) transformation of imagery or emotional responses.’ I reversed the placement of symbolic changes and recurring patterns as I felt this a better
progression for my purposes. I then expanded this process by additionally grouping these according to 1) visual/thoughts; 2) attitude/emotions; and 3) somatic/kinaesthetic; and 4) action taken. This process is entitled ‘imagery development’ and is a significant feature of the analysis in studies of GIM. Table 7 summarises the imagery development of each participant in short keywords and phrases. The table is not intended to elaborate themes or give descriptive commentary on each phrase or group. Rather, it is intended as a point form representation of key descriptors and show the variability of responses in GIM.

Table 7: Imagery development

<table>
<thead>
<tr>
<th></th>
<th>Visual/thoughts</th>
<th>Attitude/emotions</th>
<th>Somatic / Kinaesthetic</th>
<th>Action taken</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mandy</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key images</td>
<td>Disillusioned and damaged by significant teachers and friend</td>
<td>Grief, guilt, anger</td>
<td>Right side sensations and images</td>
<td>Communication to others to renew and progress.</td>
</tr>
<tr>
<td></td>
<td>Loss of trust in music</td>
<td></td>
<td>Looking down from heights</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Her brother - memories of sharing their mutual love of music, that she loved him, his sudden death</td>
<td></td>
<td>Physical pain on the left side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Her parents - mother’s support and damage, father’s damage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic changes</td>
<td>Brother becomes bluebird of happiness</td>
<td>Self belief</td>
<td>Cello, performing</td>
<td>Cello in view on family table</td>
</tr>
<tr>
<td>Recurring patterns</td>
<td>Outside force as people</td>
<td>Brother connection and loss, mother and father issues, her cello, her teachers</td>
<td>Right side sensations and images</td>
<td>Regular cello practice</td>
</tr>
<tr>
<td></td>
<td>Past performing</td>
<td></td>
<td>Looking down from heights</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Physical pain on the left side</td>
<td></td>
</tr>
</tbody>
</table>
| Transformation | Less importance to juried grading  
Less intimidated by juried situation | More positive emotions  
Increased confidence and hope  
Released regret  
Less pain about brother’s death,  
Understanding her grief and escape from music  
Reduced self-doubt | Resurrection of playing instrument  
Seeking tuition and self-improvement after 15 years off  
Frequent performing gigs |

<table>
<thead>
<tr>
<th><strong>Clare</strong></th>
<th>Visual/thoughts</th>
<th>Attitude/emotions</th>
<th>Somatic / Kinaesthetic</th>
<th>Action taken</th>
</tr>
</thead>
</table>
| **Key images** | Blocked to audience and performing  
Death, being bad, believing she will die  
Taken away against her will Resistance to guidance and change  
Damaged, lost control and power  
Spiritual overseer | Grief, fear, guilt, anger | Breathing difficulty,  
Sore throat, lump in throat,  
Tense knees, hip, right side  
Embodied fear, tension, stress  
Floating above orchestra | Attention to primary instrument  
Renewal of playing |
| **Symbolic changes** | Break down a wall (resistance)  
Found inner strength  
Ownership of her resistance  
Forgives self | Diminished weeping | New proprioception  
Change of location from above to below and central in orchestra  
Release of choking and tension | Instrument renewal and repair |
<table>
<thead>
<tr>
<th>Recurring patterns</th>
<th>Outside force as spirit that controls</th>
<th>Grief, fear, self doubt</th>
<th>Breathing difficulty</th>
<th>Revisit primary instrument.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Low self-power</td>
<td>Great distress that</td>
<td>Sore throat, lump in</td>
<td>Focus on</td>
</tr>
<tr>
<td></td>
<td>Resistance</td>
<td>dissipated</td>
<td>throat,</td>
<td>metaphysical</td>
</tr>
<tr>
<td></td>
<td>Link of past to current</td>
<td></td>
<td>Choking</td>
<td>channeling to support</td>
</tr>
<tr>
<td></td>
<td>Primary instrument is sad. Instrument</td>
<td></td>
<td>Somatic tension</td>
<td>instrument.</td>
</tr>
<tr>
<td></td>
<td>of love is lonely.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transformation</td>
<td>Release of control of session and</td>
<td>More relaxed and</td>
<td>Easier breathing</td>
<td>Resurrection of</td>
</tr>
<tr>
<td></td>
<td>mandala</td>
<td>grounded in general</td>
<td>Shifting energy</td>
<td>practicing her</td>
</tr>
<tr>
<td></td>
<td>Open to more work in music</td>
<td>Return to playing her</td>
<td>Releasing physical</td>
<td>instrument.</td>
</tr>
<tr>
<td></td>
<td>Different perspective from role reversal</td>
<td>instrument</td>
<td>tension</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Easier role in performance</td>
<td>Willing to view her</td>
<td>More immersed in</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>resistance (not</td>
<td>lower pitch</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>necessarily change it)</td>
<td>instruments, lower</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Knowing she has</td>
<td>orchestra</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>more work to do to</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>release her burden</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Monty</th>
<th>Visual/thoughts</th>
<th>Attitude/emotions</th>
<th>Somatic / Kinaesthetic</th>
<th>Action taken</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key images</td>
<td>Orchestras and conductors</td>
<td>Trees and forest</td>
<td>Central in orchestra</td>
<td>Renew form an orch.</td>
</tr>
<tr>
<td></td>
<td>Remembering the performer he was.</td>
<td>Channeled diving</td>
<td>Colours</td>
<td>Renew his quality</td>
</tr>
<tr>
<td></td>
<td></td>
<td>energy</td>
<td>Radiating lights</td>
<td>music listening by</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>unearthing his HiFi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>from storage.</td>
</tr>
<tr>
<td>Symbolic</td>
<td>Himself as channel for the divine</td>
<td>Moving closer to</td>
<td>Change to front of</td>
<td>Look to the past to</td>
</tr>
<tr>
<td>changes</td>
<td>rather than acquiescing to another</td>
<td>emotions</td>
<td>orchestra - conductor</td>
<td>look forward</td>
</tr>
<tr>
<td></td>
<td>to whom he responds</td>
<td>Intellectualised</td>
<td>position</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>cognitive imagery</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>developed to more</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>feelings/sensate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Reoccurring patterns

- Outside force as spirit channeled
- Past performing Conductors
- Orchestras

### Body awareness - muscle tension and depth of relaxation

- Increase in instrument practice.

### Transformation

#### Listening mode to music

- Deeper contentment, sense of great peace and beauty in life, feels reassured, goodness, excitement, effortlessness, ‘a rightness of being … the world would be a better place’.
- Increased acceptance of identifying and engaging with his emotions

#### Uses of music

- Deeper altered state
- Return with progressively greater change in physical awareness

#### Resurrection of playing instrument

- Self-generated action
- More entrepreneurial
- Renewal of performing
- Bringing in conducting as a new path
- Expanding practical applications to music and his ‘gifts’

---

**Horizontal analysis:** (session by session cross comparison of vertical analysis)

6. Reviewing and cross comparing the imagery development, I noticed commonalities in the imagery. Common threads in the types of imagery arose across the three participants and can be called ‘collective imaging’. The types of collective imagery denoted in this study do not necessarily indicate imaging types experienced by all GIM clients, nor a comprehensive total of experiences in GIM. The imagery types outlined in table 8 indicate the interparticipant collective imagery types for this study alone.
Table 8: Collective imagery from MGIM program

<table>
<thead>
<tr>
<th>Imagery type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Significant colours</td>
<td>gold, red, green, as spotlights</td>
</tr>
<tr>
<td>Significant people</td>
<td>family, teachers, friends, juries</td>
</tr>
<tr>
<td>Emotions</td>
<td>self-attitude, fear, grief, disparagement, loss, anxiety, anger</td>
</tr>
<tr>
<td>Symbols</td>
<td>strength, reassurance, fear, threat, walls/barriers transformed (Clare - wall; Monty - trees), threatening objects transformed, lateralised imagery</td>
</tr>
<tr>
<td>Events</td>
<td>performing in groups and solo</td>
</tr>
<tr>
<td>Physical</td>
<td>relocation away from usual place in orchestra, gave a different perspective</td>
</tr>
<tr>
<td>Memories</td>
<td>performing, people, events, emotions</td>
</tr>
</tbody>
</table>

7. Returning to the primary themes, I then cross-compared the imagery development data from all participants to determine similarities and distinctions of responses to life events within each theme. Through distillation, correlations were noted and confirmed across participants, condensing into four secondary themes: Outside force, Body sensations, Performer, and How I Feel.

8. I spent time reflecting on the two theme sets from the dual analysis and considered the possibility of merging the two through a further analytic process. I compared the tabled categories and primary themes from the first analysis with the tabled imagery developments from the second analysis. From this, I decided that it was inappropriate at this stage to consider a merge until all data had been collected.

9. At this point, I again revisited the transcripts, the imagery development table, and the summaries tables to check for the need for any revisions. Adjustments for accuracy and clarification were made.
Log books and narratives

Analysis of data gathered outside the sessions in the form of weekly log books and narratives followed the vertical and horizontal procedures of both studies. Vertical analysis for the logbooks was progressive in line with each program session and accompanying discussions. The narratives were treated like a one off interview as in Study 1.

Log books

Vertical analysis:

1. Following each session, log books from the previous session were read and discussed with participants for verification to clarify my perceptions before analysis. Additionally, any events, behavior, thoughts, or emotions related to the last session were discussed and used to move focus to the current session.

2. Throughout the program, I extracted the main points from each log book after each session and noted meaning units that corresponded with the relevant session. Each participant had experienced changes or progressions in three fundamental areas of experience: behaviour, mind, and body. The meaning units and areas of experience were then grouped into three themes in line with three areas of experience: Performer (behaviour), How I Feel (mind), and Body sensations (body).

3. The main points from the log books are summarized in table 9 to indicate the main responses to each. Any omission of note for any session indicates no experiential effect for that session.
Table 9: Logbook individual summaries

Clare

<table>
<thead>
<tr>
<th>Performer (behaviour)</th>
<th>How I Feel (mind )</th>
<th>Body sensations (body)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. got out instrument, played Mozart</td>
<td>1. cried when playing, emotional reaction</td>
<td>1. none</td>
</tr>
<tr>
<td>2. better playing quality, thoughts about doing own research</td>
<td>2. more focused to music</td>
<td>2. back locked up, low energy, head clogged and tension in body, then released after playing – breakthrough!</td>
</tr>
<tr>
<td>3. good practice session that cleared physical discomfort, better sound and breathing, worked with yoga and Chi Kung</td>
<td>3. dream of gold cloth - music path to good</td>
<td>3. release of tension and sinuses, energy lifted</td>
</tr>
<tr>
<td>4. good practice, meeting re PhD</td>
<td>4. more relaxed</td>
<td>4. release of tension in chest, more comfort when playing, standing taller</td>
</tr>
<tr>
<td>5. work for PhD proposal</td>
<td>5. lighter and clarity in head</td>
<td>5. better comfort when playing, less tension, more clarity and lighter, breathing better, dreams, fear of going into emotions</td>
</tr>
<tr>
<td>6. teaching good- can apply this to PhD</td>
<td>6. difficulty with what is surfacing, memory of being severely punished</td>
<td>6. release of tension in throat and back, sinuses cleared, head posture more aligned, practiced breathing technique, felt sick from what is emerging</td>
</tr>
<tr>
<td>7. started application for PhD</td>
<td>7. positive</td>
<td>7. better posture, release of tension in throat, feels clearer, more aligned</td>
</tr>
<tr>
<td>8. good examining, less playing, meditated</td>
<td>8. meditated -&gt; realisations of past decisions re career, realised that fear has held her back</td>
<td>8. sick with cold, affirmation brought release of tension in back and sinuses</td>
</tr>
<tr>
<td>9. meditated, used affirmation</td>
<td>9. realisations of feeling dragged through life against her will, her resisting, issue of control – her will versus the will of spirit, surrendered to god’s will/to life, stopped resisting, let go of the struggling (internally) and felt tremendous relief, allowed trust in god’s plan for her life</td>
<td>9. affirmation helped clear sinuses and release tension</td>
</tr>
<tr>
<td>Performer (behaviour)</td>
<td>How I Feel (mind)</td>
<td>Body sensations (body)</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>1. got out instrument and put on display</td>
<td>1. bit down, teary, stopped breast feeding</td>
<td>1. hands tense</td>
</tr>
<tr>
<td>2. played instrument more, revisited old pieces, relived, made plans centred around instrument, organised playing with a fellow MT student</td>
<td>2. inspired, wants a new attitude to her instrument, fears living music through her sons as her mother had done</td>
<td>2.</td>
</tr>
<tr>
<td>3. looked into buying new cello case and bow, looked into tuition</td>
<td>3. motivated, forgot last session details</td>
<td>3.</td>
</tr>
<tr>
<td>4. decided against tuition with fellow MT student, wants a professional teacher</td>
<td>4. came positive from a good week</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>5. fear evaluation from her mother and herself</td>
<td>5. headaches when practicing</td>
</tr>
<tr>
<td>6. personally challenging time but has performed more</td>
<td>6. mixed emotions, self-disparaging</td>
<td>6.</td>
</tr>
<tr>
<td>7. conviction to complete her Masters course quickly</td>
<td>7. felt restricted by current circumstances</td>
<td>7. tension about playing in orchestras again</td>
</tr>
<tr>
<td>8. renewed ambition</td>
<td>8. clearer understanding of the foundations to her performance stress, still resisting, still feels her grief, now ready to close the door on her past and look to forming a quartet, looking forward to finishing the assessment of her course soon</td>
<td>8.</td>
</tr>
<tr>
<td>9.</td>
<td>9.</td>
<td>9.</td>
</tr>
</tbody>
</table>
Monty

<table>
<thead>
<tr>
<th>Performer (behaviour)</th>
<th>How I Feel (mind)</th>
<th>Body sensations (body)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. got out instrument and did practice, listened to music, polished instrument (old friend), taught and played with students</td>
<td>1. more motivated to play, enjoyed playing, satisfying</td>
<td>1. good embouchure and fingers when playing, had to work on breathing and tonguing</td>
</tr>
<tr>
<td>2. listened to music more, practiced more</td>
<td>2. practices more</td>
<td>2.</td>
</tr>
<tr>
<td>3. practice routine set up, purchase of sound equipment, good feedback from student</td>
<td>3. staying relaxed during playing, more listening</td>
<td>3. exercises routine</td>
</tr>
<tr>
<td>4. practice resumed after moving house. Energised by listening to special quality sound and music</td>
<td>4. feeling more secure with sound quality an stamina when playing</td>
<td>4. more stamina, aimed to stay physically relaxed</td>
</tr>
<tr>
<td>5. moved house to better location, unpacked his quality sound system for more enjoyable listening experience</td>
<td>5. great relief to return to quality music listening habit, felt energised</td>
<td>5.</td>
</tr>
<tr>
<td>6.</td>
<td>6.</td>
<td>6.</td>
</tr>
<tr>
<td>7. discipline of technical practice, organised music collection, practiced new pieces</td>
<td>7.</td>
<td>7.</td>
</tr>
<tr>
<td>8. bought different genre to usual - ABBA</td>
<td>8. broadening music horizons, bit sad that he is not using his expertise publicly</td>
<td>8.</td>
</tr>
<tr>
<td>9. aims to set up an orchestra to conduct, planning concert, sending out music to other performers</td>
<td>9. music is part of a spirituality</td>
<td>9.</td>
</tr>
</tbody>
</table>

**Horizontal analysis:**

4. I then cross compared the behaviours to note the frequency of correlation of activity across participants following each session in relation to the three areas: behaviour, mind and body. These are outlined in tables 10a, 10b, 10c, and discussed in the section on log book findings below.
Table 10: Log book cross-correlation of activity

10a

<table>
<thead>
<tr>
<th>Session</th>
<th>Performer (behaviour)</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Got out instrument from storage</td>
<td>All</td>
</tr>
<tr>
<td>2</td>
<td>Played instrument</td>
<td>All</td>
</tr>
<tr>
<td>3</td>
<td>Purchased new music to play - buying B2 B3</td>
<td>Mandy, Monty</td>
</tr>
<tr>
<td>4</td>
<td>Aims to further music study - B1 B2</td>
<td>Mandy, Clare</td>
</tr>
<tr>
<td>5</td>
<td>Actions to expand music options B1 B3</td>
<td>Clare, Monty</td>
</tr>
<tr>
<td>6</td>
<td>More playing , teaching</td>
<td>All</td>
</tr>
<tr>
<td>7</td>
<td>Organisation and self discipline for study/playing</td>
<td>All</td>
</tr>
<tr>
<td>8</td>
<td>Different avenues for extension of self in music</td>
<td>All</td>
</tr>
<tr>
<td>9</td>
<td>Plans for new directions as a musician</td>
<td>All</td>
</tr>
</tbody>
</table>

10b

<table>
<thead>
<tr>
<th>Session</th>
<th>How I Feel (mind)</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Emotional reaction to playing</td>
<td>All</td>
</tr>
<tr>
<td>2</td>
<td>Inspired to music</td>
<td>All</td>
</tr>
<tr>
<td>3</td>
<td>More relaxed in playing and emotions</td>
<td>All</td>
</tr>
<tr>
<td>4</td>
<td>More relaxed, positive, secure in playing</td>
<td>All</td>
</tr>
<tr>
<td>5</td>
<td>More clarity, energised; fear of losing music</td>
<td>Clare and Monty; Clare</td>
</tr>
<tr>
<td>6</td>
<td>Negative to self, fear, disparaging</td>
<td>Mandy and Clare</td>
</tr>
<tr>
<td>7</td>
<td>Positive, restricted; fears from past, opposing reactions</td>
<td>Mandy; Clare</td>
</tr>
<tr>
<td>8</td>
<td>New and broader paths in music, feeling the loss of the old, sadness about the past in music</td>
<td>All</td>
</tr>
<tr>
<td>9</td>
<td>Release of the struggle, trusting in support for new path</td>
<td>All</td>
</tr>
</tbody>
</table>
### Session 10c

<table>
<thead>
<tr>
<th>Session</th>
<th>Body sensations (body)</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Awareness of specific parts of body tension</td>
<td>Clare and Monty</td>
</tr>
<tr>
<td>2</td>
<td>Tension to release</td>
<td>Clare</td>
</tr>
<tr>
<td>3</td>
<td>More tension release</td>
<td>Clare</td>
</tr>
<tr>
<td>4</td>
<td>More tension release, work to muscle control</td>
<td>Clare and Monty</td>
</tr>
<tr>
<td>5</td>
<td>More comfort and stamina when playing</td>
<td>Clare and Monty</td>
</tr>
<tr>
<td>6</td>
<td>Releasing embodied emotions</td>
<td>Clare</td>
</tr>
<tr>
<td>7</td>
<td>Some tension release, postural alignment</td>
<td>Clare</td>
</tr>
<tr>
<td>8</td>
<td>Some tension release, postural alignment</td>
<td>Clare</td>
</tr>
<tr>
<td>9</td>
<td>Some tension release, postural alignment</td>
<td>Clare</td>
</tr>
</tbody>
</table>

#### Narratives

The narratives were treated as foundational material from a retrospective and subjective stance to add substance to findings from the program. Most of the material in the narratives had already arisen through the program discussions and logbooks. The one off nature of the narratives was similar to an open ended interview and thus treated as such.

A thematic analysis was applied to determine similarities and any differences in information gleaned from participants that arose between the conscious state of mind in a normal interview and the more unconscious awareness experienced in MGIM.

**Vertical analysis**

1. I read the narratives a number of times to get an overall attitudinal tone as well as glean meaning units. I then grouped the meaning units. These appeared to fall within the general attitudinal tone for each participant and were thus grouped into categories.

**Horizontal analysis:**

1. After reflecting and comparing the meaning units and categories across participants, six themes arose: Support, Struggle, Retreat, Difficult Choices, and How I Feel.
2. I reflected on the themes of experience and again reviewed the meaning units within each. This allowed further condensation. All meaning units in Support involved people, therefore these two themes were subsumed under the heading of Outside Force (as people). Accordingly, Difficult Choices was subsumed under Struggle. The smaller theme of Retreat arose from emotional responses to events within all other themes and therefore was subsumed under How I Feel. This generated three primary themes: Outside Force, Struggle, and How I Feel.

**Review of analyses of Study 2**

Triangulation of three data collection methods plus the diversity of distinct and shared themes from each method, while individually succinct, can leave a somewhat scattered picture of the experiential process of MGIM and how this illustrates the phenomenology of MPD. However, triangulating the MGIM program, log book, and narrative data, while bringing individuality of expression, drew out commonalities that called for consideration of a central theme to the experience of MPD.

Following separate analysis of each data gathering method, I juxtaposed the theme sets and sought a commonality throughout all themes from the MGIM program, log books, and narratives. Table 11 delineates the theme sets from the MGIM program, log books, and narratives. It will be noted that a number of themes appear in more than one analysis while a few themes appear once.

**Table 11: Themes from triangulation**

**Program**

<table>
<thead>
<tr>
<th>Primary themes</th>
<th>Retreat, Consecration, Control, Transition, How I Feel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary themes</td>
<td>Outside force, Performer, Body sensations, How I Feel</td>
</tr>
</tbody>
</table>

**Log books**

| Themes | Performer, Body sensations, How I feel |

**Narratives**

<table>
<thead>
<tr>
<th>Categories of experience</th>
<th>Support, Struggle, Retreat, Difficult Choices, Performer, How I Feel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Themes</td>
<td>Outside Force, Struggle, How I Feel</td>
</tr>
</tbody>
</table>
I spent some days reflecting on how these fit together and what the big picture (if there was one between three people) may be. The theme common to all methods was How I Feel. On it’s own this is a strong theme and apt for the nature of music and the musician’s way of being. I was very aware that this may be seen as an assumption so I reviewed all analyses many times and gave myself time to reflect. I found a synthesis of all themes centered on emotional experience; as responses to multiple external fields, as the mutability of individual habitus, and as activator of behavior, mind, and body. Further reflection from this point showed where the themes and secondary themes were situated as components of the primary themes. This is summarized in table 12. The arrows before each theme indicate the direction of influence. Some are bi-directional indicating a restructuring between habitus and field perception. From this arose the Composite Essence: Emotion. This will be discussed at the end of the section on findings.

Table 12: Thematic components within Primary themes

<table>
<thead>
<tr>
<th>Primary theme</th>
<th>Relations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retreat</td>
<td>&lt;- Outside Force, -&gt; Performer, &lt;- Struggle, &lt;=&gt; How I Feel</td>
</tr>
<tr>
<td>How I Feel</td>
<td>&lt;- Difficult Choices</td>
</tr>
<tr>
<td>Consecration</td>
<td>&lt;=&gt; Outside Force, -&gt; Performer, &lt;=&gt; How I Feel</td>
</tr>
<tr>
<td>Control</td>
<td>&lt;=&gt; How I Feel, -&gt; Body Sensations</td>
</tr>
<tr>
<td>Transition</td>
<td>-&gt; How I Feel</td>
</tr>
</tbody>
</table>

Findings from Study 2

As a hermeneutic phenomenological exploration, the aim of this study was to elicit a rich descriptive illustration of each participant’s lived experience and story of being a musician and their experiences of performance dysfunction (or their understanding of this as performance anxiety). Hermeneutic interpretation was facilitated from the analysis of three main sources of data: the MGIM program, log books, and narratives.

Primary themes

Following reflection and iterative examination of the data and progressing analysis of Study 2, repeated distillation elicited five Primary themes: Retreat, Consecration, Control, Transition, How I Feel.
Retreat

The theme Retreat symbolises running away, escaping from the struggles arising from a career in music. Various forms of Retreat included geographic relocation, sudden cut off of the relationship, rejection of the instrument, closure to personal expression, and confusion of identity. Retreat manifested in different ways for each participant yet some similarities were also seen; Mandy and Clare were similar in running away to a different outer environment and running away from playing their instrument. In a different way, Monty ran away into himself by shutting out his outer environment. Naturally, each action was unique to the individual with a multitude of distinctions, yet the overarching agency of Mandy and Clare moving outward and Monty moving inward, illustrates the individuality of responses to dysfunction.

Consecration

As a theme, Consecration encompasses aspirations, need, struggle, achievement and rejection within the field and within the self. Consecration can symbolise embodied and polarised emotions that are field and self directed. A sense of being unworthy in the music field for Clare and Mandy was very much tied up with being judged or evaluated. Both had a sense of unfairness that created self-doubt and further unworthiness. Monty paralleled Clare and Mandy in the sense of feeling unworthy of membership to a field and being judged, however this was directed towards the non-music fields of society and family.

Struggle arose as a sub-theme in Consecration, strongly apparent for each participant in their imagery and emotional responses. It was evident that the nature of each participant’s struggle differed. However, similarities were found in key areas: their sense of belonging to either the music field or society; the impact on identity; the demands of their instrument; the implicit logic of the field in terms of perfection and degree of technical proficiency on their instrument; the need to gain capital in order to have consecration; emotions that arose through the imagery that brought insight through painful memories; and how they all struggled with a negative attitude towards the audience.

Control

Each participant exhibited a lack of control that was revealed in their emotional responses and embodiment of an outside force: in an emotionally reactive state, Clare escaped to a new life (career, country); Mandy was unable to control her defensive and angry responses towards the many significant people who altered her chosen path in music. She also escaped to a new life (career, country); Monty gave away his control to a higher energy (spirit) that is channeled through
others (conductors). Highly musical and distinctive himself, Monty had difficulty in standing his ground when influenced by the directions of others (performers and conductors).

All participants experienced a weakened locus of control that arose from embodiment of an outside force as well as the implicit logic of the music field. It was apparent that the need or lack of control became concerns for all musicians. Many participants noted that if the musician’s locus of control weakens during performance, their sense of being judged escalates as a parallel negative response. Struggle in the mind and body becomes sustained to cause a subsequent reduction of control. This became a vicious cycle from which Clare and Mandy noted their inability to reverse or stop. Positive control was experience by Monty in moments when he sensed a release of himself and entered a state of flow in which he was able to transcend the conscious and technical aspects of his performance situation.

**Transition**

The theme of Transition symbolises a negative quality of movement away from being a musician (as Retreat) as well as a positive quality as a return to self-Consecration. The three participants in Study 2 had sought Transition by retreating from their way of being in music and their musical self, however remained attached in some way to their musical path. For some time, this appeared to be successful for their individual needs. However, it was a transition that was impermanent, did not acknowledge their essential musical selves, and in some way was illusory. Throughout the program, a positive Transition arose as new ways of coping and being able to find a new work–life balance by finding different roles as a musician that would bring fulfillment. For each participant, positive Transition brought variable degrees of a gradual return to self-Consecration, and self-worth.

Transition was expressed most strongly by Mandy and Monty, and to a lesser extent by Clare. Both Mandy and Monty experienced major shifts in insight, self-understanding, and acceptance of how their present was built upon their past. Both realised that their present state as a musician and performing can now move on from the past. Both demonstrated significant changes in behaviour and renewed faith in themselves as musicians. All three participants experienced positive changes in how they view an audience in different ways and a decrease in their previous negative attitude. This has allowed each to expand their activities or preparations toward performing more. Additionally, Monty found greater confidence and an aspiration to follow a new path in conducting, something he had been desiring for some time. Transition symbolised the possibility of finding a new avenue back to music.
How I Feel

The emotional impact of experiencing dysfunction as a musician can be both causative and consequential. How I Feel represents the positive and negative aspects of their way of being, particularly the negative influences and responses that surrounded their MPD and subsequent retreat. Negative values were expressed as moods, anxiety feelings, denial, helplessness, frustration, self-deprecation, and ‘why?’ Positive values included descriptions of bliss when performing, the hedonic experience of expressing through their instrument, and the relationship with music before dysfunction.

How I Feel was portrayed strongly as memories for Monty and Mandy. Where Monty’s memories and linked emotions were relatively contained and distant in that he tended to intellectualise his emotions, Mandy’s memories were very emotional and uninhibited in their expression. The intensity of their emotions was paralleled in their mandalas. Mandy’s were bold and energetic. Monty’s were pale line drawings. Feelings were also experienced as physical sensations by all, but mostly by Clare who experienced great somatic tension that was distressing in itself as well as linked to very distressing emotions. Clare tried very hard to distance her emotional connection by intellectualising and denying, but her intense physical discomfort appeared to trigger unwanted emotional responses that were extremely confronting.

How I Feel embraced all other themes. All participants had responded to events in their past with negative emotions that caused a retreat from music, and retreat from themselves.

Secondary themes

Findings that arose from intra-participant analysis of each participant’s imagery, mandalas, and discussions after each session fell into four themes that arose as common across all participants. Reflection and iterative checking of the data elicited four secondary themes that encompassed all participant’s experiences.

Outside force

In the MGIM sessions, all three participants exhibited a strong sense of an outside force that acted in a guiding way and influenced their thoughts and behaviours as musicians. This is summarised for each participant below.
Clare expressed awareness of a spiritual type of guidance in every session and repeatedly indicated that this force permeated her entire life. This was connected to her spiritual belief system. She wanted it yet resisted and was confused by it’s ‘guidance’. It was revealed that Clare had struggled with this guidance at times, particularly in the few years before coming into the program. Through the program, Clare was shown how her beliefs and resistances to this outside force have influenced her choices, but it was up to her to act on this. By the end of the program, Clare started to own her responses and admit that she had chosen to run away from her music career at a few points in her life.

The outside force for Mandy was revealed in her connection to her deceased brother. This was infused with memories of childhood with him and a lasting grief for his untimely death. The events with her brother affected her music path and a sudden escape overseas that included denial of her music self. This lasted for ten years after which she came to the program seeking a way back to music.

A number of times during the program, Monty indicated his belief of a spiritual essence that was channeled through certain conductors whom he revered as great musicians (Marotto et al. 2007). As a performer, Monty felt that he was both a conduit and receptacle for this essence and that it was also contained in the music. Both the conductor and the music played him rather than Monty being the controller of his own playing. Monty was very comfortable with the mechanisms of this force, however at the times when this force was not sensed (when working under other conductors than the two conductors he revered), he experienced greater self doubt and performance dysfunction. This has affected his confidence at times and diminished his desire to perform for many years. Monty relied on his outside force to function. Dysfunction arose when the force was not there for Monty.

All three participants responded with different degrees of Transition to their sense of an outside force. Mandy and Monty found release, even though it is probable that Mandy’s grief for her brother will continue. However, as a force that was sensed as being outside herself, it no longer stopped her music. Clare has further to go in how her outside force affects herself in music, however some change became evident through the program. Clare saw this as positive and felt that she might choose to explore this further.
Performer
Performer symbolises the way of being a musician. Performing was the uppermost conscious concern for all participants and the reason they came to the program. All were currently not performing, even though highly trained. As musicians, they were keen to experience music through the MGIM method rather than as they have previously understood music from their training. As performers, all had experienced performance dysfunction for a long time. For Clare, this arose from an acute emotional reaction to the music field that resulted in stopping her career when at a peak of performance skill. For Mandy, this had been triggered by an acute personal grief reaction that resulted in her escape from music. For Monty, this had been insidious through his ‘apparent’ successful career. However, it was interesting that Monty had denied himself past and current highly sought for performance positions, even a full-time principal orchestral position to which he was invited rather than by audition.

All participants felt the effect of decreased or no performing on their sense of who they were. Both Clare and Mandy had difficulty reconciling their identity with being authentic, each feeling guilt and being a ‘fake’ for not using their gift for a number of years due to performance dysfunction. Both had turned their back on music. Monty had stopped using his gift for some years, with subsequent doubt about his identity. All participants reacted to their performance dysfunction in very different ways, two with acute reactions, and one with a gradual decline. All reacted from an emotional foundation that had developed early in life.

How I Feel
Emotion was the primary force for all participants. This arose most strongly through the MGIM imagery and less so in session discussions, log books, and narratives. Initially, Monty concealed his emotions inline with his naturally reserved demeanour. However, near the end of the program Monty was surprised to realise the depths and expression of inner emotions that arose in his imagery throughout the program. He still tried to rationalise this, however noted that he often contradicted himself regarding his earlier denials of emotions. Monty was pleased that the program helped him realise long hidden emotional responses to past events, noting that this enabled him to feel more confident about opening his musical path once more.

Clare and Mandy openly exhibited strong negative emotions of grief, sadness, fear, and anger. Clare exhibited a great deal of grief imagery throughout the program as well as a need to control. By the end of the program this had branched into anger at realisations of the part she had played through
her emotional reactions, and a paradoxical development of a sense of peace and relaxation. By visiting past events that evoked emotional responses still held, Clare felt some small release of her repressed grief and anger.

The emotions that arose through Mandy’s imagery were mainly negative, expressed as strong sadness, anger, and resentment. These were directed towards people in her past who had played a role in steering Mandy from her musical aspirations. Sadness rode on a continuous undercurrent of grief due to her brother’s death. Mandy came to realise that she had embodied her grief and negative emotions that stemmed from the period in which her adult identity formed. In viewing this, Mandy started to feel a sense of closure and the beginnings of new musical aspirations.

**Body sensations**

Somatic sensations were experienced by all participants with many recurring in the same body areas in multiple sessions: Clare had repeated difficulty with her throat region; Mandy’s somatic sensations mirrored her real time manifestations when performing; Monty experienced a bearing down or braking sensation in his legs a number of times. This feeling paralleled a manifestation of tension in his leg when actually performing. Reflecting on the recurring somatic imagery during post-session discussions, participant’s began to be aware of the link between their body and emotions with regard to performing. By revisiting the physical sensations as imagery when not in a performing context, each was shown that negative affects could become embodied as a habitual responses that occurred when not performing, and habitually assimilated in performance.

Kinaesthetic sensations such a floating, being above looking down or conversely looking up from below, or being at the centre of an entity were common to all in different ways. All kinaesthetic sensations were accompanied by strong visual imagery and feelings of surprise and wonder.

**Logbook themes**

Participants were asked to keep a log book of any changes occurring after each session. The intention was to determine any short-term and progressive effects in the week immediately following each session. Some general uniformity in progression and similar reactions were shared.
Discussion of Log book themes: tables (11a, 11b and 11c)

**Performer**
Performing was the crux to being a musician for all participants Study 2. The issue of not being ‘a performer’ was expressed most strongly by Mandy and Clare. Monty was less disturbed. This may be because he has performed for much longer and had more security as a musician than Mandy and Clare. However, his current lack of performing evoke a certain level of distress. All participants displayed differential changes throughout the program in music related attitudes and actions to expand themselves musically.

**How I Feel**
All participants experienced an acute emotional reaction following the first session. All had given new attention to their instrument by putting it on display, repairs, and playing at home. Each was reminded of their sense of loss, and were sad and confused about this quite early in the program. Some change to this followed session 2, and emotionally polarised reactions were seen following session 5. At this point, Clare and Monty were similar in a positive way, whereas Mandy noted a negative response.

**Body sensations**
Somatic awareness differed for each participant. Only Clare and Monty noted these in their logbooks and were aware of feeling a progressively relaxed physical state during sessions. Mandy noted none. Where Monty noted only three occasions of this in the logbook, Clare noted a strong awareness of bodily reactions and a repeated release of tension in number of body areas. However, even though Clare was pleased with the physical releases in each session, it became apparent there was not enough cumulative effect to release her embodied emotions. The continuance of physical reactions to the end of the program indicated that more work is probably needed for Clare to fully disembody her long-held emotional and performance related somatic tension. It was not the purpose of this study to diagnose mental states in participants, however is appears that Clare continues to hold onto long-held embodied states of her emotional distresses. Even though aware of somatic sensations during sessions, Monty and Mandy had less concern to note these in their logbooks.
Narrative themes

The narratives gave participants another way to access thoughts and feelings about their musical life through introspective reflection. Each narrative was quite different in length, with the shortest from Clare (900 words) and the longest from Monty (2,525 words). Interestingly, this seems to correspond with the levels of emotional distress exhibited by each participant in their imagery. Clare exhibited the most intense distress during sessions and the shortest narrative, while Monty contained and initially intellectualised his emotional responses yet wrote a narrative of over 2,500 words. Mandy fell between the two in the intensity of emotional distress and wrote 1,563 words. It may be surmised that greater emotional distress and a short narrative as in Clare’s case may indicate a reluctance to consciously face her more negative emotions. No reference to the physical aspects of playing or living were mentioned in the narratives.

The themes Outside force, Struggle, and How I Feel arose from the narratives. These themes support previous themes similarly named, however differ slightly due to the self-reflective response required in writing a narrative as opposed to the sequential real time sessions.

Outside force
All participants wrote about outside forces that influenced their path in music. These forces arose in the imagery as well as the narratives. The major influences were experienced up to the end of childhood, with lesser influence during adulthood. The strongest influences came from memories of participants’ early personal and family life rather than musical training.

Struggle
The theme of Struggle seems to arise from the issue of receiving positive support from outside forces. The issue of support was polarised for all, in that positive support was received during childhood after which support diminished or disappeared once an adult.

Clare and Mandy experienced a great degree of struggle with emotional responses and the physical aspects of playing, enough to send their music career to the background soon after formal training. Both manifested distress during some sessions. Monty had support from the music field through training that mostly continued throughout his career yet denied his fears and body tension as influential to his dysfunction. All three held onto the challenging influences from their personal
situations yet created opportunities to escaped the Struggle while remaining drawn to a life in music. This manifested as feelings of confusion and being pulled in opposite directions.

**How I Feel**
Specific emotional attitudes were apparent in all narratives. Mandy expressed anger and grief directed to the continuing effects of the outside force earlier in her life. Even though Monty politely downplayed the emotional features in his narrative, he noted both positive and negative emotions relating to events in his past. Clare’s narrative was brief, factual, distant, and showed distain toward her childhood family. All narratives held a subtle undertone of negativity.

**Composite Essence from Study 2**

**EMOTION**

Emotion is a prime feature of music, being a musician, and performing. However, it would be imprudent to merely assume that MPD arises from and generates emotions, and that this would then emerge as the primary essence of MPD. Additionally, emotion is both a generated and generative agent in the music listening period of MGIM. This is a natural component within MGIM, however is not to be regarded as the entirety of outcome. MGIM is a method that evokes imagery in which emotion and feelings are experienced. However, it is important to realise that MGIM does not have the capacity to place emotions within the listener. Rather, MGIM evoked what was already embedded in each participant’s psyche.

The essence of Emotion was elicited through two avenues: 1) as conscious expression through log books, narratives, and the verbal discussion parts of each MGIM session; and 2) as unconscious expression arising through the imagery when in an altered state of consciousness and during the mandala drawing. Drawing from the conscious mind state as well as an altered state of consciousness gave a more comprehensive understanding of participants’ emotion-based responses that underpin their MPD.

The theme How I Feel was greatest in frequency in the outcomes from Study 2 and was directed in a number of ways. Participants expressed the positive emotions related to their love of music and desiring a musical career. Also expressed were more negative emotions arising from confusion, various forms of psychological pain, and grief at the loss of their desired path. Emotion arose as a
synthesis of all forms of expression in the theme of How I Feel. As the composite essence, Emotion represents the emotional impact of being a musician struggling with MPD and how the unique habitus of each participant embodied their emotional responses to the extrinsic and intrinsic effects contained within Domains 1 and 2. Emotion was not contained to one area of being a musician but was part of an underlying confusion and struggle that arose from a yearning to be true to one’s musical self and running away from the pain of MPD. Emotion and Struggle were equally infused and restructured by the other. For each participant, this created a polarised range of embodied emotions that were gradually realised throughout the program, the intensity and frequency of which caused much surprise for each participant.

Participants’ long struggle with conflicting emotions was the salient feature that arose from the MGIM program. The emotional essence was most overt for Clare and Mandy. Both expressed their emotions freely through the program with a wide range of highs (happy/laughing) and lows (distress/anger). Monty on the other hand, was much more contained in his emotional expression with a moderate range of highs and lows.

Reflecting on the meanings within each theme brought a realisation that each has a fundamentally emotional quality that generated an active agency within the three participants. Emotions were shown to be intrinsic to MPD; as the positive aspects of being a musician and as the negative responses that develop hysteresis and MPD. Participants’ negative emotional responses to the occupational and personal circumstances were the catalyst for reactive change and loss of functionality as a musician. Furthermore, their reactive negative emotions, in particular for Clare and Mandy, developed a constancy that was embodied as a new habitus from which a chronicity arose, sustaining the barriers that prevented their return to music. In all, emotion was the agent of creation and change, the structuring and restructuring of each participant’s experience through all three Domains.
Chapter 8: Three stories

This chapter will present a case study summary of the three participants in the MGIM program. Each will commence with a personal background, followed by discussion of the key themes that arose from the program, and the effects of the program for each participant. Participants’ names and instruments have been changed to ensure anonymity.

Clare’s story

About Clare
Clare is a woodwind instrumentalist in her late 40s. She is a very self-aware, introspective person. This relates to her physical, cognitive, and emotional responses to life. Clare is a long-term meditator with a spiritualist foundation to her belief system. She is also quite analytical in her thought processes in general as well as about music, and has a tendency to intellectualise her physical condition and emotional responses to her environment based on a framework of her sense of spiritual connection.

Clare has a Bachelor degree in professional music performance and a Masters degree in music teaching. She worked in chamber music ensembles and as an orchestral performer for a number of years following her training, and had undertaken a number of professional orchestra auditions. Following one unsuccessful and humiliating audition, Clare left music and chose to work in a high stress, non-music, though performance-based industry to support her desire for financial security. Clare felt the insecurity of low income combined with the challenge of constant auditions and proving oneself that are part and parcel of a professional career in classical music performance, a harrowing and draining challenge that had an adverse effect on her sense of identity and self-worth. She expressed distress about how little professional musicians are remunerated for their immensely virtuosic skills, saying many times that it is not enough to live on. After a number of years during which Clare retreated from her musical identity, she felt a growing call to return to having music once again as a major part of her life, yet fears the return of her oft experienced anxiety with regard to being evaluated and having to prove herself in performance. She also fears the financial and emotional insecurity of embracing being a musician on a full-time basis.

Clare’s issues with performing are long term performance anxiety … ‘I’ve always had performance anxiety, massive performance anxiety from my very first performance’ … and resentment towards
the lack of opportunities … ‘There are too many good players’ (for the positions/jobs available). Additional issues arose from the physical challenges inherent in mastering the techniques of a difficult instrument and Clare’s resistance to acknowledging the link between her emotions and her body.

Key themes within Clare’s imagery

Music issues
Technical - breathing
A major focus in production, functionality, and control for a woodwind player is that of breathing. The technique of how wind players inhale and exhale is crucial to their capacity to play their instrument in many ways. One of Clare’s primary concerns as a musician are her difficulties with control and comfort of breathing. She believed this was a key issue that perpetuated her performance nerves. Being able to breathe easily (and sometimes at all) arose as some key imagery in a few sessions (3,4,6,7,9). A related and even more intense somatic issue arose in her throat and sensation of tightness, soreness, a lump, and choking (sessions 1,3,4,6,7,8) in which Clare experienced great distress. The most intense moment of breathing difficulty arose in session 4. I felt this session important to relay in some detail. It’s significance to Clare’s performance dysfunction as well as the possibility of distressing imagery that can arise in GIM is of value to note. The main part of session 4 is outlined below.

Summary of session 4
Music program for session 4: My best music performance experience

- Debussy: L’Apres midi d’un faun-soft 10.31
- Dario Marianelli: Pride and Prejudice – Dawn 3.34
- Rachel Portman: The Duchess 6.36
- Vaughan Williams: Fantasia On Greensleeves 4.20

Clare said ‘I can’t breathe’ thirteen seconds before the end of the Debussy. She started choking two seconds into the ‘Pride and Prejudice’. This piece starts with ten repeated notes then moves in a downward major arpeggio figure. Clare suddenly started choking on the third repeated note and released one second after the arpeggio commenced. Clare’s choking lasted approximately eight seconds.
Prior to the choking, her imagery for nearly all the Debussy was positive and took her to two scenes in a time and situation that were positive; an orchestral performance in Adelaide with Rudolph Nureyev the dancer, and a birthday dinner given by her aunt at the same time. These two significant people arose in separate moments in her imagery. Clare also stated at the end of each imagery scene (before the choking experience) that each had died. She said this both times in a flat, unemotional voice. Following the imagery session, Clare said that her choking was ‘a death’, her own (from a past life). She said it was wrong and shouldn’t have happened and that she was grieving (hence her weeping in the session). Following the music period, Clare calmly stated:

That was an interesting one … playing music’s never been about performing for me. It’s been about breathing and blowing and that choking stuff … [that was a big choking sensation] … that was death, … strangling or a hanging. I think it was a hanging, it was up high [in her throat], I don’t know anything about it …’ [but a past life thing?] ‘Yes, tremendous grief with it, it shouldn’t have happened, it was wrong, and then there was nothing, nothingness. I went into another place, another time. [with the new piece of music?] Yes.

My notes
This was a challenging and significant session (even though only number four) in which Clare experienced an intense reaction of grief, distress, throat discomfort, and feeling of strangulation. Before the session, I had asked Clare if she wanted to stay with difficulty if it arose (due to a little distress in session three that she chose to move away from at the time). She said ‘yes’, and we both agreed to aim to work through it with the music if it happened. It did. Clare couldn’t even talk through it (about seven minutes of quiet weeping after the eight seconds of choking) but stayed with it and came out the other end (when the music changed) to be positive and glad that she had stayed with it. I felt the need to remind her to breathe a number of times during the choking and directed the destination of her breath (into her lower belly/sacral chakra area as is done when playing her instrument). Through the seven minutes of weeping, I supported her by placing my hand on her forehead once and twice on her shoulder. I also spoke a few times in between waiting for her to speak voluntarily if she could, using reassuring voice and words, and reminding her to breathe. I could see that she wanted to stay with it.

When the set music program finished, Clare was calmer, yet I sensed was still in her inner struggle slightly. I therefore chose to extend this session and selected a short piece (Warlock: Capriol Suite)
from my ‘soothing music’ collection as a way to bring her closer to a calmer and more positive state. The Warlock is known for this effect and often used at the end of programs to achieve this aim. By way of its predictable structure and harmony, this piece facilitates psychological contentment and release of tension. It immediately had the desired effect and Clare was brought to a completely positive state immediately after the imaging period, and was eager to talk about her experience.

Emotions
It was apparent that Clare tends to resist allowing herself to experience emotions for fear of being swamped and overwhelmed. She attempted to control her painful reactions by intellectualising her more distressing emotions and viewing them from a metaphysical standpoint.

Fear
Clare often imaged and spoke about death, of losing or not having control, not surviving in the world as a musician, being humiliated, and expressing her identity.

Grief
It was evident through many sessions that Clare embodies a long held and deep grief. She wept openly during the music listening period in a number of sessions and was fine to stay with this as she saw it as a release of her ‘stuff’.

Guilt
Clare imaged feelings of guilt in a number of sessions about not using her ‘gift’, not trusting in surviving a career in music, not expressing her identity, being bad, and misusing her ‘power’.

Abandonment
The issue of abandonment arose most strongly in session ten when we were discussing the program as a whole and focusing on select elements. Clare’s early childhood perceptions of her parents arose in discussion, through which Clare once again spoke of a time when her father punished her severely and both parents did not heed her. At this point in our discussion Clare suddenly became teary and very angry, realising that as a child she had interpreted her parents’ behaviour as abandonment. This had become part of her embodied grief and unworthiness that was a frequent and strong manifestation during the program.
Unworthiness
Clare expressed a number of times that she felt unworthy in her current professional musical roles of teaching and examining. Even though she has a Bachelor degree in performance and a Masters in teaching, she asked ‘Why did they hire me?’

Key elements of imagery in composite sessions

<table>
<thead>
<tr>
<th>Outside force</th>
<th>industry colleagues with greater capital, her spiritually based belief system (God, spirit, angels) guiding her to use her musical gift that Clare resists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somatic</td>
<td>constriction in throat, restriction of breathing, muscle tension and tightness in knees, throat, chest, forehead.</td>
</tr>
<tr>
<td>Performing</td>
<td>not natural, blocked/barrier to the audience, resists</td>
</tr>
<tr>
<td>Emotions</td>
<td>grief, sadness, anger, resentment, fear, anxiety, guilt, distress, is bad, big weeping (session 4 and 5) and crying (session 8), a little laughter.</td>
</tr>
</tbody>
</table>

Effects of the program for Clare

The MGIM program gave Clare the space to take some initial steps toward a renewal of her relationship with music by uncovering long-repressed emotions, reminding her of her relationship with music, and how music used to be a primary driving force in her life. It is understandable that Clare’s issues about performance and being a musician were not completely resolved in ten sessions. She remains aware that complete resolution was not the primary purpose of the program, and acknowledged that she gained greater insight into her own process and the causative foundations of her performance dysfunction by exploring her memories and deep-seated responses to life events. A recent workplace assessment found Clare to be ‘more adaptable and coping better with stressful situations and short notice changes’. Clare believes the program contributed to this in a way that other personal development and helping modalities had not in the past.

My post program reflections for Clare

After ten MGIM sessions, Clare still holds strong resistance to embracing the life of being a full-time professional musician, even though she yearns for a musical life. Her grief at feeling the need to turn her back on her love of music, her high level training, and her career aspirations sits deeply
within a pool of self-doubt about being worthy and being able to physically survive. Mixed with her
grief is great resentment towards the modern operational system of institutionalised training in
music that is based on repeated critical assessment. She refers to times when people and
communities could spontaneously enjoy the music of the culture and express it, for example the
evolution of jazz in new Orleans, where musical expression did not need to be graded to be
accepted as a good musician. Clare is yet to trust changing her long-held beliefs and move on from
her performance anxiety, past musical traumas, and humiliation. She felt her issues in music went
beyond performing, and were due to the nature of the music field as well as larger life issues
concerning her sense of identity, spiritual beliefs, and her need for financial security in life.

Clare’s unsuccessful orchestral audition was the catalyst for her to diverge from her musical path
and from using her ‘gift’. Her perception of unjust evaluation, biased judgment, and negative
appraisal from the jury of orchestral musicians triggered underlying issues of unworthiness and
rejection. The fact that she had not been given consecration affected her deeply. She holds guilt and
sadness about not using her gift in recent years and is afraid to move forward to the unknown (or
presumed less secure) in a music life. Fundamentally, Clare is afraid to be bad, to die.

It became apparent at the start of the program that Clare was very conscious of an outside force that
is based on her spiritual beliefs that guide her life and decisions. Clare often adopted certain words
and concepts from particular metaphysical authors as a way to categorise her concerns and
circumstances. In reflecting back on this aspect of her responses to her imagery, I became aware
that Clare has a strong awareness of herself and how she functions in life through a spiritual frame,
and that she sees herself as, fundamentally, a spiritual being. This, as well as expressing her beliefs
through the words of other people with similar spiritually based tenets, helped Clare understand the
parts of her musical being that arose through the program. I was aware that I needed to
communicate with Clare in her own ‘language’ in line with her metaphysical beliefs. Her spiritually
based belief system has been a strong foundation for her thoughts and behaviours in life for a long
time. Whether this limited or enhanced her understanding of her issues about performing and
working in the music industry, the program helped Clare make some positive and practical steps to
renew her connection to music and strengthen her musical identity.

Through her work in a non-music performing field, Clare understood the interview format very
well, however often went off interview topics and the purpose of her being a participant. Initially
Clare was not open to talking for long about her musical self and often attempted to divert the topic
of each session to her non-music concerns, her family, spiritual beliefs, and feeling judged by her work colleagues. I felt that this could be seen as a denial of her music self. After the first few sessions, I noted that it appeared that Clare’s larger life/spiritual belief issues seemed to parallel her musician self/path. As these were also concerns that arise from Clare’s inner self, they were thus considered to be relevant to the program. When I suggested this to Clare, she relaxed more and became open to sharing her music-based concerns.

Clare’s initial denial of revealing her music self may have been because she had previously chosen to shut down (or escape) from her musical identity as a way to reduce negative emotions associated with being a musician. An objective perception was all that Clare needed to lower her defenses and start to release some of her long-held burden. The program gave Clare permission to accept her emotions, to revisit her past, and to make changes to her past and present perspectives in order to move forward. Following the program, Clare now practices her instrument regularly and is considering forming a professional trio with two colleagues for future concert performances. Clare is also taking steps to further her academic aspirations in music. However, it may take more than a ten session program to fully address Clare’s many blockages and fears before a full change back to trusting in her inner and expressive musical self can evolve.

Monty’s story

About Monty
Monty is a woodwind instrumentalist in his late sixties who has worked in principal orchestral, chamber, and soloist roles for approximately forty years. He is a quietly spoken, introspective person, and through the program frequently stated that he is generally a ‘fearful’ person.

Having formally studied music many years ago, Monty has not experienced the overt evaluation that comes with juried and graded performance or auditions in a very long time. However, as a long-time professional performer, Monty is very much aware of living with the constancy of perceived evaluation in other facets of performing, in particular that directed to himself.

Monty has been a highly trained professional musician (performer, teacher, adjudicator) for approximately four decades, a focal career path that gave him highly analytical auditory processing as one of his foremost cognitive functions. He also exhibits a high emotional responsiveness to music, expressed in a quiet, calm voice. As a performer, Monty plays beautifully, from the heart.
Even though he is technically virtuosic on his instrument, he gives primary place to the expressive essence of the music. He believes his technique is not as important as conveying the expressive character of music because it fundamentally represents an emotional communication. In conversation, Monty is quite reserved and at times has difficulty in choosing the ‘right’ word for an intended emotive meaning. This is quite contrary to his expressive capacity in music.

**Manifestation of performance dysfunction**

Monty experiences cognitive and physiological symptoms of performance dysfunction. These arise when he becomes doubtful with regard to managing his technique and losing what he senses as an automaticity and release of restricting conscious thought in his playing. This can cause him to think too analytically about his playing. Negative cognitions arise as loss of concentration and self-doubt. Muscle tension arises in his legs, causing Monty to ‘brake’ to the floor when in a seated position. Interestingly, this arose as somatic imagery in a few sessions. This is less apparent when Monty stands in a performance. When seated, his legs become tight with tension, which then travels up through his body. In return, the muscle tension exacerbates negative thought patterns.

**Mandalas**

Monty’s mandalas were generally line drawings without colour fill. They exuded a gentle energy and light touch of the crayons, much inline with Monty’s quietly spoken, gentle demeanour,

**Key themes within Monty’s imagery**

**Music issues**

**Technical - fingers**

Monty has always had doubt about his technical abilities, even when nationally known as an elite performer. He admits that his self-doubt was always an issue for him, even in principal orchestral roles. He struggles with the physical athletic aspect of playing his instrument and needs to attend to this frequently in order to maintain quality performance. Low confidence in his technical capability was a strong driver of performance dysfunction for Monty. If he felt out of control with his technique, his legs would push on the floor, and a rising muscle tension in his legs would follow, eventually spreading throughout his body and arms. Fortunately, the tension never affected his fingers or his embouchure, crucial muscle groups required for controlled woodwind playing.
Outside force - conductors

It became apparent through the program that Monty plays with ease when guided by another (in the form of a conductor) and thereby responds to an outside force rather than a self-generated force. The fact that Monty frequently spoke of conductors in general and two in particular, shows a deep-seated reverence for someone in that role rather than the performer. For Monty, conductors are a channel through which the divine manifests in music, a view that parallels participant A9 in Study 1, and put forward by Marotto et al. (2007). The performer is merely to tool. Monty’s imagery expressed this visually as a glowing light that emanated from a divine source behind the conductor, passed through the conductor to then spread through Monty and the entire orchestra.

Emotions

Fear

Monty fears losing concentration, technical control, and automaticity when performing, and is easily swayed by others in an ensemble. This is partly where his anxiety arises. Monty fears an inability to have full control of the tempo and technical aspects when others steer away from his comfort zone. He relates in a more positive way to his reverence for two international conductors from whom Monty senses a strong guiding force that allows him to release his own control. It does not arise with others conductors who Monty feels are less inspiring. Monty noted that performing under other conductors affects his playing and increases a nervous energy that detracts from his complete ease when performing. He does not feel the ‘heart’ of the music as much.

Barrier

Monty showed ambivalence toward the audience. He did not consider the audience important to a performance, just the performers and conductors. Monty’s continuous disregard and aversion to the audience arose in his imagery a few times and through discussions. I felt that Monty’s reverence for the conductor, who is situated between the performer and the audience, may be a way for Monty to block the audience from his awareness, to find ‘safety’ from a perceived evaluative element that is contained in an audience. By focussing on the conductor, his aversion may be considered as a barrier he sets up to the audience. Monty experiences more anxiety in performances with greater exposure, such as chamber groups and when playing solo. Without the conductor to play for in these instances, Monty is aware that he must play to someone – an audience that he would prefer to be not there.
Unworthiness

For Monty, feelings of unworthiness arose primarily through non-music social fields: that of lack of support from his family, his dissociation and feelings of being different, and isolation from wider society. The times when social interaction was required evoked moments of a hysteresis type of response: social discomfort and little self-consecration.

Key elements of imagery in composite sessions

<table>
<thead>
<tr>
<th>Outside force</th>
<th>Conductors who channel a spiritual essence through the music, musicians are just receivers of this, responds to a sense of the divine in music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somatic</td>
<td>Muscle tension, primarily in the legs, cold extremities, sudden weight following music period, temperature changes</td>
</tr>
<tr>
<td>Performing</td>
<td>Playing for and responding to the conductor, not himself.</td>
</tr>
<tr>
<td>Emotions</td>
<td>Bittersweet, sense that self is contradictory, fearfulness, reticence, sad, loss, regret, transformation to confidence, a ‘rightness of being’, peace, excitement</td>
</tr>
</tbody>
</table>

Effects of the program for Monty

Monty found the process of MGIM intriguing with regard to being with music in a different way (from performing). Following many sessions, he expressed surprise at the strength of his imagery, in particular his feelings and memories that arose, and the fact that he was often not aware of the music nor drawn to give it his attention. As an auditory stimulus, music draws his attention away from spoken words like a magnet, distracting him so that he finds it difficult to share his mind with two different stimuli. He usually cannot listen to music and speak at the same time. In session three Monty stated:

In the Brahms, I was mechanically subdividing the dotted rhythm out of habit. I think it’s sometimes it’s very hard for musicians to enjoy the music without getting involved at some level.
As the program progressed, Monty noted that his relaxed state felt progressively deeper with each session and he was increasingly less aware of his body and the music. In the later sessions (7,8,9) he was floating or ‘six feet down’, saying this was like an out of body feeling. Throughout the program, as with repetition of practicing an instrument where one improves, Monty’s mind improved in his response to the MGIM method. He was aware of the music yet not in an intrusive sense, and found it progressively easier to simultaneously listen, image, and dialogue. At times he commented on the music because, as a professional orchestral player, he had performed many of the programmed works. Knowledge of the music repertoire in the professional musician may be a concern when GIM is applied to this population, however Monty’s knowledge did not prevent him from being able to immerse himself in the process and experience a full range of imaging.

By the last three sessions in the program, Monty was aware and noted that he had contradicted himself a number of times during discussions in previous sessions, particularly as the program progressed and issues gained clarity.

I remember saying that I was always confident as a performer as well as I was nervous … I’ve been thinking those two thought lines through because they’re really contradictory.

Following the program, Monty was more aware of how he contradicted himself and had denied his fears in order to not acknowledge them. In realising this, he became more aware of what this may mean and felt better equipped to engage with his emotions.

My post program reflections for Monty

Monty’s primary reasons for entering the program were to gain insight into his past performance anxiety throughout his career, his reticence to perform in a solo capacity, his current sense of loss of his musical identity, and look at why he had chosen to move away from performing. Monty knew that he had lost both his confidence to perform as well as his special connection to music. He was looking for a way to renew himself as a musician … ‘that would be a major challenge’ … and alleviate his anxiety about falling into fear and self-doubt.

Monty shone as an orchestral performer as this was his primary love. In this role, Monty felt he had little difficulty managing his ability to perform, especially for the two conductors he openly revered,
other conductors less so. However, Monty’s greatest moments of performance dysfunction arose during contexts that involved the relatively increased exposure in small chamber group and solo performances. Monty desired to perform in a more soloistic capacity but has been procrastinating for many years to bring this to fruition due to being aware of his potential to dysfunction in such contexts. Before the program, Monty felt that he had lost his musical identity and that he had reached a point in his life where he was aware of something missing. He feared to return to the stresses and anxieties of being the type of musician he was in the past, however desired to renew himself as a musician and face his fears.

Just before starting to relax for every session, Monty experienced a tickle in his throat and needed to clear it. After a few sessions, he believed this was a type of anticipatory anxiety response to opening himself up, having to talk, and possibly what his mind will show him. He only experienced this throat tickle in MGIM and not otherwise. Oddly, even though he finds difficulty with word choice when he wants to convey meaning, Monty is a very talkative person when he is comfortable with someone he knows well. He is also a retiring and private person, so it would be understandable that he may feel a challenge with a method such as GIM that requires one to open up their inner self. However, his natural demeanour and the catch in his throat did not restrict dialoging during the imagery period. Indeed, he was extremely verbal to the point that in his early sessions, he did not leave space for just being with the music and allow other forms of imagery to develop. In doing this, his imagery in these early sessions was primarily non-emotionally expressed verbal memories. He gradually allowed himself to be with the music and his inner self as the program progressed. This allowed more visual, somatic and emotional imagery to come through rather than intellectualization.

Monty underwent three major changes through the program: 1) expansion of his role and identity as a musician; 2) a return to performing; and 3) realising a more positive attitude to the audience. A change of attitude toward the audience was apparent in session 8. Rather than denying the value of the audience, Monty now sees the audience as a valuable and necessary component of a performance. This had never been the case through his career.

It is interesting that by the end of the program, Monty was able to envisage himself returning to being an active musician in two ways; as the performer at the high level he had been, and as a conductor. The latter path resonates a great deal with a repeated feature in his imagery, that of conductors and how he revered a few.
Menhuin (conductor) … as a conductor he was like a god, beyond human experience …
Cellario (conductor) … I’m in love with the conductor. I’ve learnt more from conductors than from teachers … being a conductor is like having the nicest chocolate in the box … most of the time.

Monty now sees himself as worthy of the conductor’s more directive role, as a channel for the spiritual essence of music and directing others rather than the being the one who receives direction from others. This revealed the maturity of his musicianship and how Monty understands his relationship with music.

In the pre-session discussion for session 8 (my aspirations), Monty spoke about two paths (performing and conducting) that he would now like to follow. However, his imagery found a central focus on only one path, that of conducting. Supporting this were very positive feelings and a strong confidence that he will bring this to fruition. Monty had the conviction that he could successfully pursue both paths conjointly; conducting and performing. During the pre-session discussion, Monty noted that by pursuing the newer path of conducting, he would gain greater personal and professional fulfillment. Interestingly, his imagery in this session strongly supported this. This was especially potent when, through his belief that the conductor is a channel for the divine, he visualised himself as a conductor. Monty felt that he has a future as a musician in a different performance capacity – as a conductor. He had not thought this before and became aware that it was not beyond him. He was able to realise his ambitions and was happy to decide that his future will embrace working in music once again.

To bring life to each topic in the program and illustrate the progressive nature of themes and insights gained throughout the MGIM program, I have chosen to detail Mandy’s progress though the program.

**Mandy’s story**

**About Mandy**
Mandy is a cellist in her early 30s, is married and has a small child. She has an outgoing, forthright personality and is able to express herself easily with words, vocal intonation, emotively, and
through her body language. She laughs freely and is able to show sadness openly, and has a tendency to worry.

Mandy has a Bachelor degree in music and was undertaking a postgraduate music performance degree when she came to the MGIM program. As a performing musician Mandy has worked in the SBS Radio and Television Youth orchestra, and continued performing as a soloist and member of chamber ensembles. She supported her performance work with music teaching and roles in the radio and sales industries. Mandy’s current music course required her to complete many juried performances, on her primary instrument as well as new instruments she is learning. The expectations of the course triggered Mandy’s performance dysfunction to an acute degree and precipitated an apprehensive focus to performing that was very different to past performances. Her primary expression in music was not acknowledged by current music others. Mandy felt that her ‘inner love’ of music was perpetually being challenged. Mandy described her relationship with music thus:

Back in time music was me, was my soul, the integrity of me, the person, the way I move, the everything that evolved around music, so I was … music was this thing and I was it. It’s my essence. For me, music could express emotion, music got me through lots of things … (I’d) go off in my head and work out whatever the thing was that was worrying me … the most complex things were worked out when playing music. Now it is my overseas friend … far, far away … I feel like I am living in silence now … it was integral before, it was the way I had an identity … my identity was music … now I’ve lost it, there’s a lot of pain, I’m sad … I feel like I’m not controlling it anymore, not as prepared as before because life has gotten in the way.

In her current experience of performance dysfunction, Mandy felt she has ‘confidence anxiety’, had lost herself, and felt as though she was ‘fighting it’. She had a heavy heart when talking about music and was very scared. She used to be very confident and at the present time in her life, was not confident when playing music. Mandy stated:

It’s like we’ve broken up, I’m divorced from music. I’m now asking for a partnership from music (like a relationship) … the first partner was very demanding, very stressful, very precise. The music relationship that I’m searching for now is one of give and take, answers my soul, reflects a lot nicer … I still feel it’s far, far away from me and I’m
trying to take small steps to bring it back … I feel like I am getting closer to it … but I
don’t feel I’m there yet. The closer it’s getting to, the closer I’m starting to feel
overwhelmed by it … I’m scared, an insecurity with it. I don’t value myself as high as I
used to (as a musician).

Following a span of approximately ten years with minimal playing of her cello that followed on
from a difficult seven year period and a personal tragedy that severely affected her relationship with
music, Mandy had been striving to return to performing. However, she had been experiencing
greater music performance dysfunction than she ever experienced in her youth. She was aware that
to renew her relationship with music and return to performing without fear, she needed to
differentiate this from her course requirements and be in music just for herself again.

Time and obligation to others’ ‘stuff’ were issues for Mandy. She lacked enough time to do all she
needed to. Mandy felt an expectation that her family’s (husband, baby, parents, and in-laws) needs
be put before her own. Her path was split many ways and her personal energy remaining for her
own personal path (that is, her music path) was dilute. This paralleled similar circumstances when
she was younger and wanting to follow a path in music.

Mandy gave much of her time and energy to the needs of her family as she did for her childhood
family. She was desperate to find a balance between others’ needs and her own, and desired to find
space and time to be with her music, and to renew and nurture this relationship. Now as a mother
with little time to devote to her music, Mandy linked her situation to her own mother’s situation;
how her mother had put aside her musical dreams for her two children. Mandy was therefore
concerned she would not be able to have her own relationship with music again, and that she would
only be able to live her music through her son, as her mother had through her. Mandy expressed
fear that she will suffer the same personal loss and sacrifice as had her mother.

Mandy came to the MGIM program quite confused at the strength of her current music performance
dysfunction and sense of unworthiness and self-doubt. At that time, she felt she was on an uphill
battle and that her life was out of control. She brought with her the hope that the program would
help her investigate the foundational issues to her own process as a way to alleviate her dysfunction
and stimulate her drive to return to a full career path in music performance.
Manifestation of performance dysfunction

Physiologically, Mandy experiences a blotchy red blush that starts on her chest and rises up her neck and face. She is very self-conscious about this as it is quite noticeable. Her right pinky shakes to the point that it affects her bowing control. She also experiences cognitive worry before each performance and verbal expressions of unworthiness and not being good enough when she compares herself with other musicians, a thing she did not do in the past. Mandy feels anger and distress that the visible manifestation of her performance anxiety (redness, shaking) now lasts longer, sometimes during an entire performance, as compared to just through the first two bars of a piece when she was younger. She is also angry at her inability to control her anxiety and not reveal her inner distress.

Imaging

Mandy was a strong and vivid imager, experiencing a wide range of image types. She was very forthcoming in expressing her imagery through dialoguing and emotional expression (laughing, tears, vocal tones), all of which facilitated an easy connection for the therapist and following interpretive discussions. Mandy shared neither too much nor too little in her dialoguing, and was responsive to interventions in a candid manner.

Mandy felt her imagery was lively and spontaneous, that in some ways it answered some of her questions that she would not have found with her usual conscious thinking. She felt that the abstract qualities of the imagery showed her straightforward understandings of her concerns. It was much different to her initial expectations. She found some of the imagery confronting and ‘came away shaking’.

Mandalas

Mandy had no hesitation, logical thought or speaking when moving to draw the mandala after each session. Her response was immediate and evident that her mind remained in the imaging state. Mandy’s mandalas were a strong feature of this study and distinctly representative of each theme. Mandy grew to like the mandala as a format for drawing and self-expression. It gave her a sense of achievement. Each mandala showed an intense vitality in the bold and energetic use of colour that parallels Mandy’s intensity of personality and emotions. Oft-used colours held the same representative meaning (orange for her husband, pink for herself).
Mandy became more aware of being actively engaged with her emotions when drawing. Her early mandalas expressed a depth of repressed emotional pain, anger, and grief from past events that affected her sense of identity, ability to perform, and her wider existential humanity. Reflection on the mandalas as a whole showed a progressive change from negative emotions to hope, a more grounded sense of identity, and allowed Mandy to embrace the beginning of a new journey in music.

**Summary of Mandy’s MGIM sessions**

I have chosen Mandy’s experience throughout the program to show the variations and progressive flow of imagery in each session.

**Session 1: Looking inwards**

**Session discussion notes**

At the start of the program, Mandy felt she was out of control in her life, as well as her anxiety about performing. She felt that she lacked a locus of inner relaxation and that this affected her ability to manage the musical side of her life. Even though eager to explore her performance issues, Mandy was worried about what the imagery would reveal. She initially thought the process of MGIM would be relaxing, and was surprised at how active the imaging process was.

**Imagery**

Mandy’s introductory imagery was very active, comprising rapidly changing, episodic scenes that were separated by a black and purple slide that erased the image. Mandy had a strong sense of an outside force directing her imagery that was represented in the returning colours of black and purple (‘the purple has control’) in that it acted to wiped the slate clean after each brief episodic image. Mandy found the purple and black colours confronting, and thought this feature was telling her to ‘stop worrying’. The colours insistently told her to ‘keep moving’. She was worried about the purple and black colours that kept returning to erase her images. She felt the movement of the colours was very intense, and meant that she was not getting any answers at that time. Mandy thought the purple colour may be related to her religious education. Mandy did not like the brevity of each scene and did not like the sense that she did not have control of her imagery.
Key imagery

- a winding, arid path, dry, no grass, like a desert
- her brother and her son
- right hand – cold, need to hold it
- an eye looking at herself
- a waterfall – feeling a sense of traveling with it, like butterflies (this was a somatic reaction that was similar to her experience of anxiety)

- up high looking down to the right with a heavy feeling in her right eye (height was a feature of her imagery, where she was above looking down to the right). Mandy understood this to represent her fear.

Mandala

Mandy drew a purple coiled spring over a purple and black background. The colour filled the Mandala. The spring ended with a purple ball and appeared to want to escape. Mandy saw this as partly escaping then being pulled back in by the movement of the spring. Interestingly, the ball is escaping through the above right quadrant. This became a feature in throughout the program, in Mandy’s imagery and in the mandalas.
Session 2: Myself as a musician

Session discussion notes
This was a significant session that centred around the time when her ‘innocence’ was ‘broken’ and ‘music stopped’ for her due to the needs, actions, and demands of central people in her life (family, friends, and teachers). Immediately following the music listening period of the session, Mandy’s attention immediately went to a girlfriend at school with whom she had played music. Mandy’s music life then was very fulfilling and active until she had a falling out with her friend that also involved blackmail from a music teacher whom she had looked up to, and initial disbelief by her mother. This caused Mandy to become disillusioned. She stated:

It all started there … that’s when I lost my innocence (and her belief in music) … I changed … it’s like I’m mourning that time … it’s like resentment, like rape, like that feeling of having something taken away from you. Him, she did it too but it was him … maybe this is my problem with (my course), being marked (graded) … I don’t respect authority.

By this second session, Mandy’s initial reticence to her fast moving imagery from her first session had dissipated. She looked forward to her session and was eager to experience the imagery again. She exhibited trust in the method and the therapist. ‘I feel renewed in meeting you, I feel I can talk to you, I resonate with you.’ This was affirming to the therapist to know that Mandy had a positive attitude to the program at this early stage.

Imagery
Mandy had slower paced imagery in this session, no wiping of the slate like last session. Memories arose of having cello lessons with a teacher, with her brother (when he was young) and her mother in the room. Her brother, mother, cello teacher, and cello dominated the imagery. Interestingly, this session was structured in three distinct parts of ABA, a parallel to the musical structural form called Ternary. The A sections were dominated by images and feelings about her brother, with the middle section about her girlfriend at school.

Mandy’s imagery was primarily about her brother. Memories of him as a toddler were upsetting, hurting her with a mix of good and bad feeling. Mandy saw him at the age of her son at the present time, crawling, even though her brother was older when Mandy was having her cello lessons, so a
link was formed with her current place in her life. Such early imagery of her brother when young represented a happy time in her life, of family, and performing.

The middle section took Mandy to an image of her girlfriend from school and her class music teacher, about whom she held feelings of confusion, anger, betrayal, and grief. Actions by her girlfriend (also her accompanist and therefore a team with Mandy) during her last year of high school shattered her music. Her class music teacher also played a part in this disillusionment, by threatening and blackmailing her with regard to her final school exam gradings. Mandy started to turn away from the music she so loved. ‘Oh that cow was in my head! I’m angry aren’t I? I’m really angry. How many times do I have to talk about this to get rid of it?’ Mandy’s next image took her to a professor at University who steered her away from studying the form of music she aspired to at the age of twenty-two, and told her that she hadn’t lived enough of life. Mandy felt that he had made a judgment that affected her life, and that steered her away from her love of performing.

The final image in the session was of a black bird flying overhead as the sun was going down. Mandy immediately knew this to represent her brother because they had shared a Shirley Temple movie, ‘The Bluebird of Happiness’, that involved a brother and sister of a similar age difference between Mandy and her brother, and to whom they had identified. Since then, birds for Mandy represent her brother. Mandy saw a sunset at the end of the day and her brother, in the form of the bird, flew over and went. This was a strong reminder of their happy connection and that it ended at his untimely death.

**Key imagery**
- her brother, her love for him, her grief, the ‘bluebird of happiness’
- people who changed her path (girlfriend, teacher, professor)
- angry, confused, disillusioned
- her music world shattered, lost

**Mandala**
Mandy drew two colours - 1) girlfriend’s brown curly hair that started inside the mandala and ended with a strand just outside, like an escape or perhaps being flicked out, and 2) a bright blue crescent fully inside the circle, but not too thick. I commented on this and asked what it represented to Mandy. She replied that the blue represented her baby’s blue eyes and it was the colour of her brother’s blue car that he crashed and died. Mandy said this was all she could put down for now.
about her brother. Even though the topic of this session was about Mandy as a musician, it is significant that this is represented by the two main features of her imagery – her brother and her past girlfriend. It would appear that Mandy’s current identity as a musician remains embodied in her past from which she has not evolved.

Session 3: My relationship to music

Session discussion notes
Mandy said that she found the last session inspiring, and had practiced her cello more by revisiting old pieces. Her plans since the last session revolved around her cello. Wanting to create a new attitude to her instrument, Mandy decided to purchase a new bow and case. Feeling a need to play music with someone else to a way to confirm her level of playing (‘how bad I am’), she then
organised some playing with a fellow student (a violinist). Yet Mandy still feared that her current situation would hinder fruition of her plans.

In all, Mandy was fairly positive through this session, only shedding one tear, and was not as stressed or uncertain as in the last two sessions. She expressed more confidence and certainty, but still worried about a future path in music. We discussed how she could slowly work towards a goal by taking ‘baby steps’. We discussed revisiting exams as a performance goal, for example, doing a grade 8 performance exam, as one way to initiate her reconnection to music and to pursue it in a gentle and non-competitive way, rather more like a hobby. At the realisation that she could possibly return to her first love of performing, she shed a tear or two. ‘God, you (the researcher/therapist) always make me cry’ This arose from her realisation that she had the choice to pursue her own music performing path again.

**Imagery**

Mandy’s imagery was mostly visual and verbally related memories of busking with her brother, making money as a child, playing in orchestras, and feeling supported by her audiences. She reminisced about how she greatly enjoyed her music journey as a child, and that she liked herself then. Her relationship with music was linked to making music with her brother, and having encouragement from her parents. Mandy shared about why she had chosen a different performance path than her peers. She told herself at the time that she didn’t want the constant competing, and that ‘life started to happen’. Mandy felt she didn’t have any choice in the matter because of her location, family difficulties, and the cost of tuition. She spoke about how her chosen university for her undergraduate degree offered good things. During her last year of high school, a visiting doctor of music had sparked her interest in ethnomusicology and music technology, revealing a wider musical world that classical performing. She was inspired. She therefore chose the path of ethnomusicology. ‘It was easier’. She expressed that she had lost the core of herself which was her vehicle for expression.

**Key imagery**

- memories, verbal
- sharing her love of music with her brother and mother
- playing in orchestras and busking with her brother, feeling good about this
- earning money from performing
- how she gave up her own music aspiration for others/outside forces
• a sense of loss
• similarities of current life with past
• wants to be consumed by music

Mandala
Mandy drew a multicoloured cartoon-like image that looked like a birthday cake with bright colours, happy, positive, fun, and like a child’s drawing. She said it expressed playtime, and conveyed the innocence and hope of youth. Mandy also noted that it looked like the bridge of her cello, even though there were many more ‘strings’. It was fully contained within the circle. This may indicate that Mandy felt no need to be outside or escape from her connection with her instrument.
Session 4: My best performance

Session discussion notes
In the week since her previous session, Mandy said she had felt motivated from the last session but could not remember details of it and found it hard to write her journal. She had had a very busy day on the day of the last session and following week, and felt as though the memory of it was ‘wiped out’. However, she said ‘positives came out’ of the session. She had actively looked into buying a new cello case and bow, discussed having cello lessons with a fellow student, and is looking to improve her playing with graded exams. The negatives were that Mandy’s husband and mother criticised her for putting her cello on the table out in the open … ‘like it shouldn’t be on view?’.
Mandy viewed displaying her cello on the table as a positive action to help her be aware of it and practice every day.

Mandy had mixed emotions during the pre-session discussion about her best performance. It was the best and saddest at the same time because it was for her brother’s funeral. She played ‘Eleanor Rigby’ by the Beatles, jazzed up with a band and felt like she was on autopilot when playing. The performance had a swing/upbeat/jazzy feel that ‘worked’. Mandy couldn’t control her hands as she was shaking so much with nerves and felt that she had ‘no control’ of playing that day, yet received much praise afterwards, that the music she played ‘soared’. Particular praise came from her cello teacher who said it was probably the best he had heard her perform. She had played a favourite song for her brother, an expression of love that flowed without her conscious awareness, a performance filled with love and grief combined. The song now has a special meaning for her. So the best is mixed with sadness arising from matters in her personal life.

Other best performances noted were playing a duet with another cellist with orchestral backing. This was fun and exciting. She also won an Irish music competition plus an eisteddfod where she played ‘Meditation’ by Tais. This was described as a perfect performance with much passion, emotion and texture … ‘like winning the lotto’.

Mandy had a feeling of achievement and celebration following her session today. She was aware of the age discrepancy between herself in her imagery and herself now, and recalled the movie named ‘Big’ that was about a child and adult combined into one. She had received the celebration of her good performance as a child but wanted to celebrate herself as an adult. In viewing her childhood memory as an adult, she came to a better understanding of her past positive performing capacity.
She was also shown that attitudes and work relationships can differ depending on one’s position (capital) and that distractions can take her away from the music.

**Imagery**

Mandy’s imagery focused primarily on an eisteddfod she had mentioned during discussion. She had a vivid experience of performing, saw herself playing, moving through the music, and described the sequential motions of playing her cello in line with where she was up to in the music. She was visually reading the piece and could see the jury and the audience. A distraction (someone closing a blind) that did not occur in the actual event annoyed Mandy a little and she was aware of feeling nervous and her finger shaking.

She won a trophy and remembered that this was a ‘turning point’ for her, an ‘achievement’ and ‘accomplishment’ that facilitated promotion through her orchestral ranks. Her imagery also took her to playing in an orchestra where she was ‘ripped apart’ by the conductor but received flowers afterwards as a soloist. Her final image was a post-performance celebration in which she appeared as a child but felt the celebration (wanting the champagne) as the adult. Mandy laughed at this, understanding this image as acknowledgement and acclaim of her as a child musician/performer. She now wants to receive the same acclaim as an adult.

**Key imagery**

- no control of her nerves during performance
- playing is full of emotion
- distraction and closing out the sun
- ‘ripped apart’ by conductor in orchestra
- celebrated as a soloist
- her rising position in music changed others’ attitudes and relationships

**Mandala**

Mandy again drew a cello that was different to last session’s mandala. It again portrayed a ‘happy’ feel but was less rigid, with more fluidity in the flow of lines, like an abstract Picasso painting. It was an open spaced line drawing that indicated lightness and freedom for Mandy. A champagne glass with sparkly white wine was central in a blue cello. Mandy only wanted to draw three strings at first, but then drew the fourth in a different colour. The cello was more abstract than last session’s cello in that is was not as restricted, geometric, and organised. The different coloured string perhaps
indicated the start of a move away from an old reality. Mandy said, ‘I’m on the move’. She felt her
drawing showed a progression towards a relaxation of inner tension and acceptance to go with the
flow of her images.

Session 5: My worst performance

Session discussion notes
Mandy came in a more positive frame of mind than her previous sessions. She discussed her current
performance assessments and that she had decided to find a professional cellist as a teacher rather
than having lessons with a fellow student. Mandy described her feelings during performance
assessments in her current course:

It was like my whole body stopped, like the air, like it felt like, you know, like one of
those nightmares. You can’t run … or you can’t scream … I’m shaking that much …
which it shouldn’t be like that for me … I felt like I’m an amateur … I play perfectly at
home … there’s no good with that … I get off the stage with that … I pull myself down into a real ditch after my performance where it’s not a nurturing experience at all, where I’m shaking … red splotches on my face … I’m not breathing … I don’t feel like I’m meant to be there … I feel like I’m a fake

In her current music course, Mandy feels angry with herself and resentful towards the assessor’s lack of understanding of the effort she has put in to a performance. When performing for assessment, Mandy stated, ‘I felt the nerves sensations going through my body … I’m still getting good marks … and I can tell you they think I’m good’. Mandy feels when she attains good grades, they are not deserved. (So you don’t think your marks are deserved?) ‘Sometimes I don’t’. She asks ‘Why?’ Yet when she receives a grading lower then she expected, she becomes distressed and questions the examiner’s ruling. She also feels a fake, unworthy, intimidated, and negative about the setting as well as the evaluative context. The context, layout, and green carpet of the room are confronting for Mandy and have become symbols of her fear.

After experiencing a positive outcome to session 4, today’s session brought up memories that triggered anger about her course and her busy life that does not allow her enough space to practice or have time out for herself.

Imagery
Mandy’s imagery commenced with the physical feeling of pre-performance nerves she experienced when young, of trying to control her fingers, cello bow, and breath. She shared that she now has greater anxiety on her non-primary instruments and is now puzzled about her self-doubt and low confidence. She was very distressed for a short while by the physical manifestation of her anxiety … ‘I hate it … I look diseased’. Immediately following this, her imagery changed to her riding a bicycle. She realised that she wanted to show people how she can play. She became more positive and saw herself receiving a standing ovation after a performance. Her imagery ended with a calm heartbeat, her own, at which time birds flew towards her then flew away. She believed that the birds represented her brother and that he was reassuring her.

Key imagery
• pre-performance nerves as a teenager in her breath, fingers, and bowing control
• current emotional pain about performing, nightmares
• is a fake, is unworthy, feels intimidated
self-doubt as a performer
she hates the pain and accompanying exhaustion
anger at her current level of performing
calm heartbeat and birds at the end

Mandala
The mandala looked hot, angry, strong, and menacing. It consisted of two colours, red and black, that were thick, full, and vibrant. The mandala was quartered with a heavy diagonal black cross (like an X) made of two thick, black lines. One was contained in the circle, the other ended with an arrow leading out of the upper right quadrant of the circle. The black cross created four quadrants, two vertical and two horizontal. The colour of the top quadrant was left blank. The other three quarters were coloured in thick red. Mandy said the black arrow was her current music course, and that each red quarter represented one of four semesters. She is now in her final semester (the top uncoloured quadrant) and so it hasn’t given it’s colour yet. ‘This (the black arrow) is me getting out (of the course)’ while the cross symbolises the destructive quality of her course. Outside the mandala circle lies a solitary, black, vertical column. After some reflection, Mandy thought this may be symbolic of a rigid, dark quality of outside control, possibly her perception of the expectations of her course.
Session 6: Being evaluated

Session discussion notes
On opening the topic for this session, Mandy stated, ‘Self-evaluation is far greater than that from others … too strong, takes over.’ She had a big fear about playing at a friend’s wedding in a few days, her first public performance in many years … ‘It’s my coming out concert … music industry people there.’ She feared evaluation from her mother, herself, experienced headaches when practicing, and understood this as ‘harm’ to herself.

Mandy again said that time and obligation to ‘others’ stuff’ were issues that prevented her doing all that she needed to do, and that her family’s needs were expected to be put before her own. Her path was split many ways. Mandy’s capacity to develop her own musical aspirations was reduced. This paralleled similar circumstances when she was young and wanting to follow a path in music.
Mandy’s imagery centered on being evaluated in her current music course and ‘burdened’ by her family’s opinions and concerns. She felt that she was living within a bubble and trapped with no way out. Mandy felt that some elements of being evaluated were not fair and that her music strengths were not being acknowledged. Her sense of self-worth regarding her playing at this time was quite low and many negative emotions, including anger, were apparent through her imagery. Mandy brought the discussion to her parents, her supervisors as trainers in her course, and her fellow students. She felt they unfairly judge her playing and gave comments unasked. Her mother and husband ‘don’t understand’ her playing, nor know how to help when Mandy asked their opinion of her playing. Mandy wanted the ‘right’ answer from her mother when she asked how she played. Yet what was the right answer for Mandy? She was not sure. In the end, Mandy realised that she had to prove her value as a performer to herself, and that she could use her cello playing to do this. She knew it comes from her, yet remained burdened with the outside forces in her life.

**Imagery**

The music immediately placed Mandy in an evaluative situation where she was watching her examiners write. She felt her anxiety. She was then in the room of assessment for her music course and said it was the people there, not the room that made her nervous.

I don’t feel right with playing. I don’t feel like I know what I’m doing … I don’t feel strong enough to play these pieces. *(Is it important to feel strong?)* Yes, self reassurance, I don’t have any.

Mandy’s imagery took her to the evaluative scene again where she was feeling flustered, not breathing or thinking straight. She felt out of control, exposed, not good enough, and annoyed that she had to prove herself yet again. She understood a past teacher had caused her to be aggressively competitive and compare herself with other players. This made her angry. She also realised that both her parents had caused her to doubt herself and believe she was not good enough. Yet upon being asked whether she could put her evaluators aside in her imagery, she replied ‘No’, then promptly did.

Mandy’s imagery was visual and strongly emotional. She was angry, felt her insecurities, and saw the people involved, her assessors and her parents. She was indignant that other people had the right to make a judgment about her playing based on their own standards. After my suggestion to use the music as an aid, Mandy’s anger diminished.
Key imagery
- overwhelmed by nerves, past and present
- never good enough, tarnished
- a fake, con artist
- aggressive competition
- having to always prove herself
- being judged is not fair

Mandala
Mandy drew thick, jagged, concentric, closed circles of different colours approximately two centimeters thick, from the centre to the perimeter of the mandala circle. All were contained within the boundaries of the circle. Mandy interpreted the representation of each colour in order from the central colour to the perimeter as: centre - pink (herself); orange (husband, her happiness); green (the carpet in the evaluative setting); blue (the sky outside her and beyond physical conditions, representing freedom?); and finally red (her pain, anger, grief, destruction of her childhood family unit, parents, in-laws, ‘psycho things’, her father’s family, his violence and manipulation, that her mother sounds like him sometimes, and her study course). The red enclosed and confined all within. After discussion about the meaning of each colour, Mandy said: ‘I like the pink.’

The red was the largest circle; aggressive, angry, and strong. There was no opening or gap in any colour surrounding the pink. The pink (Mandy) had no way out. Mandy saw that she was surrounded by obligations to all around her. The red enclosed everything, herself, her husband, her life, and any chance to escape beyond her restrictions.

An interesting point to note is that the drawn lines for each colour move forward in a clockwise direction as if pushing the speed or intensity of circular motion. Furthermore, the green and orange begin with a point situated in the adjacent outer colour that spirals in a counter direction toward the pink. The initiating point may be the tail end of an intensification of the outer forces. This may indicate that Mandy is increasingly overwhelmed by the outer forces. Conversely, the tail can be the head of a spiral that points into the surrounding and confining colours in a direction compatible with, and therefore in acquiescence of, the general flow of lines. This could indicate the start of an outward spiraling motion arising from a need or an attempt to break out of the enclosing and confining colour representations.
Session 7: Present situation

Session discussion notes
Due to the relatively long time of eighteen weeks since session 6 in the program, I reviewed the main points we had covered and Mandy’s responses that arose from each session as a way to recall feelings and subsequent action taken by Mandy after each session. This was beneficial in that it brought Mandy back to the overall structure and purpose of the program as well as the progressive content and realisations that arose in previous imagery. The eighteen week period had brought some very stressful challenges in her personal, family, and academic life. Her baby was ill and her course gradings were lower than she expected. She also had some musical positives in that she had performed more. These all brought a rich mixture of events and emotions to the current session. The unplanned lengthy span since the previous session had given Mandy much more time to reflect, and
thereby gain a better understanding of how revisiting past events and her responses throughout her past musical pathway have, in some way, impacted her present musical situation.

Mandy had recently performed at a wedding where she was very nervous at first, but then ‘the showman comes out’. She said she was a ‘con artist’, a fake, for earning money as she didn’t go to the Conservatorium of Music for her undergraduate degree. By missing out on professional orchestral training, Mandy believes that she is not worthy to earn money for performing. She misses the family feeling of playing in an orchestra and again mentioned a professor who steered her into a music path she did not want. She remains resentful.

Mandy wonders now if she will ever be happy. ‘The longer you are in music, the more insecurities you get as well.’ However, her recent public performance was ‘better’ than performances in her music course as she was less nervous and is currently very positive. Mandy felt she had undergone a shift in herself at this point in the program with regard to performance dysfunction and performing in general, and felt that she can now look forward to an increase in her self-belief and reduction of anxiety in performing. She now felt able to envision a way to be with her music more when at home and had placed her guitar on the table at home alongside her cello. Her resentment towards past people and events that altered her connection to, and intended direction in music, remained. In looking at her present situation, Mandy revisited the points that arose in previous sessions. This allowed her to start letting go of the past and see possibilities open up towards a renewal of her music self. During the eighteen weeks, she had taken measures to further develop her playing skills by scheduling time to practice two instruments.

**Imagery**

Mandy saw herself playing in a quartet on stage. Outside were buskers. Mandy felt a little sad at seeing them because she was nostalgic about when she had busked with her brother in her youth. Then she saw herself busking, people looking at her and giving money. She liked being looked at when she played. A path on her right took her to playing in an orchestra at the beach and a feeling of happiness. She felt happy to sit in a lower ranking in the orchestra section than she usually had. In contrast, she was not happy in her present circumstances. Her imagery then jumped to her father who was always sad. She was sad for him and at what he has become. She said that she shouldn’t like him, but feels responsibility toward him. Her playing makes him happy. She reflected back to his violence and realised that it was his story, not hers. It was time for her to move on from the past and be in the present. At this point, Mandy stepped back from her long held aspiration to play in a
professional symphony orchestra. She chose to work towards playing in a quartet. The imagery ended with Mandy in the spotlight. She liked this!

**Key imagery**
- father is weak, manipulative, unhappy
- mother is strong
- husband supportive
- she is a con artist, a fake
- releasing old ambitions to acknowledge current musical possibilities based on current personal limitations
- time to move on from the past

**Mandala**

Cool blues and greens, and soothing colours were delineated by a curvy line that connected at the beginning and end to form a fluid closed shape that was contained within the mandala circle. As she was drawing, Mandy said she did not know why she was drawing the image, but that it just arose from the crayon as she drew. When finished, Mandy said that it looked like a pool of water and that she liked it. She then said it was a mute\(^\text{15}\).

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\(^{15}\) A ‘mute’ on a stringed instrument is used for muting the tone and volume of the instrument to evoke a different quality.
We discussed this as:

1) Mandy ‘muting’, silencing, or decreasing her past musical ambitions to attain great heights in performance, letting go of her past aspirations, and becoming more accepting of her current life circumstances and how they restricted her ambitions. By muting her ambitions, Mandy could accept less than her previous ambitions. Playing in a community orchestra or a quartet could now be just as fulfilling as playing in a professional orchestra. Mandy wanted to look at her situation realistically so that it suited her current life circumstances:

2) Mandy muting her emotional responses to her past in order to move into the future she wants;

3) Outside forces (family) are again restricting Mandy from realising her musical aspirations; and
Mandy’s current proficiency on the cello is now less than it once was and thus muted. Mandy felt she had missed her chance to be great, was now behind, and was unable to reach her potential. She saw that she had muted her future musical possibilities.

Session 8: My aspirations

Session discussion notes
Mandy’s immediate aspiration was to complete her Masters course and ease back into performing. Performance related and other musical aspirations included frequent and regular practice of her instrument at least once per day, teach music, work on harder pieces, and form a string quartet to play at functions and weddings. Mandy felt that these aspirations were achievable and would help her regain the physical strength needed for the cello. Long term aspirations would be to perform in a solo capacity, in particular to play in front of an orchestra as a soloist. This aspiration brought up tension and anxiety. ‘Life is full of trauma.’ However, Mandy said that the first step to renewing herself as a musician was to complete her music course.

Mandy felt that walking away from her chosen music path caused things in her life to ‘go horribly wrong’, to go off the path, and that ‘things’ were not right. To return to the path, she felt that ‘things’ would look forward and life would be happy. Mandy said that by this session, she has experienced yet another positive shift towards being more in music. She wondered how she would ‘feel’ or ‘be’ in music if she did not perform, and what other forms of ‘being in music’ might give her fulfillment. However, in this, she still felt the restriction of her present situation. A recent meeting with a school friend from her past showed Mandy that she was understood and remembered as a musician, not by any other activities she may have done. This pleased Mandy and encouraged her to return to music in some way. This session helped Mandy understand the specialness of being a musician.

Imagery
Similar to the structure of session 2, Mandy’s imagery followed the musical form called ternary (ABA), in which the initial phase returns after a second and different phase. The imagery was quite visual, directionally kinaesthetic, and emotive. Her imagery opened with a feeling of nausea or motion sickness, from which Mandy nearly opened her eyes to stop the session but decided not to. Mandy saw herself standing on the prow of a ship and felt this depicted a sense of moving forward toward something (the future?).
The imagery later changed direction to the past and a sense of her father who was sad and in pain. Mandy was playing her cello in his house and felt her father’s sadness. Her playing caused the house to improve in visual aspect, cleanliness, and mood. The sadness in the house and in her father dissipated as she continued to play. Mandy sensed his sadness and recognised his part in thwarting her musical aspirations when young. Her imagery showed her that if she resumed performing, it would help her father to become happier, heal his sadness and past trauma, and helped her forgive him. Even though he abused her and was violent towards her mother, she felt for him and worried about him. She realised that being a musician and performing made her father happy. By returning to music and giving this to him, Mandy that felt she could shift some of her father’s and her own trauma, and allow her to move forward in the way she always wished. Following the imagery period, Mandy said: ‘That was a lot … my dad’s a big problem’. This session ended on a positive note with a vision of herself wearing black concert attire and going into the opera house to play in an orchestral performance.

**Key imagery**
- sailing, dolphins, waves, her mother directing
- father’s role in thwarting her musical aspirations when young
- in her father’s cold house, feels confused, he is sad, her playing makes him happy
- identity as a musician
- happy when playing and under the spotlight
- performing at the Opera house

**Mandala**
Mandy started drawing an abstract red tulip shape that looked like a heart. Mandy believes in playing the ‘heart’ of music. The tulip/heart represented her and was situated on the right hand part of the circle, above which Mandy drew a blue sky. Her husband and son were represented by an orange patch below to which the red tulip/heart was connected. From out of the tulip/heart arose curvy purple lines (like hair) that spread out and down the mandala to the orange, over the blue. All was contained within the circle. The heart was situated above and a little to the side of the orange. Mandy felt this indicated that her heart in music is supported by her current family life and yet separate to her family so she can give part of herself to the world. Her heart poured out waves of emotion, like a passion or fire in her belly, that she was giving to many people.
Session 9: My next performance

Session discussion notes
Mandy came to session nine with a renewed ambition to form a string quartet for professional performances. It was important for Mandy to put a monetary value to performing as she felt this would help her return to her previous identification as a performer. It would also be a practical way to help out with expenses like childcare and other family needs. She was looking towards preparing for her final course performance in ten months and completing her studies. She believed that she will find a new sense of achievement and freedom once the evaluative nature of performing is gone.

Following this session, Mandy said that she was in a deeper altered state than other sessions, her awareness of it being ‘a bit trancy’. She felt she was so deep (in her mind) that she would not be able dialogue easily, however she did. Mandy’s deeper altered state may have been due to the type of relaxing induction that was given, and was noted for future sessions.
Mandy was concerned that she has no music connections in the present as she did in ‘a different world’ when young. She understood that she needed to build a new network of colleagues. She missed her ‘first love’ (music) and desired to get back to it. Mandy said that her previous imagery revisited how she used to perform, what this felt like at an emotional level, being evaluated then and now, her past successes and acclaim, and the sense of betrayal, disillusionment, and fear that were influential to her closing the door on her past musical aspirations. Her desire in this session was to be shown a way to move past this.

**Imagery**

Mandy felt some of her imagery in this final imaging session was weird and fanciful, with a multitude of colours, particularly gold. The colours expressed to Mandy a smorgasbord of options and possibilities. Her imagery was primarily positive, with images of leisure occasions and gifts. Near the end, she saw a white rabbit who was waiting for her to step forward, make a decision, or make a choice. She felt this was like Alice in Wonderland. She was reluctant to follow the rabbit’s directive.

Mandy felt inspired by her imagery and felt that she can again perform and fulfill her aspirations. Her imagery today showed her giving back to important people in her life. By the end of this session, Mandy had images of her mother and brother being around when she performed. This gave Mandy a positive sense of giving back to them, that she has come full circle. She also sensed the disparity between the support of her childhood performing and her current adult life. She felt a great need to return to how she had been with music in her past, and to bring this into her present and future.

**Key imagery**

- much visual variety
- fun things like a fair, Christmas, treasure
- playing in a quartet, orchestra
- feeling happy
- a white rabbit guide, waiting for her to decide to go forward
- playing in a high level examination, her mother is there crying because she is happy, her husband and child are there as well
- coming full circle, having two perspectives
- a new start, renewal, performance plans, moving forward
Mandala

Mandy’s mandala was much more structured in design than her previous mandalas. Mirrored shapes of colour filled the circle around a yellow nucleus. A red base pointed to the centre through pink towards the nucleus, from which splayed a multicoloured explosion. All was contained in the circle. Mandy felt that this mandala indicated that she was gaining more control and structure in being a musician. A central core of energy splayed out though her (pink) and her family (orange). Mandy was not able to interpret the lateral shapes in that they look like eyes and meant being focused on her path.

Session 10: Consolidation

In our final discussion, Mandy felt the series of MGIM sessions has opened a door that she had closed when her brother died. She felt ready and inspired to reopen the door, yet remained aware of the challenges ahead in the practicalities of bringing her aspirations to fruition, challenges she hoped she could face. She saw this as a way to bring happiness back into her musical and personal
life. By looking at her way of being within her personal and musical pasts, Mandy felt she could move forward to build the strength, courage and ability to renew the essence of her musical self.

**Key themes within Mandy’s imagery**

**Personal issues**

**Brother**
Throughout her early musical life, Mandy shared a special love of music with her brother, often performing together and having lively discussions about particular pieces they liked. Busking with her brother was a great delight for Mandy and a number of sessions revisited her memories of this. Her brother’s untimely death at the age of nineteen seems to be the most significant influence to her longstanding grief at the loss of music in her life and the point from where her main struggles with performance dysfunction stem. His death followed a difficult seven year period where Mandy struggled against the influence of other people to be with music in the way she wanted, from which she was unable to control her direction in life. This theme was primary in Mandy’s imagery. Her brother’s death was the final catalyst.

**Parents**
Following school, difficult family issues contributed to Mandy’s loss of music. Mandy’s mother was, and still is, supportive of her musical ambitions. During childhood, Mandy’s mother, also musically trained, helped Mandy practice and took her to her lessons and all concerts. Her input and opinions of Mandy’s playing at times annoyed Mandy, even though she sought her mother’s feedback. Mandy’s father was, and still is, challenging for her due to his forceful nature and neediness of Mandy’s attention and time. Mandy’s parents arose repeatedly, primarily as visual and emotional imagery.

**Friends and teachers**
Near the end of school, Mandy was betrayed by a friend with whom she shared a dynamic musical connection. At the same time she was blackmailed by a trusted music teacher. The betrayal and subsequent separation affected her trust in music. Memories of these people arose as emotional and visual imagery a number of times and elicited much anger.
Music issues

Being evaluated
Mandy feels out of her comfort zone when she has to perform in her music course. She has a strong connection to her cello yet feels intimidated and negative regarding the context and setting, and experiences much dysfunction before performances. She feels judgment from not only her assessor but also from her peers, her fellow students. However, Mandy stated ‘It’s also being judged by myself … I am hard on myself … I think the worst critic in the room is myself … I do myself a lot of damage.’ This has diminished her sense of worthiness and her belief that she will ever be good enough. She feels that when she attains good grades, they are not deserved. She asks ‘why? … I’m still getting good marks. And I can tell you they think I’m good. So my perceptions are wrong. [so you don’t think your marks are deserved?] Sometimes I don’t.’ Yet when Mandy receives a grading lower than she expected, she becomes distressed and questions the examiner’s ruling. She is not happy either way and understands that the larger issue at hand regarding her current performing is of being judged and of judging herself. ‘Maybe this is my problem with (my course) … being marked (graded) … I don’t respect authority.’

Technical ability
Mandy is quick to undervalue her technical ability and memory on her instrument. She lacks confidence in being able to return to the level of technique she had ten years prior and feels that tuition by a professional teacher will help her build this important part of her playing again. She feels that she cannot do it on her own.

Emotions

Grief
Mandy holds a combined grief for the loss of her music path and her brother, the loss of the two primary loves in her life prior to her current family (husband and child). ‘It’s like I’m mourning that time. It’s like resentment, like rape, like that feeling of having something taken away from you.’ Her grief has held for approximately ten years with little resolution. The loss of both her brother and her music coincided at the same point in time. Her sense of loss is now coming to the fore as she strives to regain part of her expressive core, her musical self, linked with her brother. Her current music course acts as a trigger because it is performance based and demands standards to which Mandy has not strived for ten years. Through newly awaken memories of her past achievements and the events that she had closed off, Mandy now experiences a return of the emotional response to her losses that she had managed to put aside from conscious awareness.
Self doubt
Mandy talked about different performers, some who play from the heart and those who don’t. She believes that she plays the ‘heart’ of music, the emotions, and is intimidated by the more technically proficient players. When Mandy was about fifteen, her teacher of eight years told her mother, in Mandy’s presence, that she would not be a performer. Lessons with this teacher were stopped after this. Her next teacher told her that she was too late in achieving the standard required to pursue a professional performing career because she was not pushed or given the correct level of pieces to improve her level at the rate required. Mandy believes that her teachers’ statements planted the seed of self-doubt in her abilities.

Anger
Mandy still feels anger arise when she recalls the behaviour of significant people whose attitudes and behaviour caused Mandy to lose her faith and become disillusioned with the aesthetic and high values music imbues in those who ‘be’ in music. Immediately after her second imaging session, Mandy exclaimed: ‘Oh that cow was in my head! I’m angry aren’t I? I’m really angry. How many times do I have to talk about this to get rid of it?’ Mandy’s feeling of anger surprised her because she had not looked at these memories for a long time. Her resentment and ire towards these people were palpable during many sessions until the bigger picture of the broader foundations of her inability to perform were revealed in later sessions in which Mandy started to release some of her anger.

Key elements of imagery in composite sessions

<table>
<thead>
<tr>
<th>Outside force</th>
<th>significant people (parents, brother (as himself and symbolised as birds in two sessions), high school music teacher, music friends, university professor) and how they influenced her music path</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somatic</td>
<td>the right side of her body (in sessions 1, 8), shakiness of her bowing arm and right little finger, a lack of relaxation and somatic sensations in the right side of her body</td>
</tr>
<tr>
<td>Performing</td>
<td>playing her cello (scenes of busking, playing in orchestras and as a soloist in front of an orchestra), memories of playing in her youth gave much pleasure, now she experience great anxiety</td>
</tr>
<tr>
<td>Emotions</td>
<td>grief, sadness, anger, resentment, fear, anxiety, nerves, self-doubt, happiness when performing), intense emotional expression</td>
</tr>
</tbody>
</table>
Mandalas as a composite

At this point it is pertinent to mention a realization I had when reflecting on the mandalas as a whole. Following the program, I inspected each mandala as an attempt to glean any elements previously missed. As previously noted, the mandalas from sessions 1, 3, and 6 had a strong direction toward the upper right quadrant, with the line of direction breaking out of the circle. One of the black lines in session 6 mandala moved toward and out of the top right quadrant, the same positioning and direction as the purple ball in session 1 and the flick of brown (hair) in session 3. These three were obvious in that they broke the circle. I then noted that four other mandalas had the same direction but did not break the circle: the position of the cello bridge in session 3; four lines drawn above the cello in session 4; the direction if circular movement in the concentric circles in session 6; and the flow of lines culminating in the heart in session 8. Seven out of nine mandalas shared this directional movement.

Furthermore, occasions of imaging towards or from the right occurred in three sessions, with only session one having corresponding imagery and mandala. No imagery or mandalas had a left-sided orientation. The correlation of direction with the shaking little finger of Mandy’s bowing arm as a somatic manifestation of her performance dysfunction is significant to note and calls for further exploration outside the set program for this study. Additionally, Mandy said that ‘thoughts’ came to her from an upper right ‘space’ above her head.

Effects of the program for Mandy

Mandy started the program with no expectations, as she had not experienced GIM before. She admitted that she was initially a little worried about the program and what it may dredge up. At the end of her first introductory session, she was amazed at her inner experience, finding it fascinating, yet remained a little concerned at the rapidity of image changes. After further discussion about the process of GIM and the imagery in her session, she immediately embraced the method and throughout the program increasingly expressed a growing confidence and trust in the method. Mandy is now taking action to form a string quartet and having lessons on her cello again. She had no thought of doing this before the program. In fact, she believed that she would never perform again. This is a very positive leap forward for Mandy in a short length of time.
By gaining insight into how the positive and affirming musical experiences in her early childhood (her love of and sharing music with her brother, her mother’s support) were changed by the traumatic events and attitudes from significant others that shattered her long held beliefs in herself and her music, Mandy came to understand how her performance dysfunction has nothing to do with a lack of preparation but rather how she had embodied her emotional responses arising from traumas that occurred earlier in her life. These long-held, but closed-down emotions (in particular grief and disillusionment) can be unconsciously triggered in the heightened emotional state needed in music performance. Mandy understands that the seven-year period (from about sixteen years of age) was the formative period of her current performance dysfunction. Mandy feels that the program showed her that her dysfunction is not just a current state at the time surrounding a performance, but that it has a cause beyond and ‘outside’ the performance situation.

By the end of her final session, Mandy said that she felt renewed from the program and is more prepared for the future evaluative performances in her current music course. She is also looking towards forming her quartet with further hope to play in an orchestra again. Prior to the program, Mandy was not performing at all. In renewing Mandy’s relationship with music, the program has given Mandy hope and confidence to overcome her self-imposed exile from being the musician she is.

Mandy found the MGIM program a refreshing change and that it helped her evaluate her life to a depth she would not have done before. She feels that the program has helped her release her long held regret of not pursuing her desired path in music performance. By the final session, she could say that she no longer has regret, that this is in the past, and she is now ready to move forward. She believes that she would not have the same experience from a counsellor or a psychologist.

It (MGIM) was ideal because it brought classical music to the forefront for me which, in the past, was something I that would never have listened to … (except when young) … To be immersed in it in a therapeutic environment … made me feel like I was part of that orchestra again. It brought back that feeling of … part of something important again, like they were playing the music for my benefit. It brought back feelings about my brother and my family and things I have been shutting out for a very long time.

Mandy was concerned that she now has no connections in the music world as she did in ‘a different world’ when younger. She understands that she will need to build this all up again. She has missing
her ‘first love’ and wants to get back to it. She has realised this through the MGIM program, through the images, feelings, and memories that arose. Mandy felt the series of MGIM sessions has opened the door to music that she had shut when her brother died. Her imagery revisited how she used to perform, what this felt like at an emotional level, being evaluated then and now, her past successes and acclaim, and the sense of betrayal, disillusionment, and fear that were also influential to her closing the door on her past musical aspirations.

She feels that by walking away from her chosen music path she caused things in her life to ‘go horribly wrong’ and that things were not right. She desires to get back on the path and have ‘things’ look forward and life to be happy. She wonders how she would ‘feel’ or ‘be’ in music if she did not perform, and what other forms of ‘being in music’ would bring her a sense of fulfillment. In this, Mandy does wonder if she will ever happy. ‘The longer you are in music, the more insecurities you get as well.’ However, a recent public performance was ‘better’ than performance in her music course as she was less nervous. A recent meeting with a school friend from her past told Mandy that she was understood and remembered as a musician, not by any other activities she may have done. This pleased Mandy and encouraged her towards renewing her music self in the way she now wants.

Mandy feels she has undergone a shift in herself though the program concerning the roots of her performance dysfunction and about performing in general. She feels that she can now look forward to an increase in her comfort and a belief that she can perform more from now on. She feels ready and inspired now to reopen the door, yet remains aware of the challenges ahead in the practicalities of bringing her aspirations to fruition, challenges she is now prepared to face. From previously not wanting to go back and look at her past pain, Mandy now believes that the program has shown her a different way to envisage her past. She feels that she would continue to benefit from future similar programs and sessions every ten years to help her gradually increase her understanding of her pain and release this even more than she had in this short program. She sees this as a way to bring happiness back into her musical and personal life. By looking at her way of being within her personal and musical pasts, Mandy is now able to envisage having the strength, courage, and ability to renew the essence of her musical self.
My post program reflections for Mandy

Key aspects of Mandy’s music performance dysfunction point to a foundation that arises from a tumultuous change from early childhood support and musical success to a lack of support that was even antagonistic, inconsiderate of her aspirations, and purposefully steered Mandy away from her performing past. She had lost her connection to music, a connection she had shared with her brother. Over a period of approximately seven years, certain events and behaviours of significant others had caused Mandy to back away from her music self. This had culminated in the sudden death of her brother, at which point Mandy finally shut herself off from the musical link to her brother that they had shared to manage her grief. Mandy loved music but avoided performing, and now experiences performance dysfunction in her current music course. She wouldn’t listen to Classical music and resisted teaching students of her own. Mandy was aware that she took the ‘easier’ path in music. She now has much regret and yearns to return to her initially desired path.

Mandy saw her brother’s death as pivotal to her change in music, the final catalyst that tipped the balance. She was unable at that time to cope with her grief and so ran away/escaped from music and from her life, in her heart as well as geographically. She went to England but did not take her cello. This was a way that she could say ‘no’ to performance invitations and other music opportunities. During this time, a period of two years, she stayed home and did not go out or travel around. Mandy now knows that her inexperience in life at the time was part of it. She had finished her music-teaching degree just before her brother died and her mother had breast cancer at the same time. These two personal challenges were the events that tipped the balance for Mandy into a situation from which she had to escape. She did this by moving overseas. However, this became a time of ‘being hidden, dormant, winter season, closed down … the happiness came back when I had another break down.’ She had not used her music training at all, despite offers of work in England. She was unable to play her cello for two years following her brother’s death. ‘It was too soon … the cello (her instrument) died with him’.

Playing her cello caused Mandy emotional pain as it reminded her of past struggles and memories of her brother. She still feels her grief, feels it in her heart and understands this as a ‘resistance of the heart’. She used to admire other musicians and never used to put herself underneath them as she has in the past ten years. Since her brother’s death, Mandy feels that she has been blocked as a musician, and now having to perform for evaluation, is experiencing much performance anxiety and self-doubt. Mandy sees her past experiences and reactions to her school friend, being blackmailed
by her music teacher, being steered away from her chosen music path by her University professor, her parent’s tumultuous relationship and subsequent divorce, her father’s violence, and her brother’s death, like a ‘bomb’, a ‘roller coaster’. These were the formative years to her adult identity. The non-music things in her life became too intense and took over her music self. Now looking back after ten years, Mandy feels like a different person, older, grown up. By imaging her childhood cello case with a flower on it, Mandy now feels that this is not ‘her’. In recently buying a new cello case, Mandy has acknowledged that she does not need to be the child performer with her childhood cello case, but can now step into being an adult performer.

Mandy regrets that she never did her performance degree at the Conservatorium rather than her local university. She also regrets her lack of being supported and pushed by her cello teachers, the first one who did not give her the correct start for her cello and reading music, and another who discouraged her from performing. However, she now has a positive slant on this in that she believes she would not be the broad musician she is now. If she had studied only classical performance at the Conservatorium, she believes her training would have been much narrower in order to prepare her to play only in the professional orchestras. Mandy is now ready to close the door on the seven year period that caused her escape from music and her subsequent self-doubt and low self-image. She is now eager to move toward and recreate her lost connection with music and her music self.
Chapter 9: Discussion

The task of undertaking this project was a very rewarding and affirming experience. My life as a musician was conducive to an easy empathy with participants’ experiences. This allowed me to be open in my own responses to their stories. Each participant had quite different stories and attitudes to share. By remaining open to how each participant’s experiences were unique, I was able to receive participants’ responses as if looking into a new world, an extremely interesting and diverse world that belongs to few of the wider population. Asking other musicians to tell me about being a musician was received enthusiastically. All participants were very forthcoming and eager to share aspects of their life. Perhaps because they saw an empathic colleague, one of their own with whom they felt safe enough to open up to, someone who may understand. Perhaps because being asked about their life in music was a rare experience.

It was interesting that these musicians had not previously asked themselves what it is to be a musician, what music is to them, and whether they sensed a connection or a personal relationship with music. These questions elicited much diversity of experiences, attitudes, and emotions. Being able to train, perform, and be a member of a unique subculture whilst having the freedom of the artistic spirit without the strictures imposed by the music culture and non-music fields, was the ambition, or rather the longing, of all.

Findings showed that many musicians are aware of overt causative factors involved in MPD and that it is a continuum upon where an individual, for whatever reason, usually unknown and unexplored, is positioned. For musicians with overarching MPD that arises and affects their larger existential self, help cannot be sought nor alleviation achieved without conscientious understanding of an individual’s unique story. Every story is unique. However, from the findings of this project, it may be helpful to now step back from the close view of the individual to have a more global view of MPD. This can be achieved by reflecting on the three composite essences from both studies, and whether a portal to union exists. The composite essences from Study 1 were Exchange and Struggle; from Study 2, Emotion. A merging of these essences creates a synthesis that can be symbolised by a hermeneutic circle in which each essence is causative and reactive. This simplification may clarify the perpetuation of MPD for some musicians\textsuperscript{16}. Each trajectory commences on one essence and denotes different probable paths for any individual. The trajectories

\textsuperscript{16} A positive trajectory is not offered in this case, as focus is on MPD.
are presented below in linear form (rather than a close circle). X denotes negative influence and weakness, √ denotes positive and facilitative effect.

1. (x) Exchange can cause a Struggle with (√ and x) Emotions -> (x) Emotions -> (x) Exchange

2. (x) Emotions cause a Struggle to Exchange (√) Emotions -> (x) Emotions

3. Struggle with (x) Emotions -> (x) Exchange of (√) Emotions -> (x) Emotions -> Struggle

Trajectory 1 shows a path that follows a poor performance. Whether emotions were positive or negative beforehand, a struggle with subsequent emotions ensues. This can give rise to negative emotions that can adversely affect a future performance. Trajectory 2 starts with a negative emotional state that can cause a struggle to perform well and give an expressive performance. This gives rise to a negative emotional state that may continue to increase the struggle from which ensues future negative emotions about performing. Trajectory 3 shows a path that arises from a state of struggle, whether merely about performing or coming from a more pervasive quality of struggling as a musician. Within this state, a musician may live with perpetual negative emotions that evidently affect their ability to give a good performance. This perpetuates a negative emotional state from which the struggle sustains negative emotions.

Each trajectory is similar yet can exist on its own. Each can underline the general functional path of MPD. Each can apply to any musician and more intensely to those with MPD. Struggle is the main driver of the states of Emotion and Exchange, and thus may be considered the overarching composite essence of this project. As an essence, Struggle is symbolic of all challenges to functioning in the learning culture of a conservatoire and the professional field, and thus is identified by the term symbolic struggle.

Symbolic struggle can be understood as Bourdieu’s term symbolic violence, where symbolic violence has a restructuring relationship with symbolic struggle. Violence is commonly understood as an overt form of abuse, such as in physical violence, or less apparent forms of emotional and psychological abuse. Bourdieu’s notion of symbolic violence arises from his observations of social inequality and hierarchies, that, as forms of symbolic domination, cause ‘suffering’ for those at the lower end of social and economic classification.
Symbolic violence within the doxa of music education and performance etiquette constitutes a striving for consecration within the bounds of the institutionalised conventions of the music field within which musicians strive for legitimate membership in a hierarchical culture. For some musicians, the complexity of hierarchies within the music field and the need to fulfill the requirements for legitimacy can generate struggle and suffering. Besides those who manage to stay within the bounds of this institutionalisation are those few for whom suffering and symbolic struggle perpetuate a level of symbolic violence to cause dysfunction that is beyond their control. Life can become an unmanageable struggle overwhelming their love for music and ability to live a musical life. For musicians for whom the journey evolves into hysteresis and broader dysfunction, those who do not receive institutionalised consecration, the long journey can be dehumanising and lost.

Symbolic struggle can cause these musicians to surrender the ‘illusio’ of consecration in music, to have their illusions shattered, the enchantment broken, to retreat from the desire for ‘collusio’\textsuperscript{17}, and to separate themselves from not just a career, but separate from social- and self-consecration of identity. For these musicians, performance dysfunction is a hysteretic response to a mismatch between habitus and field, a hysteresis arising from a foundation of individually and socially determined etiology and can become entrenched as a disposition consonant with Bourdieu’s habitus that surfaces as the more temporally determined capricious state of hysteresis. This sets up a way of being that sits outside the boundary of consecration in the music field. The much-loved music and performing become antagonistic foes.

Symbolic struggle can influence a musician’s capacity to function as a performer, with occupational and personal challenges of which musicians need to be mindful. These fall within a certain frame of concerns that encompass behaviour, etiquette, style of instruction and performance, expectations, standards, instruction doxa, consecration, and other considerations. This frame is subsumed under the overarching doxa of the highest echelons of the global music field from which hails down an institutionalised logic of practice, enculturation, and reproduction. Even though each conservatoire in the world would have a distinct curriculum, the stylistic and cultural historical tenets of classical music performance remain unified. This global doxa becomes embedded in the doxa within distinct teaching fields and thus collective and individual habitus, and is thereby reinforced as the consecrated way to be a professional classical musician. Classical performance is, then, a

\textsuperscript{17} A simple explanation of Bourdieu’s term ‘collusio’ refers to the implicit acceptance and understanding by the collective habitus or ‘players in the game’. (Bourdieu, 2000, p. 145).
consecrated institutionalisation. As such, a career in classical music loses its creative and spontaneous spirit. Musical freedom is limited within the bounds of cultural and social institutionalisation. The musician moves in a field in which institutionalised consecration is paramount for perceived success, position, and personal consecration. The fundamental nature of the music field is institutionalised.

The agencies of symbolic violence and symbolic struggle can have greater effects upon the vulnerable habitus that is more susceptible to hysteresis. Arising from the reciprocal restructuring of individual and collective musicians’ habitus versus the striving for institutionalised consecration, two possible trajectories may develop; 1) one positive through which field doxa is embodied within a stable habitus to give structure and support towards the achievement of position and consecration in music, and 2) one that arises from a mismatch between field doxa and habitus, and generates the perception of symbolic violence and MPD. Each become a hermeneutic continuity of trajectory towards having either consecration or the converse. The trajectories are presented below in linear form (rather than a close circle). With regard to Consecration, (✓) denotes achieved Consecration and membership within the music field and (x) denotes low or the loss of Consecration. Some states are unidirectional, and causative or influential. Some are bidirectional and therefore are the culmination of effect in their restructuring.

**Trajectory 1**

Field → Doxa → Illusio → Collusio → Symbolic Capital ↔ (✓)Consecration ↔ Field →

**Trajectory 2**

Field → Doxa → Illusio → Struggle → Disenchantment → Symbolic Violence ↔ Hysteresis →

MPD ↔ (x)Consecration → Field

Within Trajectory 2, the struggle for capital and consecration imposed by constant evaluation, perfect performances, fierce competition, and having to prove oneself within the ‘rules’ of institutionalised practice and doxa, remains foremost in the musician’s environment and eventually becomes internalised in the musician’s habitus, affecting non-musical aspects such as social dynamics and a musician’s self-esteem and identity.

The long-term consistency of training in specialised, abstract, cognitive, and emotion-based processes can create a habitus in the adult musician that may be more complex than habitus for
most other vocations. Following the greater part of their life in music, the musical habitus develops concurrently with personality and social identity whilst merging with innate temperament. Study for future employment in non-music fields customarily commences in earnest as a young adult following secondary school. This is not the case for music students who may experience the effects of the adult fields in music at a relatively young age.

The musicians in this project shared a multifarious existence in which music was the pervasive life force that gave meaning and opportunities for self-expression, and emotional realisation and release. Countering these was the struggle for many of them to reach their potential, achieve, and maintain their achievements against many social and cultural influences that can counter their way of being a musician. Musicians need to have resilience within an occupation that is hard, unforgiving, strongly competitive, and perpetually evaluative, offering (and demanding of) the musician performance essentials that necessitate time, energy, and moments of intense struggle of emotional and physical significance that stand outside any pull from personal life needs. For some, the struggle can be embodied to create an internal struggle that can weaken identity, and predicate a hysteretic habitus. When the sense of self is weak, a decrease in emotional resilience, motivation, and identity as a musician can ensue. Motivation and musical identity have been shown to be some of the structural foundations of a resilient habitus, important features that mold the musician in training towards optimum function. The social aspects of symbolic struggle can impair a musician’s resilience to maintaining motivation and a musical identity, causing a spiral effect that increases the likelihood of MPD.

The music field is also very rewarding: having a commonality of being, connecting, and creating with other artists; physically (being at one with the instrument or voice and sound as a tonal vibration in the body); and in emotional, hedonic, and altruistic rewards. When dealing with an emotion-based phenomenon such as music that is bound to the musician’s core sense of identity, the emotional rewards can be immense (but often short lived).

As a result of the intensely personal nature of long-term musical training and evaluation, musicians tend to identify with their ability to perform. An unfortunate feature of any music performance is that it exists in real time. There is only one chance to get it right. A musician may come to believe that their performances, whether on the concert stage or merely in the rehearsal studio, are evaluated critically at any time, by anyone within listening distance. The musician may perceive this as evaluation of their self. This may bring a level of uncertainty to their sense of identity. The
challenge for the musician is to preserve their musical and personal identity whilst having the
capacity to cope with the many influences that exist in the field. Being able to cope brings resilience
to social and occupational doxa and can bring stability to emotional expression, identity, and
habitus.

A musician’s emotional identity sits within an all encompassing beingness that is communicated
through performance. A major part of identity lies in performance, an ineffable yet emotively
palpable quality that speaks to the heart of human emotions. Findings showed a deep understanding
of music as an intangible emotional essence that is embodied into their identity and expressed
through performance. Furthermore, the musicians in this project had an emotional relationship with
music, a synergistic union and partnership between the music and the musician. From the union is
conveyed an emotional essence in all aspects of performance. A few participants felt that the
emotional essence communicates the ‘heart’ of music. Where the heart can be symbolic of human
emotions, music as a sentient agency can be symbolic of the emotional essence of music. Is this the
heart of music; a symbolically emotive sentience that is part of the musician’s relationship to music
and essential to a true performance? From the blending of human emotions and those understood in
the music, performance becomes an exchange of the synthesis of an emotional and sentient essence
that is bound to the musician’s identity.

Understood through the concepts of Bourdieu, the musician’s identity is a major facet of habitus, of
which a musician may be conscious as part of his or her personality. Identity and habitus may be
considered interchangeable in this respect. The intimate nature of music, the way a performer
personally connects with it, takes it in to then give it out through the filters of habitus, has a way of
becoming part of the musician’s identity and self-expression. However, habitus is more that merely
an understanding of identity. Habitus is the overarching way of being for each musician, unique to
each life. Yet habitus is also a collective of the musician’s world in which identity, performing,
diversity, positives, and negatives exist.

One of the main ways a performer gains capital is through recitals, competitions, and auditions.
Progressive success in any of these singly or concurrently offers a high degree of capital within the
larger field. Auditions, for example, carry high stakes for gaining capital, employment, and
consecration. They also carry high potential toward MPA or MPD. Other performance events and
contexts can have similar effects. Even with enough preparation, there is the possibility of not
performing at one’s best on that particular day. Without the means or capacity to maintain
performing due to any form of dysfunction, capital and position are lost. Once these are lost, consecration in the field is difficult to regain. Combined with the many other occupational stressors, this can sustain a level of stress that, if not already experienced throughout years of musical training, can develop into long standing performance dysfunction; breaking the illusio of a secure future in music.

As evidenced, awareness of the struggle for capital and consecration were paramount to a musician’s occupational functioning and capacity to not develop a state of hysteresis. This was stronger once training was passed. However, to appreciate how this awareness of the larger music field develops, it helps to have an understanding of how training towards a career in music demands adherence to the doxa implicit in both training and the practice of professional music. The tacitly understood doxa and more overt ‘rules’ of the ‘game’ are the overarching yet pervasive properties of classical performance training in the conservatoire culture, tenets of the field that must be embraced in order to gain capital, consecration, and progression as a musician.

To maintain expectations and demands of field doxa, the music field demands increasing standards of technical mastery and musical expression in performance, intensity of evaluation, and increasingly advanced settings of performance context. Progress in performance proficiency necessitates a change in expected standards of performance and the type of evaluative field. A student musician aspiring to the professional field in music whose habitus remains at a comfortable level of energy expenditure towards practice and self-improvement, and thus remains at a student level of proficiency, will not cope with the standards demanded of a professional level of proficiency should they attempt to step into the game of that field. For example, negative feedback from a substandard audition may trigger the evolution of states such as anxiety and negative affect. If habitus remains static and not adaptable to change, a spiral towards hysteresis ensues. Structuring and re-structuring between the musician’s habitus with field conditions requires continual adjustment in order to realise embodied emotional needs. For habitus to remain experientially stable, that is, in a positive state, an adaptive habitus that is able to acclimate and evolve with the changing environment is necessary for progression through the fields in music.

The struggle to achieve this lies in the daily and subtle alterations in the musician’s habitus that may affect their level of functionality with regard to their interpretation and performance of a musical

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18 The ‘conservatoire’ evolved in France in 1795 following the French Revolution (Paull, 2011) through which composing, teaching, and performance styles were homogenized to fit the ‘political ideals of the time’. The following decades saw the development of an institutionalized doxa in accordance with the new conservatoire culture.
work and thus a listener’s understanding of both the musician (as habitus) and the music (as field). Any restructuring of habitus can effect a change in the composer’s music and the real time interpretation. Additionally, the musician’s habitus that alters in response to changing environmental fields can alter a musician’s connection to the music during performance. This in turn may affect how the music as an agent of communication impacts the external environment (or listener).

Certainly in the structure of classical music, the music notated by the composer does not change, but it is the daily subtle alterations of a musician’s psychological and/or physical state, and thus the surface level of habitus, that can affect the quality of a performance and thus the mental state of the performer. This can follow on to effect change in the listening and contextual fields, changes that can reciprocate back to the performer. A ‘bad’ performance may, through feedback from a disappointed listener, negatively influence the habitus of the musician, thereby setting in motion an oscillation of energy exchange that can morph into a spiral of either positive direction or negative direction. In the latter scenario, the more negatively-coloured direction can lead to a lessening of performance functioning in the musician.

The mutable and reciprocal nature of a musician’s habitus to the various fields in which the musician moves creates any number of feedback loops, the amount and influence of which depend upon inherent factors in the musician (psychophysiological factors, conditioning, past and current circumstances) and the environmental context/field and sub-fields. As a performer, the mutability of a musician’s habitus indicates the degree of propensity to hysteresis. We could then ask, what surface aspects of a musician’s habitus are most susceptible to alteration as a result of changes in daily circumstances? In what facet of ‘being’ do the subtle shifts in perception occur that may unsettle a stable habitus enough to evoke a state of hysteresis? For the performer, what aspects of this are the most crucial to understand in the conveyance of musical communication or performance functioning?

According to Bourdieu, habitus is our environment embodied, the external internalised, to become part of our psychological and physical way of being in the world. Habitus is multifaceted, some facets of which are predictable, stable, ordered, structured and restructuring dispositions, while other facets remain more malleable and open to influence by external fields. Facets of the musician’s mind as emotions and cognitions have the highest propensity to capricious tendencies and exhibit the most mutability when confronted by intrinsic responses to extrinsic forces that challenge the constancy of stable thoughts and emotions. These facets of the musician’s habitus are
quickest to respond and adjust to minor changes in the many external fields in music, as well as being most responsive to reactive change when confronted by perceived incompatibility or mismatch to a field, such as performance dysfunction.

In itself, this is a very simple explanation of how a musician may develop a state of hysteresis. The music field in both training and employment is a complex social structure driven by an interdependence and interrelatedness through a constancy of habitus and field reciprocal restructuring. In this world, the musician faces many sub-fields and situations that demand frequent social and musical adjustments, and thus subtle alterations of habitus in order to ‘match’ or adapt to the different contexts. Hysteresis experienced as acute performance anxiety, while varying in its degree of impact upon a performance, may remain as a temporary and fairly manageable state that does not affect long-term occupational functionality. Hysteresis experienced as MPD continues as a chronic condition that impacts the existential functioning of the musician.

Modified Guided Imagery and Music program

Guided Imagery and Music (and MGIM) is an authentic music therapy method that uses music as the therapeutic avenue. My decision to use the process of MGIM in this study was partly due to the demonstrated efficacy of GIM as both an exploratory and therapeutic process for many areas of dysfunction in life. Furthermore, I desired to add to the growing research base in GIM and music therapy by bringing GIM into unexplored territories within an overarching ethnographic and sociological paradigm. Upon this was set the concepts of Bourdieu that fostered a wider understanding of the cognitive, emotional, and behavioural ramifications of the reciprocal interaction of the structuring and restructuring between individuals, collectives, environment, and context.

The MGIM program elicited rich, descriptive stories of the lived experience of three musicians with MPD. Through exploring their unique circumstances that made manifest long-term and acute issues with music performance dysfunction, MGIM allowed them to view the foundations of their current musical and personal life. It is interesting to note that my intention to use MGIM in a purely exploratory way eventuated in differential therapeutic benefits for the three musicians. As an exploratory study, the MIGM program was not offered to participants with any therapeutic intent. Furthermore, the restrictions of a themed program with a set focus for each session did not detract from participants’ imagery responses or progressive therapeutic effects.
Clare, Monty, and Mandy had experienced differing degrees of performance dysfunction and anxiety throughout their career. Each had come to a place in their life where to continue was too challenging. They had made the extremely difficult and saddening decision to leave. At the time of this study, all three felt a need to return to their musical self. The way the MGIM program elicited a depth of hidden and repressed emotion gave each musician the opportunity to look into themselves as a musician and performer. The experience and effectiveness of MGIM was naturally different for each participant. However, all very much appreciated and enjoyed the musical way of exploration that differs from their training, and how the program gave each a new understanding of music from which to broaden their musical self. All expressed having a rapport with the method and connecting to music in an environment of support rather than expectation and judgement. Mandy and Monty especially recognised changes in themselves, in particular confidence.

All three participants presented with fundamentally different global experiences of imagery type. Clare manifested a high degree of imagery that indicated a strong transpersonal undertone to her general belief system, indicating her spiritual way of being in life. It became evident that Clare had denied or buried many difficult emotions throughout her life. In opening the window to her past emotion-based responses surrounding the pivotal moments in her life, Clare started to acknowledge ownership of her role in creating these responses. Further perceptual change is needed for Clare.

Clare, Monty, and Mandy came to the program knowing that the objective was to explore their experience of performance dysfunction. However, during and completing the program, all participants noted changes that gradually brought them closer to a transformed sense of their previous musical identity and a renewal of their relationship with music. This was strongly noted for Mandy and Monty, Clare less so. Mandy and Monty are now active in a new musical life. Clare noted less anxiety in her life in general and is aiming for a gradual return to performing. All three were pleased to experience music in a different way to how they were trained. Mandy and Monty in particular have shared with me that the beneficial musical changes continue at three and six months post-program.

Mandy’s imagery illustrated how her emotional responses to challenging events in her life were strongly influenced by acquiescing to the needs, desires, and actions of significant people. Her imagery had a fundamentally operational undertone that was centered on her relationship with her cello. Through performing, her cello was her vehicle of self-expression and love in life, and the connecting force within her primary emotional human relationships.
Monty experienced much memory-based, abstract, and somatic imagery. Recollection of memories was accompanied by primarily abstract visual symbolic representations of his emotional responses. For the first few sessions, Monty’s imagery was very verbose. With guidance, this settled down to include more emotional and body feelings. Monty acknowledged that he tends to hold in his emotions and often has difficulty speaking emotively or finding the ‘right’ word to say. With performing, Monty is able to release his positive and negative emotions. With words he has difficulty. To his surprise, his repressed emotional responses to events were revealed in his imagery.

The MGIM program offered each participant the means to initiate understanding of their experiences as musicians, and a way to help them overcome a palpable pain, grief, and sense of loss. Clare gained understanding of how habitus was formed by past and present reciprocal field energies; a habitus that now realises the consequence of choice. Mandy found relief from an oppressive past and fearful present; a habitus with new hope and determination. Monty found triumph by realisation of a new ‘string to his bow’ that would give him expansion and renewal as a musician without discarding his first love, performing; a habitus expanded. Through exploration of the deeper mind, MGIM illustrated the idiographic nature of perception, response, the individuality of habitus through embodiment of field(s), and how this is reinforced by reflection within the field. A reciprocal and iterative process that potentiates an unmanageable spiral with no hope of return. The MGIM exploration entered to put a spoke in this revolving spiral. For two participants the spiral evolved into a renewal and new direction as a musician. For the third, an attitudinal opening of a door that had been closed was discovered.

**Participant responses to the program**

While all three participants experienced the program in distinct ways, both Mandy and Monty expressed a strong belief that MGIM helped them gain insight into their specific concerns. Clare offered a more general comment that MGIM was ‘powerful’ and ‘meaningful’, and that the method gave her better insight into herself. Being musicians, all participants had positive comments on the music used in the program. Additionally, all participants shared the following benefits: the beginning of a renewed relationship with music; an improved understanding of themselves and their emotions; improved self-image; and increased confidence as a musician. Monty and Mandy expressed a reduction in anxiety regarding performing, with Clare less so. Unasked, all participants offered their overall feeling about their experience of the MGIM program.
Clare
I did feel the program was very powerful and meaningful and would like to have continued with the sessions … I did get a lot of insight into my subconscious mind.

Monty
In a performance now I believe I would not be as uptight … all very contradictory thinking of what I said in the earlier sessions, I believe … I realised that I was contradicting myself. But I do believe that now in a performance situation I would having nothing like the anxiety that I’ve experienced in the past … through these sessions I’ve looked at things I wouldn’t have done otherwise, it wouldn’t have occurred to me to do it … and certainly being guided is the best way to do it. I feel it’s been very helpful in understanding myself.

Mandy
These sessions have opened my eyes to how powerful music is as a therapy. Moreover, if the therapist is very passionate about the work they do it translates into an even happier client and powerful session. I think when I first initially started I expected to see drug hallucinated images during sessions. I was surprised to find that what I was witnessing was my unconscious opening up and showing me solutions, or riddles to answer. I found myself experiencing highs, lows, tears, anxiety, and frustration which I never thought would happen.

Being a musician, I thought the music would take over my subconscious and that I would start to analyse the structure, pitch, and rhythm of the pieces chosen in sessions. This was not the case. However, I did find myself once or twice reflecting on it for the shortest second and then I would move on. Drawing after the sessions, I found to be a bit daunting at first as I find it hard to express this way. I find drawing difficult at the best of time. Each week a different image would come to me, or (a) feeling, and I would draw. Some were quite beautiful. Overall I found this experience to be encouraging. Each week I would achieve something musically without trying, which was very interesting.

Following the MGIM program, each participant realised a different degree and quality of change to each other with regard to their understanding of their unique experience of MPD. This is
understandable. It is to be expected that individuals will differ in effect from a program like MGIM. Even though all participants share the collective habitus of the musician, a heterogenous response would be expected from the habitus of each participant as well as how each responded to the program.

Both Mandy and Monty found more acceptance in their situation and a willingness to change. Both have returned to performing after an absence, as well as found a new way to express themselves musically. Mandy accepts a reduced ambition to play in professional orchestras. Monty is now branching into conducting. Both have noted a decrease in the cognitive and physical signs of situational performance anxiety. As the program progressed, each showed different trajectories leading to performance dysfunction. However both Mandy and Monty were progressive in their insight and subsequent acceptance of how they had responded to, and embodied, their environment.

Clare found less benefit from the program and was unable, or unwilling, to release her general fears. Even though she experienced a breakthrough quite early in the program (session 4), the extent of illumination and acceptance of an opportunity for change was limited by her long-held resistance to releasing her fears of not being financially supported in life. Clare may require the full GIM session for a longer period of time to achieve more openness to realisations that can potentiate positive change.

An interesting point to note are the very different personalities of the three participants as subjectively perceived by the researcher. Mandy was the most gregarious, exhibiting as an extravert with strong dynamics of emotional expression and verbal volume. She was very much a modern woman. Monty exhibited quite opposite traits as a reserved and self-contained introvert. He was quiet and formal in his verbal delivery, clothing, and demeanour, with a quiet volume to his voice. He presented as a fairly old-worldly gentleman. Clare fell between the two. She was fundamentally an introvert and deeply introspective. Her dynamic expressiveness was of moderate vocal volume and demeanour. She presented as both an old fashioned ‘lady’ as well as a modern independent woman. Three idiosyncratic ‘personalities’, yet all with performance dysfunction.

Exploring MPD using MGIM in a themed program was shown to be an ideal avenue for musicians to gain insight into particular aspects their unique story. Rather than the open, and often longer

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19 The term ‘personality’ as used in this project does not refer to any type of categorical or diagnostic criteria in line with modern psychological theories of human development or behavior. It’s use here is to merely to describe observed subjective differences between the participants.
timeframes that guide many non-structured methods that explore the mind, the progression through structured themes offered a goal-oriented journey to personal change. The strength of emotions arising within each participant’s imagery naturally differed, yet the link between emotion and imagery was evident for all. The combination of music, imagery, and emotion guided by the structure of the program helped each participant move through specific needs and outcomes.

From the experience of MGIM, it is expected that the musicians from this study continue to expand their new musical horizons by remembering the revelations gained from the program. From their past individual hysteretic habitus plus their immersion in the musician’s collective habitus, each participant gave themselves the opportunity to develop a new habitus as a musician, thereby renewing their relationship with music and a new way of Being in Music and in life.

Recommendations

The musician
On the basis of my findings, I recommend that future research of music performance dysfunction in professional classical musicians extend to the ethnographic and sociological frame that underpinned this study. This may bring a better understanding of the contexts where the distinct variables in previous research sit. Similar qualitative studies that focus on the professional performer will open the door to the musician’s world a little wider and assist non-musician researchers to appreciate the unique needs of the musician. Additionally, for musicians, it may bring the empirical literature into context of the music field, from which they can understanding of how variables taken out of context may be returned in order for affected musicians to focus on distinct areas of dysfunction. Without a foundation of ethnographic and sociological understanding, the dysfunctional musician has no base from which to gain awareness, and therefore alleviation, of their unique situation.

Further research and well as accurate, realistic, and accessible information about career and training options for professional musicians, in particular the student with ambitions toward a classical performing career, is much needed. This needs to be available for secondary school students. Conservatoire music students are not educated in the potential lifestyle and health difficulties that may arise as a career musician. This needs to be offered to students as ‘professional practice’ to prepare them for the realities of their chosen career. Additionally, students could be guided to resources outside their training institution for similar information. The Music Council of Australia’s (MCA) website offers information on music training options to support different musical careers,
including information for tertiary music training, potential career choices and prospects, and findings from research in these areas. Included are articles (Throsby, 2010) and helpful information on professional development opportunities, managing a business, statistics, and the growing knowledge base of research in this area. This is a much needed resource for educators as well as students that may facilitate a more feasible and realistic career path, in particular for those who aspire to a performing career within a field of limited opportunities. Older musicians who moved into the professional field and those who struggle with MPD before the development of such resources can use these to help them find new paths in music, diversify, retrain, or choose to continue forward as they are.

The MCA is gaining a wider audience for musicians’ issues and promotes consideration of future career choices and directions. This is not to dissuade aspiring classical concert performers from a performance path, but to encourage a broad mind and entrepreneurial spirit when the pull of musical talent and a love and passion for music draws the heart to be in music through life. The Australian Society for Performing Arts Heath Care (ASPAHC) is an organisation offering health resources and therapy options to all performing artists. A similar organisation is the Performing Arts Medicine Association (PAMA). Knowledge of resources such as these would benefit working and student musicians who have dysfunction in any area of occupational health. Additionally, continuing research and promotion of the music industry in Australia would add to such resources and could be offered to music students to help expand their awareness of known health issues like MPD and the ones that remain tacit in musicians due to concern about employability.

**Music therapy**

There is a need to expand both receptive and active music therapy practices as health methods to help musicians understand their personal trajectory of developing MPD. The evident musical foundation of GIM lends itself as an avenue for musicians to explore and gain insight into their experience of MPD. However, GIM therapists need to be aware of certain considerations when working with musicians. It is important that the therapist encourage the musician to revisit music as a new phenomenon. This can help the musician step back from prior technical, analytical, and interpretive knowledge of music and allow the music to wash through their mind. This, may be a challenge for some musicians.

It would benefit the musician to develop a phenomenological reception of the music, one of open receptivity, inward directed consciousness, and the laying aside of encultured learning. By releasing
knowledge of the compositional elements in music that are known to induce felt emotion as well as a technical interpretational mode of understanding, the musician is encouraged to put aside prior knowledge of music and consciously held explicit and implicit meanings previously gained through music training in order to phenomenologically immerse themselves in the experience of music as it exists within the frame of GIM. By doing so, the musician has the opportunity to not only gain insight into the foundations of how they are as a musician and their relationship to music, but may also learn to enhance their understanding of music as a sound phenomenon that arises from within the self through which they can generate differential effects in performance.

The way and reason why GIM is presented to a musician is an important consideration. For instance, a musician may feel that music is a work tool, especially those with a long career behind them. Some with a strong egocentric view of themselves as artists may be adverse to the idea that they need ‘therapy’. Musicians with a vulnerable self-image may be reticent to reveal their inner self. Presenting GIM as an exploratory process, rather than therapeutic, may allow these people to be more at ease with the method. A relaxed attitude can encourage trust in the method and the practitioner.

Music based options, such as GIM, that offer a combined exploratory and therapeutic benefit will allow musicians to explore specific areas of dysfunction. By focussing on the depth of personal experiences as they are lived in context, GIM has the potential to elicit the social foundations to current issues that manifest as performance dysfunction. It is recommended that studies using GIM or MGIM to investigate music performance dysfunction in professional classical musicians use a longer program to give greater credence to the findings of this study.

**Approaching a definition of Music Performance Dysfunction**

Following the findings of Study 1 and Study 2 in which numerous perspectives and experiences arose regarding being a musician and performance related dysfunction, or what participants understood as MPA, I propose a new definition of less-than-optimum function regarding performance. Albeit the number of participants in this project was small, as is pertinent to a qualitative phenomenological study, the responses of the participants gave a necessary look into the world of the musician, revealing considerable challenges to pursuing a career in music performance. Regarding dysfunction in performance, it is now fitting to revisit the issue of MPA put to all participants, in particular the three who undertook the MGIM program.
Dysfunction in music performance of a psychological nature is widely understood as MPA. It is this primarily situational form that has been given primary focus in the literature. With consideration of developmental trajectories and contextual situating, MPA needs to be understood as it sits within the overarching and life encompassing frame of MPD. Considering that most of the literature presented for Domain 2 is bounded within specific frames of psychological and physical states, primarily MPA and MSI, a definition has been offered by Kenny that represents current understanding of the psychological difficulty with music performance and is consonant with research on the anxiety disorders in general, in particular social phobia:

Music performance anxiety is the experience of marked and persistent anxious apprehension related to music performance that has arisen through underlying biological and/or psychological vulnerabilities and/or specific anxiety-conditioning experiences. It is manifested through combinations of affective, cognitive, somatic, and behavioural symptoms. It may occur in a range of performance settings, but is usually more severe in settings involving high ego investment, evaluative threat (audience), and fear of failure. It may be focal (i.e. focused only on music performance), or occur comorbidly with other anxiety disorders, in particular social phobia. It affects musicians across the lifespan and is at least partially independent of years of training, practice, and level of musical accomplishment. It may or may not impair the quality of the musical performance (2011, p. 61).

Kenny’s definition offers a penetrating insight into the complexity of aetiology. The possible development of a predisposition to anxiety can cause a ‘marked and persistent anxious apprehension related to music performance that has arisen through underlying biological and/or psychological vulnerabilities’. ‘Specific anxiety-conditioning experiences’ alludes to aetiological possibilities arising from early life circumstances, notably the more specifically defined vulnerabilities proposed by Barlow (2000). Kenny acknowledges that performance related anxiety ‘affects musicians across the lifespan’. This suggests continuity of a ‘persistent anxious apprehension’. However, clarity regarding the immediacy or chronicity of typology or experience is not strongly conveyed in this definition. That is, whether the experience exists as an intense, overt form within a short and immediate timeframe surrounding a performance, or whether the experiential responses (cognitive, affective, behavioural) could be classed as a general anxiety disorder (GAD) in life that remains somewhat hidden from both objective and subjective awareness.
yet have a constant and insidious effect that sustains the adverse response beyond real-time performance concerns.

Situational performance anxiety has been given primary focus in the literature. The more chronic, pervasive form receives less attention from researchers and thus understanding for long-term sufferers. Yet it is this form that has a greater negative impact on career continuity, long-term psychophysiological health, and a musician’s sense of security in life. Like many emotion based states, this more chronic form of performance dysfunction is also ‘an emotional and cognitive process’ (Kenny, 2011, p. 24) that parallels with physiological mechanisms at a sub-acute level in line with the chronic stress response, thereby having the potential for greater deleterious effects on long-term mental and physical health.

Both forms of experience, acute and chronic, can exist separately, intermittently, or concurrently for the musician across the lifespan. Both can have detrimental effects on occupational functioning, yet it is the chronic form that insidiously penetrates the psyche with silent tendrils that generate and maintain deleterious attachments to psychophysiological homeostatic processes, with consequential enduring effects on physical and mental health, and a musician’s capacity to function.

In light of the lack of a universal consensus that accords dysfunction and anxiety regarding music performance a clear definition, one that considers the broader social and existential aspects of being a musician, it is at this point I present a more pertinent definition that considers the musician in context. The findings of this project indicate that sub-optimum music performance and the broader phenomenon of MPD are situated within a social context. As an overarching condition that affects a musician’s life, music performance dysfunction is defined as:

… a broad, contextually, and temporally inclusive construct that is distinguished from acute stage fright, and that may or may not incorporate the immediate and acute state of anxiety that surrounds a single performance. In this regard, music performance anxiety falls under the umbrella term of Music Performance Dysfunction. Experientially, music performance dysfunction can affect, and be affected by past and present areas of life outside music performance. The duration of music performance dysfunction is not necessarily related to the time surrounding any one performance. In this, music performance dysfunction may have a duration spanning months or years with effects that impact the existential humanity of the musician. The quality and meaning of
experience of this phenomenon arises from the unique lived experience of an individual within a social milieu, and is determined and dependent on the emotional foundation of an individual’s dispositional tendencies that develop through embodied experience.

Closure

By addressing musicians’ way of being in music and the experience of music performance dysfunction through a sociological frame that differs greatly from the psychological frame that has supported the greater part of previous research and discussion of this phenomenon, this study revealed performance dysfunction in highly trained professional musicians as an imbalance between intrinsic and extrinsic influences, a mismatch between habitus and field. This is concurrently affected by imbalances experienced by musicians’ striving to exist in the positive end on the continuum between Struggle and Consecration: a struggle for position, capital, and membership within the field, and the maintenance of confidence, self-esteem, and identity. These imbalances arise from a foundation of individually determined etiology and individual emotional responses. Whether arising from an earlier non-music related development of habitus or resulting from a specific pattern set up through the context of music performance training, a pattern of emotional response associated with performing develops to become a ‘habit’, by which anxiety and stress concerning music performance contribute to a disparate way of Being in Music. The development of such a habit becomes entrenched as a disposition in line with Bourdieu’s habitus, surfacing as the more malleable state of hysteresis.

Being a musician was shown to be a way of being that goes beyond the ordinary and mundane. It offers immense joys, highs, moments of bliss, and fleeting feelings of ecstasy. Entwined with this are the times of struggle, and physical and mental stress. Some manage these stresses through various means, some struggle but are able to continue, some succumb to mental and physical health issues while trying to maintain a guise of functioning and a positive musical identity. A musician’s sense of identity enmeshed within individual and collective habitus was revealed as an overarching force that structured and was re-structured by the individual and their propensity to MPD.

Music performance dysfunction was shown as a broad, yet oft times narrow and temporary phenomenon, situated in a culture rarely understood by those outside the field of professional music. Research through two distinct studies elicited a rich tapestry of findings that illuminated a colourful world, unique to the field. The first study addressed some of the primary aspects of the
modern professional musician: what it is to be a musician, what it is to perform, what is music to the musician, what is the musician’s relationship to music, and the issue performance dysfunction. This set a foundation from which to focus the second study, in which the music therapy method of Modified Guided Imagery and Music was used in an exploratory context to uncover possible underlying causes, issues, and experiences related to music performance dysfunction in three professional musicians.

Most participants expressed a realistic understanding of the experience of performance anxiety and related career dysfunction where situational anxiety was understood as a continuum, the position along which is dependent upon how a musician embodies and responds to the many influences within the learning, working, social, and emotional spaces of a complex occupational field. Many of the older participants who have been in the professional performing scene in either or both a full time or free lance capacity for more than ten years post tertiary training, in particular musicians who are over forty years of age, have chosen to greatly reduce performing, whilst others chose to remain in music in a completely non-performing role.

For some, there was acceptance and consecration. For others, there was a level of struggle that overwhelmed the musician’s ability to juggle the multiple demands of their career and balance these factors with their personal life. A smaller number felt the need to leave performing due to long-term muscular skeletal injuries acquired as a result of performing and those for who a career in music was a psychological struggle that lacked such resonance with life that a new way of being was sought. Some chose a different career path altogether. For these last few, the decision to leave was extremely difficult and saddening.

In chapter two, I put forward the notion that each Domain was distinct as well as having possible overlap. Findings of this project revealed a great degree of overlap, in particular for Domains 1 and 2. A clear link exists between the training field and the professional fields, and the parallel struggles in each. There is an evident lack of awareness within wider society and educational curriculums of the occupational difficulties and realities that musicians face. This is a cultural issue that can create life long health issues for many musicians. Relating MPD to merely performance anxiety as MPA, indicates an unmindful attitude to the realities of musicians’ psychological responses to the occupational and social concerns that evidently influence dysfunction in performing.
Overall, participants talked about their musical experiences, performing, and their relationship with music with a positive emotional undertone that conveyed conviction and passion for their chosen career. Even when negative emotions related to distress, disillusionment, anxiety, and apathy arising from field expectations, struggle to achieve consecration, and MPD were relayed, participants displayed strong feelings and dedication to living a life in music. For all participants, apparently ‘successful’ or otherwise, the love of music, the aspirations, and the struggles involved in pursuing a musical career were evident. Emotion remained a strong propelling current that animated all interviews and the MGIM program. Even so, Struggle arose as the fundamental essence of ‘being in music’.

Depending on a musician’s primary work instrument, performance history, personal circumstances, and whether they work in a full-time or freelance capacity, a ‘one size fits all’ approach to understanding the musician’s world and their probable likelihood for performance and occupational dysfunction is not feasible. As with all people in any situation, not all musicians respond to their environment in a similar way.

Being in music was shown to have a strong, innate emotional foundation extrinsically developed through training. For the musicians in this project, performing music was shown to be a very personal and distinct way of being; a synthesis of personal emotions with the emotions interpreted in music, a union that gives meaning to all involved. Initially structured into three Domains that were set within the frame of the concepts of Pierre Bourdieu, this project realized that all three are interwoven multifaceted spaces that are structured and reciprocally re-structure, thereby creating a synthesized emotional space of Being in Music; a space within which moves the musician’s identity, their relationship with music, what music is to each musician, and how each are conveyed in performance. A space that becomes an essence of embodied emotion that is exchanged through performance.
Reference list


Horvath, J. (2001). An orchestra musician’s perspective on 20 years of performing arts medicine. Medical problems of performing artists 16(3).


Scherer, K. R. (2004). Which emotions can be induced by music? What are the underlying mechanisms? And how can we measure them? *Journal of New Music Research, 33*(3), 239-251.


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Wagner, H. (2012). The use of music and mandala to explore the client/therapist relationship in a therapeutic day school. *Qualitative Inquiries in Music Therapy, 7*, 1-32.


Appendices

At the commencement of this project, the initial title was ‘Inside the musicians’ world: music, imagery, performance anxiety, and the inner musician’. The following appendices were approved by the Ethics Committee with this title. However, due to the developing conceptual framework and methodology, this title became redundant and therefore changed to better represent the project. It was not feasible to change the title on the ethics forms already approved as such. Therefore, the current title: Being in music: music performance dysfunction through Guided Imagery and Music’ does not appear on these forms.
Ref: SA/PE

13 December 2010

Associate Professor Ian Maxwell
Department of Performance Studies
Brennan MacCallum Building – A18
The University of Sydney
Email: ian.maxwell@sydney.edu.au

Dear Ian

Thank you for your correspondence dated 16 November 2010 addressing comments made by the Human Research Ethics Committee (HREC). The Executive Committee of the HREC, at its meeting of 23 November 2010, considered this information and approved the protocol entitled “Inside the musician’s world: music, imagery, performance anxiety, and the inner musician.”

Details of the approval are as follows:

Protocol No.: 13255
Approval Period: November 2010 to November 2011
Authorised Personnel: Associate Professor Ian Maxwell
Ms Micaela Nathan
Professor Dianna Kenny
Professor Diane Grocke

Approved documents
Participant Information Statement Version 2 16 November 2010
Participant Information Statement Version 2 (Music performance research program) 16 November 2010
Participant Consent Form Version 2 16 November 2010
Participant Consent Form (Music performance research program) Version 2 16 November 2010
Kenny Music Performance Anxiety Inventory (K-MPAI) 16 November 2010
Further information for Music and Imagery recruits
General and music history questions
Written narrative request
Weekly log book
Interview topics and questions (open ended)
Post program semi-structured interview questions
Letter of invitation
Advertisement

The HREC is a fully constituted Ethics Committee in accordance with the National Statement on Ethical Conduct in Research Involving Humans-March 2007 under Section 5.1.29.

The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans. A report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Your report is due by 30 November 2011.
PARTICIPANT INFORMATION STATEMENT

What is the study about?
You are invited to participate in a research project that will explore what it is like to be a musician and perform.

Who is carrying out the study?
My name is Micaela Nathan and I am a Doctoral Student at the University of Sydney. I am a professional performing musician and registered music therapist. The study will be under the supervision of Associate Professor Ian Maxwell, Faculty of Arts, Sydney University, and co-supervised by Professor Dianna Kenny, Faculty of Arts, Sydney University, and Professor Denise Grocke, Faculty of Music Therapy, University of Melbourne.

How much time will the study take?
We ask that you give us approximately one hour of your time for an interview as well as some time to fill out a questionnaire.

What does the program involve?
We will ask you to answer some questions regarding your experience of being a musician, performing, and about your relationship to music. The interview will entail a few open ended questions that invite you to describe your experiences in your own words, in your own way, and as much as you wish. The questionnaire will ask you specific questions regarding your experiences of music performance anxiety with the intention of identifying those people who match the criteria for inclusion in a study using music therapy as a means to explore individual experiences of music performance anxiety. Depending on your responses in the interview and the questionnaire, you may be contacted and invited to participate in the music therapy study.

Project title: Inside the musician’s world: music, imagery, performance anxiety, and the inner musician
Can I withdraw from the study?
You are under no obligation to consent. You can withdraw from the study at any time without affecting your relationship with the researchers, or the University of Sydney.” Interviews and discussions will be audio recorded for research transcription purposes only. If you do not wish to continue, all audio recordings will be erased and the information provided will not be included in the study.

Confidentiality
Your identity and involvement in this project will remain confidential and known only to the researchers. Only the researchers will have access to information of participants, except as required by law.

Will the study benefit me?
The study may benefit you in many ways, through providing a way to explore the foundations that underlie potential concerns in your experiences about performing.

Can I tell other people about the study?
Yes. This is an open study that is designed to bring benefit of knowledge and experience to music students and professionals alike.

What if I require further information?
If you have any questions about this project, please direct them to:

Micaela Nathan: Registered Music Therapist and PhD candidate (Sydney University).
Email: mnat4631@uni.sydney.edu.au
Phone: 0402 283393

What if I have a complaint or concerns?
Should you have any concerns or complaints about the conduct of this research project, please contact the Deputy Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au

This information sheet is for you to keep
Participating in a research project investigating the use of ‘Music and Imagery’ with musicians as a way to enhance the quality and positive experience of music performance. The project will investigate the experience of occupational related stress in musicians by helping shed some light on the foundations of performance stress, and explore a role for music and imagery in personal stress management.

Who is carrying out the study?
My name is Micaela Nathan and I am a Doctoral Student at the University of Sydney. I am a professional performing musician and registered music therapist. The study will be under the supervision of Associate Professor Ian Maxwell, Faculty of Arts, Sydney University, and co-supervised by Professor Dianna Kenny, Faculty of Arts, Sydney University, and Professor Denise Grocke, Faculty of Music Therapy, University of Melbourne.

How much time will the study take?
Participation in the Music and Imagery program will ask a commitment from you of 10 weeks. An initial meeting to discuss the program and answer any questions you may have will be followed by 10 Music and Imagery sessions. The 10 sessions will be spaced one week apart, but may be spread out over a slightly longer time if needed. Each music and imagery session will last for approximately 90 minutes. Additional to the music and imagery sessions, you will be asked to provide some written material in the form of a weekly log book and a brief autobiographical narrative of your experiences with regard to being a musician. These are explained in the following paragraph. The log book is expected to take between 10 to 30 minutes of your time each week. It is suggested that writing the narrative take no more than 2 hours of your time, however you may write as much or as little as you wish.

Project title: Inside the musician’s world: music, imagery, performance anxiety, and the inner musician

PARTICIPANT INFORMATION STATEMENT

Music performance research program

What is the study about?
You are invited to participate in a research project investigating the use of ‘Music and Imagery’ with musicians as a way to enhance the quality and positive experience of music performance. The project will investigate the experience of occupational related stress in musicians by helping shed some light on the foundations of performance stress, and explore a role for music and imagery in personal stress management.
Project title: Inside the musician’s world: music, imagery, performance anxiety, and the inner musician

What does the program involve?
The program consists of a series of 10 (free) weekly one and a half hour sessions using the Music and Imagery method. Each session will focus on a particular theme around your music performance and will be followed by discussion. Prior to the 10 week series, you will be asked to complete some questions about your musical history and performance experiences. Afterwards, we will invite you to share your experience of the program to ascertain if it helped you in any way and as a way for us to assess the effectiveness of the program. In the week following each session, you will be required to complete a log book by answering a few questions about your experiences of performing that week. The purpose of the log book is for you to note your experiences, thoughts and feelings about music performing and the music and imagery method throughout the program. At the commencement of the program, you will be asked to write a short autobiographical narrative of your experiences with regard to being a musician. The purpose of the narrative is to stimulate memories and associated feelings of events in your musical and personal history that may be related to your current experience of performance anxiety

What is the music and imagery method?
The music and imagery method is a client-centred form of receptive music therapy that uses music to evoke mental imagery that may be associated with current and past psychological concerns. A more detailed description is attached to this Participant Information Statement. Before consenting to be involved in the study you must carefully read this additional information and discuss any concerns or ask any questions you may have of the method.

Can I withdraw from the study?
You are under no obligation to consent. You can withdraw from the study at any time without affecting your relationship with the researchers, or the University of Sydney. Interviews and discussions will be audio recorded for research transcription purposes only. If you do not wish to continue, all audio recordings will be erased and the information provided will not be included in the study.

Confidentiality
Your identity and involvement in this project will remain confidential and known only to the researchers. Only the researchers will have access to information of participants, except as required by law.

Will the study benefit me?
The study may benefit you in many ways, through providing a way to explore the foundations that underlie potential concerns in your experiences about performing. You will have the opportunity to gain an understanding of your unique situation with the additional benefit of one-on-one guidance from a trained clinician who has personal experience in the world of music performance.

Can I tell other people about the study?
Yes. This is an open study that is designed to bring benefit of knowledge and experience to music and music therapy students and professionals alike.

What if I require further information?
If you have any questions about this project, please direct them to:
Micaela Nathan: Registered Music Therapist and PhD candidate (Sydney University).
Email: mnat4631@uni.sydney.edu.au Phone: 0402 283393

What if I have a complaint or concerns?
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This information sheet is for you to keep
Kenny Music Performance Anxiety Inventory (K-MPAI)

Below are some statements about how you feel generally and how you feel before or during a performance. Please circle one number to indicate how much you agree or disagree with each statement.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sometimes I feel depressed without knowing why</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>2. I find it easy to trust others</td>
<td>3 2 1 0 -1 -2 -3</td>
<td></td>
</tr>
<tr>
<td>3. I rarely feel in control of my life</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>4. I often find it difficult to work up the energy to do things</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>5. Excessive worrying is a characteristic of my family</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>6. I often feel that life has not much to offer me</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>7. The harder I work in preparation for a concert the more likely I am to make a serious mistake</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>8. I find it difficult to depend on others</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>9. My parents were mostly responsive to my needs</td>
<td>3 2 1 0 -1 -2 -3</td>
<td></td>
</tr>
<tr>
<td>10. I never know before a concert whether I will perform well</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>11. I often feel that I am not worth much as a person</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>12. During a performance I find myself thinking about whether I’ll even get through it</td>
<td>-3 -2 -1 0 1 2 3</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Statement</td>
<td>Score</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>13</td>
<td>Thinking about the evaluation I may get interferes with my performance</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>14</td>
<td>Even in the most stressful performance situations, I am confident that I will perform well</td>
<td>3 2 1 0 -1 -2 -3</td>
</tr>
<tr>
<td>15</td>
<td>I am often concerned about a negative reaction from the Audience</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>16</td>
<td>Sometimes I feel anxious for no particular reason</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>17</td>
<td>From the beginning of my music studies, I remember being anxious about performing</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>18</td>
<td>I worry that one bad performance will ruin my career</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>19</td>
<td>My parents almost always listened to me</td>
<td>3 2 1 0 -1 -2 -3</td>
</tr>
<tr>
<td>20</td>
<td>I give up worthwhile performance opportunities due to anxiety</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>21</td>
<td>As a child, I often felt sad</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>22</td>
<td>I often prepare for a concert with a sense of dread and impending disaster</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>23</td>
<td>I often feel that I have nothing to look forward to</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>24</td>
<td>My parents encouraged me to try new things</td>
<td>3 2 1 0 -1 -2 -3</td>
</tr>
<tr>
<td>25</td>
<td>I worry so much before a performance, I cannot sleep</td>
<td>-3 -2 -1 0 1 2 3</td>
</tr>
<tr>
<td>26</td>
<td>My memory is usually very reliable</td>
<td>3 2 1 0 -1 -2 -3</td>
</tr>
</tbody>
</table>