

When my feet help me play pianissimo

A case study of the Timani-technique
as an example of a bodily approach
to music performance teaching

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ABSTRACT

With phenomenology and embodied music cognition as theoretical and methodological framework I investigate in a case study what happens when three advanced musicians are at a course with a music performance teaching approach that claims to be based on the body's premises. The teaching approach is developed of a Norwegian pianist with a special interest in musicians' health and well-being, as well as the anatomy and biomechanics of the musician's body. The perspective on the musicians' body is holistic and physiological and psychological challenges for music performers are seen as a whole.

The research question I pose is the following: How can knowledge about the body and attention to music performers' bodily experiences contribute to music performance teaching? The purpose with the study is to achieve insight in what happens with the three musicians' music performances and experiences of performing when the body is subject for music performance teaching.

The results show that when the three musicians learn how to perform with the principles explained in the course, a "wow effect" occurs: The three musicians explain their own sound as 'richer', 'more resonant', 'opener', 'having more core', 'less forced'. The three musicians explain their experiences of performing as 'feeling more stable', 'finally experiencing what support is', 'releasing tension', 'being confused', 'being surprised', 'feeling free in the body', 'getting more space for the breath'. The three musicians start to use the learnt anatomy terminology to express their more articulated and nuanced understanding of their bodies as being an important part of their instrument.

It is discussed how terms from human movement science could contribute to music performance teaching with increased understanding for musicians' health challenges and the relationship between musical expression and the experience of movement.

SAMMENDRAG

Med fenomenologi og kroppsligkognitiv musikkognisjon som teoretisk og metodologisk rammeverk undersøker jeg i et kasusstudium hva som skjer når tre musikere er på et kurs der undervisninga hevdes å være basert på kroppens premisser for musikkutøving.

Undervisningsopplegget er utviklet av en norsk pianist som er spesielt interessert i musikeres helse og velvære, samt musiker kroppens anatomi og biomekanikk. Perspektivet på musikeres kropp er holistisk og psykologiske og fysiologiske utfordringer for musikkutøvere er sett på som helhetlig.

Forskningsspørsmålet jeg stiller er som følger: Hvordan kan kunnskap om kroppen og oppmerksomhet til musikkutøverens kroppslige opplevelser bidra til instrumental- og sangundervisning? Formålet med undersøkelsen er å få innsikt i hva som skjer med tre musikeres musikkframføring og deres erfaringer av å utøve musikk når kroppen er utgangspunktet for undervisninga.

Funnene viser at når de tre musikerne tar i bruk prinsippene som er forklart på kurset opplever de en “wow-effekt”: De tre musikerne beskriver sin egen klang som ‘rikere’, ‘mer resonerende’, ‘åpnere’, ‘med mer kjerne’, ‘mindre forsert’. De tre musikerne beskriver opplevelsene sine som ‘føler meg mer stabil’, ‘skjønner endelig hva støtte er’, ‘spenninger slipper’, ‘forvirra’, ‘overraska’, ‘føler meg friere i kroppen’, ‘få mer plass til pusten’. De tre musikerne tar i bruk et nytt begrepsapparat fra bevegelseslære for å uttrykke sine mer artikulerte og nyanserte kroppsupplevelser og en forståelse for at hele kroppen er en viktig del av instrumental-/ sangutøvelsen.

Det diskuteres hvordan begreper fra bevegelseslære kan bidra til instrumental-/ sangundervisning gjennom økt forståelse for musikeres helseutfordringer og sammenhengen mellom musikalisk uttrykk og bevegelseskvalitet.

CONTENTS

ACKNOWLEDGMENTS.....	i
ABSTRACT.....	ii
SAMMENDRAG.....	iii
CONTENTS.....	iv
OVERTURE.....	1
1 INTRODUCTION.....	2
1.1 Outline of the thesis.....	4
1.2 Background: How is the body in music performance teaching?.....	5
1.3 The body as object and as subject.....	8
1.3.1 The bodily turn.....	8
1.3.2 Embodiment and phenomenology in music education.....	9
1.3.3 Music as movement.....	10
1.4 Research focus and questions.....	11
1.5 Purpose.....	13
1.6 Delimitations and further clarifications.....	14
1.7 Personal and professional background.....	15
1.7.1 Special interest in movement and the body.....	15
1.7.2 The Timani-technique and my relation to it.....	16
2 LITERATURE REVIEW.....	19

2.1	Bodily movement as tool.....	19
2.2	Posture and habits from a medical viewpoint	20
2.3	Physiological analysis of clarinet sound	21
2.4	Psychomotor Physiotherapy as teaching tool and treatment.....	22
2.5	Alexander Technique	23
2.6	Body mapping and embodiment	24
2.7	Summary	25
3	METHODOLOGY	27
3.1	Methodological challenges when investigating one teacher’s practice	27
3.2	Selection of informants and consent	30
3.3	Qualitative case study with a phenomenological approach	31
3.4	Empirical data collection.....	33
3.5	Participating observation.....	34
3.6	Use of video	35
3.7	Interviews.....	36
3.7.1	Written questions before and after the course.....	37
3.7.2	Introductory interviews	37
3.7.3	Stimulated recall interviews (using video).....	38
3.7.4	Follow-up interviews.....	39
3.8	Transcription and analysis.....	39
3.8.1	Interpretative phenomenological analysis (IPA) of interviews.....	40

3.8.2	Video recordings and merging the different data.....	41
3.8.3	Language	42
3.9	Ethical considerations	43
3.10	The researcher’s position and reflection on preunderstanding.....	44
3.11	Summary	45
4	WELCOME TO THE BODY	46
4.1	The musicians’ expectations	47
4.2	Knowledge about the body in the Timani-technique	51
4.3	Reclaiming of the body: Come back to the Ferrari!.....	54
4.4	Connections between muscles, stress and breathing.....	57
4.5	Differentiating control and movement muscles	59
4.6	Exploring anatomy through movement.....	60
4.7	Music performance teaching with a bodily approach	62
4.8	The flautist as an example of the challenge of teaching embodied know-how.....	63
4.9	Summary: The relations between the musician’s body and the music in the Timani-technique	70
5	WHEN MY FEET HELP ME PLAY PIANISSIMO.....	73
5.1	Experiencing that the whole body matters	73
5.2	Understanding compensatory patterns give new bodily experiences?.....	75
5.3	A different focus brings new sounds: Trying less hard?.....	77
5.4	Losing mind control – gaining body control: Learning to Trust the Biomechanics? .	79

5.5	Stability as a strategy to cope with performance anxiety? – From object to subject..	80
5.6	Summary and comments	82
6	IMPLICATIONS AND CRITICAL QUESTIONS	84
6.1	Reflections on the “wow-effect”	84
6.2	Implications.....	86
6.3	Ethical considerations when the body is subject.....	90
6.4	Summary and perspectives for further research.....	91
	CODA.....	93
	References	94
	Appendixes.....	a

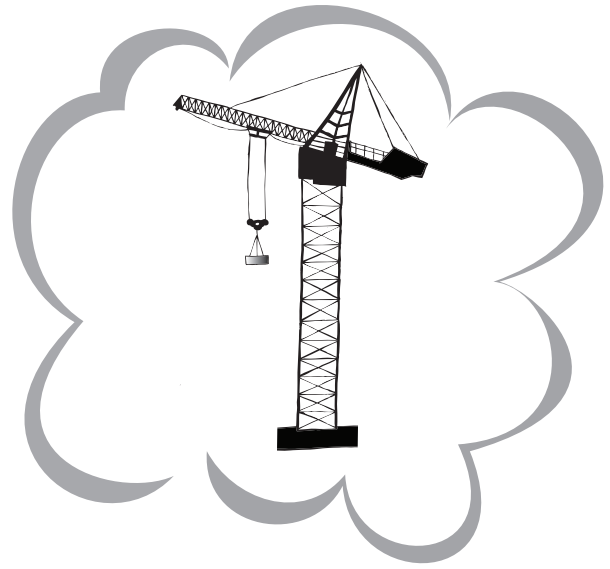
Figure 1: Data collection – different levels of information.....	34
Figur 2: Flute part from Johannes Brahms, Symphony nr 4	93
Figur 3: “The Donald Duck butt” steps 1-4, as explained in the course:.....	j
Table 1: Example of analysis chart of video recordings and merging of data	41
Table 2: The musicians’ expectations (Written answers, observation, interview, E-mail).....	49

OVERTURE

I am sitting on the solo flute chair in the middle of the orchestra, we are playing the fourth movement of Brahms first symphony. Soon comes the wonderful flute and horn solo place, the place that I have exercised so many times for auditions and master classes, focusing on the challenge of sustaining the long phrases and playing it loud and expressively without being too high in pitch. It should be played with vibrato and a bright and shining tone quality. Some say that this is Brahms' secret love declaration to Clara Schuman; he sent it as notes on a postcard from his working hut in the Alps.

The horn starts and my heart goes faster and louder: bump-bump, bump-bump. It is okey. I am on a stage, being watched. Just keep the focus: listen to the music; the energy arising from the orchestra, it is Brahms' fervor and emotional musical universe. I am in it, and soon I will be the one sounding out in the whole concert hall. I love this! It is happening now. I wouldn't want to be anywhere else. The horn sounds powerful and singing, it is inspiring and securing.

I go to my body, checking. My feet are in contact with the floor. Grounded, here. Safe. I push a little into the floor with the toe balls and sense my sitz bones in contact with the chair. Energy in the bottom of the abdomen. Active, now. I move one by one knee a little straight forward and sense a little stretch in the lower back, and a natural lift in my chest. I am long and stable. Flexible. My fingertips on the flaps, control. Connection to the shoulder blades and expansion as I breathe in with the horn, deeply through the nose. Singing with the horn in my head, warming the flute with steady air through the flute, then; lifting, mouthpiece against the lips, neck is free, conductor looks at me, inhaaaaaale, and:



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1 INTRODUCTION

This thesis starts where the overture above ends: At the empty space behind the colon – where the music starts. The overture was an attempt at describing my own experience of playing a flute solo in an orchestra after I had had a lesson in a Norwegian music performance teaching approach called Timani-technique – biomechanics for musicians. This approach to music performance teaching claims to be based on the body's premises and is developed by Tina Margareta Nilssen, who is educated classical pianist and lives in Oslo, Norway. On her website the Timani-technique is presented as movement analysis and training based on anatomical and neurological knowledge of the body's coordination, which is applied to the musical performance in practice¹. The Timani-technique is taught in individual lessons, master classes and workshops at higher music education institutions in Norway and The Academy of Opera at the National Academy of the Arts in Oslo, as well as in private practice.

In the third paragraph of the overture above I have tried to portray how I am using the principles I learnt from the Timani-technique to prepare for the solo: Sensing how my body is in contact with the environment surfaces – the feet against the floor and the sitz bones against the chair. Then: pushing slightly with the toe balls into the floor and moving the knees forward one by one so that the feet and the sitz bones are pushed further *into* these environment surfaces, and making the pelvis bone and the torso adjust, giving me a feeling of stability and being grounded.

A reader from human movement sciences might recognize this explanation as biomechanics. A reader who is a sports pedagogue might look at it as technique. A reader who is a

¹ See <http://timani.no/TIMANI/English.html>, accessed 26.03.2013

physiotherapist might recognize this as a way to work with patients within a holistic and phenomenological view on the body. A reader who is a yoga or dance teacher will maybe recognize the way of giving instructions for bodily movement. All readers will probably let the attention go to the feet on the floor or maybe put the hands underneath their seat to feel their sitz bones²? And I, the flutist and flute teacher and now writing this master thesis, wrote the passage above to try to explain for the reader how I experienced that a movement that I learnt at a lesson in the Timani-technique in March 2011, gave me a strategy to play the Brahms' solo with a feeling of having support for the airstream and profit to sustain the phrase with ease. It was a tool that made me enjoy the freedom of having the control to play out the wonderful music that I felt.

But I was struggling with writing about my flute playing. Every time I got back to that colon in the end of the overture and wanted to try to find words to describe my experience of playing the solo, there were no more words. Instead, I got a physical sensation of how it is to sit there in the orchestra, holding the flute against my lips, inhaling air and blowing air into the embouchure hole with the speed and pressure of the high E that the solo starts on. I heard the E inside me and I felt how it is to play it out loud on my flute.

And so, the choice of not describing with words my experience of starting to play the flute solo, but instead leaving an empty space after the colon at the end of the overture, is meant to point at the practical, theoretical and methodological challenges for both practice and research in music education in general, and this thesis in specific. How do we teach, talk about and research something that we just do?

The aim of the present study is to find out if seeing musicians as movers and having knowledge about the body can contribute to music performance teaching by facilitating nuanced insight in and reflection over the embodied know-how of performing music. As an example of a bodily approach to music performance teaching, a course in the Timani-technique is qualitatively investigated. At the course musicians are introduced to terminology from human movement sciences and given guidance on changing their habitual movement patterns with the aim at improving their music performance skills. A phenomenological perspective on the body is used to achieve insight in how three musicians' experience the

² If you do or not, I will come back to the reason for writing this in section 3.8.3

course. The subject of the present study is thus the musician's body – both as object and subject.

1.1 Outline of the thesis

This chapter has so far presented the subject of the study: The musician's body in music performance teaching. In the following, I will in section 1.2 give an account of how the body is described in literature about music performance teacher's professional knowledge. In section 1.3 I show that the way the body is conceptualized in theory has methodological consequences, both in practice and research, and I will introduce the concept of embodiment. These sections will work as an important background for the research questions and focus that is posed in section 1.4, followed by the purpose and delimitations of the study. Towards the end of this introductory chapter I finally explain my personal context for the present study.

In chapter two I review a selection of literature and research about the body in music performance teaching and explain how this is relevant for the present study.

In chapter three I describe how my methodological choices are based on a phenomenological perspective of the body. I will also view how the research design changed along the way and how this was an important part of my learning process when it comes to understanding both educational research and the role of the body in science.

Chapter four and five are the result chapters where I present the findings of the study. The chapters will follow the structure given by the two first sub questions posed in section 1.4. I have chosen to merge the findings with theory and discuss the findings consecutively within the chapter.

The last part of the thesis is chapter six, where I provide a summary of the findings and discuss some ethical questions that arise when the body becomes subject for musical performance teaching. Implications for the practice field of music performance teaching and perspectives for further research will be suggested.

1.2 Background: How is the body in music performance teaching?

In the autumn 2012 NRK sent a production called *Master class* about young music talents who got training from well-known teachers. We could see how the tuba teacher said to the tuba student that he had to use his whole body when he played the tuba. When the journalist asked the tuba student about what he understood by that feedback, the student responded: “I guess I should start taking some push-ups.” It could look like the tuba student did not understand exactly what the teacher meant with ‘using his whole body’ and how this was supposed to develop his tuba playing.

Klaus Nielsen explains in his article “Apprenticeship at the Academy” (2006) how learning music performance takes place in a community of practice. He describes how the embodied know-how of playing an instrument is transferred from a teacher (or other significant persons in the community, like older students) to the student in an apprenticeship situation. By imitation the students embody not only the teacher’s way of playing, but also other features from the teacher’s behavior like the way of teaching, talking, walking – and often the relationship to the music. The teacher also gives instructions to the learner of what to do or how to think based on the teacher’s analysis of the student’s behavior and needs in the moment. The apprenticeship tradition entails that the teachers are experts on their instruments and that the instructions given most often are based on the teacher’s own embodied know-how of playing the instrument: automate movement patterns that have been practiced for several years. A music performance teacher’s professional knowledge is hence to a great degree based on own experiences or inherited methods from earlier teachers.

Lise Kvenseth’s Master Thesis *Breath support – a phenomenon in voice training practice* (2009) exemplifies this. She has examined how ‘support’ occurs as a phenomenon in verbal voice training materials gathered from theory and from vocal training practice. With the use of the topological concepts of rhetorics, she finds that ‘support’ is articulated in more than ten different ways. The analysis shows how a wide register of metaphors is used as a didactic figure in voice training as a means to convey the understanding of support. Furthermore, she shows that the language in voice training *theory* material is mostly based on research-based knowledge from physiology, medicine and biology. Whereas the language used in vocal

training *practice* is mostly experience based and organic language. Kvenseth writes that she of time and limitation reasons have chosen not to focus on the meanings of support that has to do with explanations on where the support comes *from*.

The same picture comes into sight in a study of how nine teachers (of flute, french horn and voice) view breathing technique (Bengtsson et al., 1996). The teachers studied agree that it is important to work with the student's breathing technique and that there is a connection between the posture, the breathing and the music, but they all have different ways to explain this. In summing up and comparing the teachers' views, the authors of the study point at the different explanations of breathing and pedagogical approaches are conflicting and in some cases based on misunderstandings about anatomy. They suggest that research-based knowledge could be clearing for breathing pedagogy, and that such knowledge should be included at the academies of music.

Jaume Rosset i Llobet and George Odam write about how this can be a problem for music performance teaching in *The musician's body: A maintenance manual for peak performance* (2007). They write that music teachers generally have a great passion for and insight into their art, but often they have not been trained to give specific instruction on how exactly to practice in order to get the best results from a physical point of view. The book then goes about with explanations of research-based knowledge from medicine, especially when it comes to risks that musicians are highlighted of and what musicians could learn to avoid pain and injuries. In the preface of the same book it is claimed that the main focus of music performance teaching commonly lays on learning to understand and interpret the chosen repertoire, while the physical preparation often can be limited to contact with the instrument. It is pointed at musicians generally will agree that awareness of one's body and its needs is essential for achieving peak performance, but not doing much about it because of the myth "No pain, no gain": "Musicians rather tend to work for long hours in poor conditions, even though, just as in sport, their body is an essential part of their professional equipment." (ibidi, p. vii)

The need of further attention to musicians' health in music performance teaching comes into view in *The New Handbook of Research on Music Teaching and Learning* (Richardson and Colwell, 2002), where there are two sections about musicians' health and performing arts medicine. Chesky et al. write in "Musicians' health" in the same book:

A major need exists within music education to acknowledge that these problems exist and to become involved in the development and implementation of music education-based prevention programs. Currently, there is little evidence that the field of music education acknowledges the medical risks involved with learning and performing music or that the field has defined an active role for music educators in efforts to prevent such problems. (Chesky et al., 2002, p. 1023).

Also Alice Brandfonbrenner and James M. Kjelland urge in “Music Medicine” (2002) for an interaction between medical science and pedagogy to make the health maintenance and care of musicians more consistent and effective. They claim that many injuries from misuse of the body come from well-intended, but sadly misinformed, teaching and outmoded schools of technique, and that the teaching profession could be more confident with scientific knowledge.

What I so far have reviewed shows that there seems to be a gap between research-based knowledge about the body and the teachers’ experiences based knowledge of the body. Moreover, it raises some questions about why the research-based knowledge about the body is not a part of the music teachers’ professional knowledge even if it is known that musicians are at risk for injury by misuse of the body, and that such knowledge could lead to more effective teaching. One reason can be what Deborah Pierce writes about in “Rising to a new paradigm. Infusing health and wellness into the music curriculum” (2012): That the solitude and secrecy in the Western classical tradition of the one-to-one interactions between the student and the teacher and the many hours spent alone in the practice can lead musicians with fears of reporting or seeking assistance with any physical or psychological difficulties. Another reason is mentioned of Llobet and Odam, who argue that many students who play instruments that challenge the body disappear from professional training without a trace after reporting playing-related problems. These students will hence not pass on their experiences to the rest of the music community. (Rosset i Llobet and Odam, 2007, p. vii) Yet a third reason I suggest is that the body can be conceptualized in more ways and hence lead to various methods and theories in different research fields. I will therefore in the following give a brief overview over how the body can be both object and subject. The next section will also work as an account for the theoretical framework of this thesis.

1.3 The body as object and as subject

1.3.1 The bodily turn

The body has across the last few decades become more a focus of research in general, including in the research field of music education. That is, in fields like medicine and human movement the body has been an *object* of research for hundreds of years. Descartes' famous "Cognito, ergo sum" (I think, therefore, I am) and the Cartesian dualistic conceptualization of body – mind has prevailed and the body has been viewed as a mere mechanic thing that can be fixed when it is broken. This perspective comes partly into sight in the field of musicians' health, where there is a focus on symptoms and finding diagnoses.

But the way the body is conceptualized, has throughout the last hundred years expanded. There is now a consensus that the body also is social, political, existential, inter subjective, emotional and expressive (see, e.g., Nielsen, 1999; Texe, 2001; Christophersen, 2005; Engelsrud, 2006; Shusterman, 2008; Jensenius 2009; Godøy & Leman, 2010). Maurice Merleau-Ponty (1908-1961) is often referred to as the first Western philosopher with impact on a theory about the body (Engelsrud, 2006, p. 30) In his book *Phenomenology of perception* (1986) "The lived body" is the central term. This implies that the body, not the thoughts, is the basis for our experiences of the world and of ourselves. We do not only *have* a body, we *are* a body, and the body is non-reflexive with its own rationality beyond the conscious reflection. (Merleau-Ponty, 1986) That entails that the focus shifts from "I think, therefore I am" to "I can" or "I am doing" (Crossley, 1995, p. 53 in Nielsen, 1998, p. 78). The phenomenological understanding of the body is often explained as a paradigm shift that bypasses the divide between matter and mind and sees human movement as intentional. This paradigm shift is also seen in new theories about motor control and coordination, in which are based on dynamical system approaches rather than hierarchical and hence focus on the relation between action and perception (Bernstein, 1967 in Pedersen, 2004). Movement is thus no longer seen as something controlled by the brain, but rather as interaction with the environment (Varela et. al, 1991; Noë, 2004 in Jensenius et al., 2010) This increasing amount of research on the body as *subject* in the world in fields like philosophy, medicine, physiotherapy, sports, cognition, education, and in the arts is often called a *bodily turn* (Christophersen, 2005, p. 84).

1.3.2 Embodiment and phenomenology in music education

For music education, which is an interdisciplinary field consisting of a complexity of various forms of knowledge and practices, the above mentioned paradigm shift concerning the role of the body as subject in the world and the view of music as experienced movement come into sight by the increasing amount of research articles that point at the need for more attention to the multifaceted body as base for learning music. Bowman underlines the importance of the role of the body in music education in his article “Cognition and the body: Perspectives from music education” (2004). He claims that music educators have tended to urge that music matters because it is cognitively substantive. When music is seen as mind-centered, he says, it leaves the body in an awkward place, and neglects music’s status as cultural action.

(Bowman, 2004, p. 46) He further writes: “we need theories that grant both the necessity and the trustworthiness of corporeal experience, of bodily-constituted knowledge.” (ibid, p. 34)

The Danish psychologist Klaus Nielsen addresses in the article “The body in music” (1998) the problem of how to conceptualize learning in music and other areas where bodily and perceptual aspects prevail. Nielsen points at pedagogy at a large degree being influenced by psychology, which in general has not paid much attention to bodily issues. In the article, which builds on his Ph. D. dissertation about how advanced music students learn musical skills, he argues that a phenomenological understanding of the body can contain potentials to understand music as bodily learning. He shows how Merleau-Ponty’s articulation of the bodily rationality is relevant for understanding musicians’ habits as automate movement patterns. Nielsen uses Merleau-Ponty’s example about the blind man’s stock becoming part of the blind man’s body and an extension of it to make an analogy to the musician’s relationship to the instrument (Merleau-Ponty, 1986, p. 143 in Nielsen, 1998).

Liora Bresler also bases her thoughts about the body in education on the phenomenological perspective when she points out in the Prelude in the book *Knowing Bodies, Moving Minds* (2004) that “The arts, unlike the traditional academic areas, are an arena in which the body is central to the process of inquiry and constitutes a mode of knowing.” (Bresler, 2004, p. 9) Therefore, she says, there is a vital need to examine what somatic modes of attention mean for schooling and for curriculum. She introduces the concept of embodiment as new lenses to address this attention to the experienced body in general and arts education in particular. She refers to Varela et al. (1991) when she writes: “Embodiment can be defined as the ‘integration

of the physical or biological body and the phenomenal or experiential body,' suggesting 'a seamless though often-elusive matrix of body/mind worlds, a web that integrates thinking, being, doing and interacting within worlds'" (Bresler, 2004, p. 7).

1.3.3 Music as movement

In music research, there is a growing interest in human perception and cognition as a multi-modal and embodied phenomenon. New methodologies have lately been developed to the study of gestures and the musician's and the listeners' lived experiences to understand music performance (see Jensenius, 2007; Holmes & Holmes, 2013; Godøy and Leman, 2010). This results in a shift in focus away from more abstract symbols of music notation towards the holistic experience of continuous sound and movement in relation to our bodies (ibid). In *Music and movement* (2009), Alexander Refsum Jensenius lays a theoretical foundation for understanding music *as* movement. In such a framework music is studied as process instead of product, where the human is the central element of a dynamic system. Jensenius writes:

A bodily approach [to the musical experience] is based on that there are connections between action and perception, and that these mutually affect each other. The musical experience is hence an active process where both the performer and the audience are included. In embodied music cognition it is taken for granted that emotional response is a natural part of the musical experience, and that *emotions* are closely connected to *expressivity* in body and in movement. (2009, p. 18, the author's italicizing, my translation)

Also Wayne Bowman and Kimberly Powell write in "The body in a state of music" about how music perception and performance can be seen as fundamentally bodily experiences where the body and mind co-originate in a material/corporeal moment of consciousness:

We do not just think music; nor do we simply hear it. We enact it. Things like melodies, rhythms, and textures are as much muscular as they are mental. Whatever else music may be, it is invariably a bodily fact. The body represents a common point of reference in all music, (...) and it sets significant limits on the range of aural/sonorous experience that can sustain a claim to 'musicality' (Bowman, 2000 in Bowman and Powell, 2007, p. 9)

This perspective seems to be what piano teacher Kathryn Woodard bases her thoughts on in her article “Recovering disembodied spirits: Teaching movements to musicians” (2009). She claims that what has been neglected when it comes to acquisition of physical skill in musical performance, is the consideration of how teaching movement with knowledge about perception and cognition and movement can enhance the student’s sense of embodiment and thereby enhance the musical performance with fluidity and expressiveness. Woodard emphasizes that since musicians make music by moving, it is important to consider movement and embodiment in music education.

The phenomenological perspective on the body and music as bodily experiences are the theoretical lenses that the present study is build on. Viewing musicians as expert movers where the sound is a result of the musician’s movement patterns opens up for an interdisciplinary approach to the body in music performance teaching. The question I am raising is whether it could be a contribution for music teachers to have basic knowledge and terminology about the body as a part of their competence to being able to teach musical performance in a more concrete and embodied way than the tradition has been.

1.4 Research focus and questions

I have showed that more authors underline that it is important that music performance teachers have knowledge about the body and how to prevent injuries, as well as to use teaching and research methods that considers music as closely connected to the experience of movement. On this background I pose the main research question as follows:

How can knowledge about the body and attention to music performers’ bodily experiences contribute to music performance teaching?

Since the Timani-technique has the body as subject for the teaching and is being taught at higher music education institutions in Norway, I find it interesting to look closer into this method. I attain a resource-based approach to the Timani-technique as one example of a music performance teaching approach that has the body as subject. That means that I will focus on the positive potentials on teaching with the body as subject.

To answer the main research question I seek to achieve insight in the following sub questions:

- How are relations between musicians' body use and their musical performances conveyed at a course in the Timani-technique?
- How do three musicians' experience their musical performances when they learn the Timani-technique?
- What implications for music performance teaching can be suggested from the way the Timani-technique affects three musicians' experiences of their musical performance?

The phrase 'knowledge about the body' is somewhat vague and wide, and it is with purpose. I have already showed that the body is multifaceted and that there are different views upon what 'knowledge about the body' is in different research fields. In this thesis 'knowledge about the body' is exemplified by how relations between the body and music are conveyed in the Timani-technique course. I cannot define the content of the Timani-technique as 'anatomy' or 'biomechanics' as I do not have formal competence in these fields. I can however describe how new terminology from another field can be used in music performance teaching and see it in light of theories about the body that draws on the phenomenological experiences of the world and about musical learning as embodied, as well as findings in research about teaching musicians body use and posture. I draw on Foucault's concept of a truth game (Foucault, 1983 in Markula, 2004) to discuss ethical questions that arise when the body becomes subject for music performance teaching.

By using the term 'music performance teaching' I wish to open for a wide understanding of musical performance that sees technical, expressive and performance skills as holistic. This is a natural consequence of placing the study within the paradigm of embodiment and a contrast to a more traditional paradigm where instrumental technique/skills often are set up in a dichotomized relation to musical skills or expressive skills³. 'Musical performance' will thus in the present study include the skills that have to do with the physical activity of playing an instrument or singing. The focus is the body's role in developing the *know-how* of making expressive tone quality, conveying of musical meaning, sound projection, communication

³ See e.g. Jensenius (2009): "Even if many agree that the expressivity is an important part of the musical performance, a study of music students in Sweden, Great Britain and Italy (Lindström et al. 2003), and of music teachers in Sweden and Great Britain (Laukka 2004), that there is little emphasis on acquisition of and practicing of this in the teaching practice. **Very much of the time children and youths use at musical practice, goes to develop motor skills on an instrument, whereas little of the time is used to exercise skills in musical expressivity**" (p. 16, my translation and bolding.) Another example is how a traditional flute lesson often starts with scales and warm-ups, and then the music.

with an audience, stage presence and so on. Hence, what is typically seen as “technical skills” like playing different dynamics, varied articulation, tone colors and so on are seen as part of the musical expressivity that is linked with the bodily experience of movement (see Jensenius, 2009). The main focus will though be on the fundamental sound production. Within musical performance teaching, I initially include teaching on all instruments and voices, in all genres, on all levels and in individual or group lessons. But as the Timani-technique first and foremost is a method for advanced musicians and is taught on higher music education institutions in Norway, this will be my focus in the present study. I will however in the conclusion outline how the findings from this study could be relevant for teaching musicians on all levels.

The Timani-technique is an approach to both playing instruments and singing, where both are seen as a bodily activity. I will for the consistency of the writing use the term musical performance teaching, which in the present work implicates both instrumentalists and singers, where the whole body is the musical instrument.

The research questions are interrogated by implementing a qualitative, empirical study with a phenomenological approach at a weekend course in the Timani-technique. The weekend course is part of the Timani-teacher’s private practice and hence not a direct part of the curriculum in an official music education institution. I though find it relevant to study the weekend course, as it gives a chance of detailed and in-depth investigation that might afford a better opportunity to conceptualize the hallmarks of a teaching approach that during the last years has been applied to several higher music education institutions in Norway. Another point is that there is a culture (and necessity due to employment structures) for music teachers in Norway to combine part time positions at educational institutions with private teaching practice and freelance work as performers. This entails that there is a transition of teachers and students between public and private practices.

1.5 Purpose

By qualitatively examining a course for advanced musicians that claims to be based on the body’s premises, I hope to present insight in the relation between musicians’ body use and bodily experiences while performing music. I wish to show how a perspective on playing an

instrument/singing as embodied movement combined with knowledge about the body from human movement sciences could provide musicians and music teachers with a wider understanding of how to develop musical performance skills, as well as a perspective on how to possibly avoid pains and repetitive strain in the long-term perspective. Also, I believe that such a perspective could open up for rethinking myths within music performance teaching such as the term talent, the need of certain prerequisites for each instrument, learning motivation and practice routines.

An overarching purpose of this study is to give insight in my research process and thereby contribute to methodology in music education by showing how a teacher can use theory and philosophy of science to investigate a teaching approach that is part of his or her experience-based professional knowledge with the aim of developing a reflected practice.

It is important to stress that the purpose is not to evaluate the Timani-teacher or to judge whether the very teaching approach is successful or not. (See section 3.1 for a reflection about effect studies.) It is the phenomenon of teaching knowledge about the body and movement patterns to musicians that is the focus, and I view the teaching approach that I have chosen to examine, as one example of how this could be done. How knowledge about the body is conveyed and how the body occurs as a phenomenon will be thematized and viewed within the paradigm of embodiment.

1.6 Delimitations and further clarifications

Since both the music teaching approach that the present study investigates and the focus on the body and embodiment in music performance teaching in general are new themes in music educational research, it has partly been a challenge to find relevant theory and literature within the field of music education to discuss the findings. The themes arising from the present study are many and go into fields like music psychology, music cognition, philosophy of consciousness, human movement sciences and physiotherapy. Of time, space and own educational background I have not been able to go deeply into all of these fields to discuss the findings in the present study. Instead, I have in a discussion chapter chosen to discuss some general questions concerning are introduced in a music teaching setting. The phenomenological approach made the study feasible by requiring an explorative attitude

throughout the research process. This entails an emphasis on rich, experience based and contextualized descriptions of the findings. The phenomenological approach of the present study can in this way hopefully contribute to new insight in music performance teaching.

Though, it has to be mentioned that I am studying one teacher's practice within a limited time and with my own experiences as reflection base. It is therefore not certain that the themes arising from the interpretation of the empirical data can be transferred directly to other music teaching practices, nor to other musicians. Also it is important to mention that I do not have the background to go into an evaluation of how the teacher uses and presents terms and explanations from the human movement or psychology sciences. I am aware that some terms, like proprioception, coordination and consciousness, are subjects for scientific and practical discussions.

1.7 Personal and professional background

The phenomenological approach in the present study makes it important to show how my personal and professional background is important for the choice of theme as well as being an important part of the study as its premise for writing it. I will therefore use some space here to clarify my background.

1.7.1 Special interest in movement and the body

I am born and raised in a family where my parents work as a physiotherapist and a sport pedagogue. My brothers have both studied human movement science. Movement is an important part of my life both in practice and in theory. This entails that I probably have more insight and interest in the field of human movement than other musicians. For example I have early got advices about physical activity and practice routines to prevent tensions and pain related to my flute playing. I have from time to time been advising my classmates and colleagues about this theme, because I found it being a lack of focus on such issues at the music education institutions I studied and worked at. My brothers and I have discussed and found many similarities between being a musician and an athlete: motivation, practicing routines, mental training, focus, aims and so on. In the meanwhile, I have throughout my studies been astonished by the difference between the two fields when it comes to research and focus on these aspects. Already at high school my brothers had five hours a week of the

subject exercise physiology, that contained research-based knowledge about different training methods and principles, planning of training, physiology, anatomy, psychology and so on. There is a national center for research on and training of top athletes⁴. The national theme of cross-country skiers has a whole team of experts of physical and mental aspects of elite sports who follow the athletes closely throughout the season. Based on this comparative I was sometimes wondering about the culture at my music education institution, where practicing *enough* seemed to be the strongest rule – and having pain or taking breaks to do other things sometimes seemed to be a sign of personal weakness or absence of dedication. And in some cases I had the impression that bearing with pain and continuing practicing *was* the sign of dedication. This background is part of my pre understanding about the body being important in music education. My background has also had impact on where I have searched for literature.

1.7.2 The Timani-technique and my relation to it

In March 2011, I decided to book a lesson with the Timani-technique teacher. I had long heard from friends of mine who were studying music at the conservatoire that there was a new teacher teaching the subject physiology for musicians. They told me how the teacher was helping them in developing their technical and musical skills with a very concrete approach that combined learning anatomy and doing physical exercises. They said things like how her method was helping them improve on their posture and the movement patterns related to their playing or singing, and that this immediately gave them a better tone quality and a technical control to express themselves more freely.

At the lesson the Timani-technique teacher pointed at how I was contracting the straight abdominal muscle (m. rectus abdominis) when blowing air into the flute, and that this was unnecessary for the sound production. This was according to the Timani-technique teacher causing problems with the air pressure being too strong and thereby with the intonation, the articulation and the tone quality. By doing the “pushing-the-knees-exercise” similar to the one described in the introductory passage I got a new approach to achieving a deep breath at the inhale and to obtaining support for the airstream without contracting the straight abdominal muscle. I was surprised and inspired by the immediate improvement of my playing.

⁴ Olympiatoppen is an organization that is part of Norwegian Olympic and Paralympic Committee and Confederation of Sports with responsibility for training Norwegian elite sport.

That spring I took some more private lessons and went to two weekend courses with the Timani-technique: One called “biomechanics for musicians” and one called “biomechanics for music teachers”. In 2012 I went to the course called “Breath!” and a summer course in Timani-technique. I learnt theory about functional anatomy and physiology and made many new discoveries in my body by doing body awareness exercises. I understood why posture and the way of moving was directly connected to breathing, tone quality and phrasing. The way she was linking knowledge about functional anatomy, movement analysis and body awareness to playing a musical instrument, was revolutionary to me.

As a flute teacher, I got many new approaches on how I could give instructions based on knowledge about functional anatomy and motor learning. I at once started to look for different things with my own students, and I started asking myself questions about the flute teaching methods I was using – what was my understanding of playing the flute and teaching it based on? The flute books often start with three tones gripped with the left hand because this is “easy” seen from the cognitive perspective – to stay to focusing on only three fingers in the beginning and learning the names of these three and placing them in the note system before moving on to more tones. How would the flute books look if the motor learning perspective was included?

I also thought I could see a lot of examples of how some normal instructions to give were not on the body’s premises. Why is saying “relax the shoulders” so common to have to say to students? Is saying “Relax your shoulders!” based on knowledge about the functions of the shoulders and on reflected perspectives about giving bodily instructions to musicians? And why is it seemingly so difficult for musicians to remember to relax their shoulders?

I asked my flute students if they knew what keeps a tree from flying away in the storm. They answered “the roots”, and then we let our feet be like roots that are grounded in the earth. The tree made the flute players feel stronger, and they were astonished over how much easier it became to hit different octaves. And I was convinced that these perspectives could contribute to the understanding of instrumental learning and musical performance. I also started thinking about all my music friends who complained about their sore muscles and the quite a few I knew who had to take a break or even quit studying music performance because of pain in their arms or backs. What if their music education would have been based on an

understanding of the importance of having knowledge about the body as of that in the Timani-technique?

But when I wanted to tell colleagues about my discoveries and thoughts about teaching music on the body's premises, I got some strange answers. "Yes, it is clear that the body is important for classical singers, because the voice is inside the body. And the voice is connected to the emotional center in the brain, and singers want to express emotions in their tone." "It is maybe important for wind instruments, since it has to do with the breathing. But in the case of piano, you just have to hit the keys and it will sound." "Miles Davis had a strange posture, but he still achieved a lot as performer." "The focus should preferably be in the *music*, not in the body." "Classical musicians probably have to have a good posture, but I hate it when jazz musicians are 'flinkiser' (Norwegian term meaning focusing on being clever)." From these answers I got the feeling that the body was seen as *the opposite* of music.

It belongs to the story that I quite a long time *before* I decided to take my first Timani-technique lesson had been searching in my body to find an approach to develop my flute playing. When I had been studying flute playing at the conservatory, I had used much time in the practicing room at searching in my body when I was doing the daily exercises to find out what would affect my flute playing in a positive way. I was struggling with the pitch being too high, and almost all the flute teachers I met at school, summer courses or master classes encouraged me to 'use my ears' and find more 'core' in the sound. Different teachers I met pointed at the corners of my mouth being too tight, my lower back being too arched or my knees over stretched. I wrote down the feedback I got at lessons so that I could consider them in my practice. I had the feeling that I never found 'it', and my daily exercise sessions were sometimes exhausting and often frustrating.

This story-like background information might explain why the Timani-technique approach made me feel like finding "the missing link" between the music I felt and wanted to express, and the practical and concrete know-how tool of playing and teaching flute. It might also point at a presumption of a "missing link" between practice and theory concerning the body and the concept of embodiment in music education. This perceived missing link is the point that I am writing this thesis from.

2 LITERATURE REVIEW

I will in this chapter review relevant literature and research for the present study. I have focused on literature that address the body's role in music performance teaching explicit. This literature will be used as references in the analysis of the findings. As seen in the introductory chapter, different perspectives on the body can lead to different methods, theory and terms when researching the body. I will therefore comment shortly on how the body seems to be conceptualized in each article.

2.1 Bodily movement as tool

Jane Davidson is in her article "The role of bodily movement in learning and performing music" (2012) views how bodily movement can be used to understand expressive musical material and to communicate that meaning to cop performers and audience. She writes:

Equipped with knowledge of the role of motor programs and their integrative technical and expressive nature, and an understanding of the power of bodily movement in coordinating and communicating information, the music educator should make judicious decisions about how to teach in order to make best use of the full range of possibilities that bodily movement can afford. (p. 779)

She therefore suggests using bodily movement in music performance teaching in three ways:

1) Instrumental technique, where she recommends overall body techniques for physical alignment like yoga and Alexander technique, 2) structural/expressive clarity using the body to improve communication "dance out the musical phrase to feel it in the body" and 3) communicative affect using the body.

Even if she writes that motor programs are integrative technical and expressive of nature, it seems that bodily movement is something external that can be perceived and therefore can be used as an external and chosen strategy. A phenomenological perspective on music as bodily movement, as my study has, would implicate that one does not have to dance out the music to feel it in the body, nor use movement as a visual effect in the communication, because music is always felt in the body and the body is always communicative in itself.

2.2 Posture and habits from a medical viewpoint

In *The musician's body: A maintenance manual for peak performance* (Rosset i Llobet and Odam, 2007) chapter three named “Posture. Your body in harmony with your instrument” is set apart to suggest practical advice for the musician’s everyday. Posture is discussed from a medical point of view and advices are given of how to concrete working with checking and changing it. It is explained that posture is an essential part of our identity and carrier of deep-rooted emotional sensitivity (p. 33). Further, it is claimed that bad postural habits can cause problems for a musician, even if the musician initially feels comfortable and at home with the way of standing, sitting or moving, because too much energy and compensatory muscles are used. Harmony between instrument and performer is presented as an individual matter that needs to be explored by each individual with advice of experts. The three basic principles of a good posture are defined as verticality, stability and muscle/joint balance. About changing movement patterns they write:

“Changes in things that have already become habitual have to be done slowly and you may well feel less comfortable during the period of change. It takes a while, sometimes months at a time, for muscles to adapt and for a new postural position to become automatic and habitual. Until this process happens you may feel some discomfort or fatigue and this is when you have to learn to persevere and be patient and not be put off by it.” (p. 33)

Strategies to work with the standing posture are suggested: Using a mirror to imagine a vertical line passing through the centre of the body, exploring the position of the pelvis bone, positioning the feet and distributing weight, feeling grounded, stretching hamstrings, toning abdominal muscles. In sitting posture, it is advised to sit on the sitz bones and maintain a natural curve in the spine. There are not many strategies to work with the sitting posture, but

instead it is suggested how the chair can be adjusted to be suitable to minimize the greater loads on the spinal column in long periods of sitting. It is though advised to notice if one is using strong facial expression like clenching the jaws and grinding teeth, in which can be unnoticed habits and add tension to the head, neck and shoulders.

2.3 Physiological analysis of clarinet sound

The clarinet player and teacher Heinrich Mätzener and his research colleagues at Lucerne University of Applied Sciences and Arts in Switzerland published in 2012 a report from a research project called “Clarinet playing. Attempt at a physiological analysis.” (Mätzener et al., 2012, my translation). They take an interdisciplinary approach to clarinet playing that include a physiological, a perceptual and a didactical perspective on the relations between the musician’s body and the musical performance. The purpose of the project was to first test if and how the posture has influence on the clarinet sound, and then to try out the results by implementing the posture work into a number of clarinet teachers’ pedagogical practice. In the first part of the project 21 clarinet players got posture training from a physiotherapist telling them to activate the hamstrings (m. ischiocruralis), the leg muscles (m. gastrocnemius) and the broad back muscle (m. latissimus dorsi). Then the clarinet players were asked to perform the same sound examples twice, once with their normal posture and once with the suggested muscles activated. The muscle activity was measured with EMG⁵. The sound examples were then used in a blind-test for 203 professional musicians who were asked to evaluate different esthetical parameters. The results showed that the sound examples where the clarinet players were activating the suggested muscles were by the majority evaluated as better than the ones played with a normal posture. The field trial in the second part of the project showed that the practical principles from the posture training could contribute to widen the competence about musical performance and instrumental teaching methods. Also worth mentioning is that in the summary of the literature review in the report is stated that no studies were found that had examined the quality of clarinet sound in relation to specific muscle activations and relaxations.

⁵ EMG stands for electromyography and is a technique for evaluating and recording the electrical activity produced by skeletal muscles. (<http://en.wikipedia.org/wiki/Electromyography>, accessed 26.04.2013)

2.4 Psychomotor Physiotherapy as teaching tool and treatment

Muscle activations and relaxations are however seen in relation to singers' sound by Merete Sparre, who is a physiotherapist specialized in Norwegian Psychomotor Physiotherapy (PMPT). In 1989 she published a booklet with a revised version of her competence thesis from 1986 with the name "Psychomotor physiotherapy as supplement for voice training" (Sparre, 1989). The booklet is about how PMPT can be of benefit for singers as an analytical tool and as a treatment method. In the introduction Sparre presents PMPT as a method build on an anatomical and biomechanical analysis of the body and movement patterns. It has a holistic view on the body, and focuses on the inseparable relations between posture, muscle tensions, the breathing emotions and thoughts. She writes: "Emotion means motion outwards. We cannot think about an emotion without a bodily correlate. We sob out of crying or laughter, we jitter of fury, wane of fear, shiver from desires or lust. Even the silent joy or contentment makes us "warm at heart". The most effective way of controlling our feelings is to stop the motion outwards, is to hold back the bodily expression." (ibid, p. 33)

Sparre points at traditional voice training being a jungle of different schools and teaching approaches, in which not always are based on anatomical knowledge. Some ideals of posture are even based on myths and are from an anatomical perspective unnatural and can be harmful for the singer. She denotes a "typical" singer's posture for *extension pattern* and explains it as a mechanical and forced erecting of the body. Based on the PMPT's analytical and holistic approach to posture she views this as a compensatory pattern that can include both a psychological and an anatomical perspective. In the thesis she gives an insight in how the voice organs are affected of the posture pattern and how this is important for the singer's ability to musical expression. Further, she shows how PMPT treatment can help singers develop a healthy and natural posture that will be based on stability and moveable balance. The treatment will aim at releasing the respiration through working with releasing muscular tensions by massage, exercises, relaxation and stimulation, and will often also include releasing of emotions or conflict stuff. PMPT focuses on the patient's experience of his or her body and on letting the patient become aware of the relations in the body and between the body and the emotions. PMPT aims at releasing the original, natural and spontaneous both with regard of bodily and emotional functions. She points at this being important for singers

because they are depending on ideal conditions for the musculature and breathing to have an effortless voice technique. They need to have a balanced musculature tonus and flow of energy: not too relaxed and not too tensed. And in addition to that, they need to have contact with their own emotions and at the same control over them, and the ability to be present in the moment of conveying. Towards the end she describes by using examples from her practice how three singers got help with these aspects of their singing with PMPT treatment. Important for two of them seems to be experiencing that ‘less is more’, in the meaning of both trying less to achieve results and trying less to maintain “good posture”. When they instead started to focus more on a healthy and natural posture based on stability and moveable balance, the upper body could let go of unfortunate muscle tension and hence the breathing apparatus could regain its flexibility. The third singer seems to have learnt by increased body awareness that the voice is a part of a bodily and emotionally whole and sensible for all sorts of outer and inner influence. She had lost her voice and had got medical treatment from a doctor who thought her problems were caused by an allergic reaction. Through PMPT she got a wider understanding of the voice being a barometer of how things were going, and she learnt that it is important to take care of the total health to also take care of the voice.

2.5 Alexander Technique

The Alexander Technique is also build on a holistic view on the body and is popular among many musicians to learn how to find a balance between making effort and ‘trying less’.

Amanda Bosch and John Hinsch investigate in their article “The application of the Alexander Technique to flute teaching: two case studies” (1999) how the methods employed by F.M Alexander for inculcating relaxation in actors and musicians can being used in flute teaching. They write:

The Alexander Technique is concerned with the co-ordination of mind and body use. Its aim is very simply to direct us back to the most natural and balanced, and thus most effective, method of body use, through correct use of kinaesthetic awareness. The mind is taught not to direct the body, but to be in a state of harmonious awareness parallel with the body’s natural movements. The mind is thus also cleared of tension leaving it in its ideal state to perform and interpret music with the minimum of distraction and interference. (Bosch & Hinsch, 1999, p. 245)

The article describes the process and show how specific Alexander Techniques give positive effects of correct posture and improvement in tone quality. One grown-up flute amateur flautist got help with finding a way to play with fullness in the tone and gain control over the breathing and the breath-support. She learnt how to distribute the weight by way of her feet into the floor, to release tension in the abdominal muscles and in the lower back. Through concentrating on a new awareness of her body, she seemed to stop listening to her sound, but nevertheless achieving a much nicer flow in her sound production.

Another flute student at the age of 11 got help with changing her embouchure and blowing pattern. She was covering almost the whole embouchure hole and blowing very strongly with a high tension at the corners of her mouth and in her upper lip causing her having no control over tone quality, intonation or production over different registers. Through working with the Alexander principles, she learnt to be aware of how she was using her body to play the flute and then change the pattern into a more constructive one. She learnt how to blow with less use of energy and tension and obtained a more resonant tone and better control over the use of air.

Bosch and Hinsch conclude with implicating that “teachers of all instruments would do well to consider taking Alexander Technique courses, with the aim of incorporating the principles in their lessons.” (ibid, p. 251)

2.6 Body mapping and embodiment

Fluency by increased self-awareness is also a theme in Kathryn Woodard’s article “Recovering disembodied spirits: teaching movement to musicians” (2009). Here she describes her action research on her movement training based on body mapping with her music students – an approach for achieving musical expressiveness and technical mastery for any given style. She presents body mapping as a teaching approach for musicians developed by Barbara Conable, an Alexander Technique teacher in the USA. It is based on the phenomenon ‘body map’: our perceptions of the body and how we conceive of its structures and functions. These ‘internal representations’ or ‘body representations’ are like inner maps that we use to interpret our kinesthetic and visceral sensations, and to some extent, we also guide our movement by them. According to Woodard, Conable attributed musicians’ injuries first and foremost to a lack of awareness of the body and movement. Woodard points at

advanced musicians will do whatever it takes to produce the desired sound, even with a movement pattern that can be painful or even result in injury in the long-term. This ability to trump the movement sense with the ear might result in an inability to perform in the long-term. She proposes that musicians in this case have to learn that the tension is not a part of the expression. Therefore, she suggests that emphasizing movement awareness while teaching music increases musicians' self-awareness as they practice and perform. Furthermore, she argues that training movement through the practice of body mapping enhances musical performance with fluidity and expressiveness. She stresses that it is important that the quality of movement is judged based on the subjective experience of the mover and on input from observers. The reason is that the performer's perceptions can be "restricted, unreliable and faulty precisely because movement and balance perception have not been trained or have been negatively influenced." (Woodard, 2009, p. 159)

2.7 Summary

All the literature reviewed suggest that knowledge about the body is important for musicians and that music educators should have strategies to work with the body in order to either work with musical performance skills, or to avoid injuries, or both. The views on the body appear differently maintained as the focus is divided into different directions: The ones who are concerned with phenomenology and music *as* body, and those who are concerned with the body as tool or as a "visual effect" to communicate musical meaning. Also it appears to be different meanings about and approaches to 1) *What* a good posture is, 2) *How* to work with posture 3) *Why* this should be important for musicians. Most of the authors agree that it has to do with stability, balance and using efficient energy and that changing habits implicates the musician's possibility to be aware of own movement habits over time. It seems that changing posture is something one has to be guided in because it is not enough to trust one's own sensation of being comfortable or not. Both the psychomotor physiotherapy approach and the Alexander Technique focus on the relation between movement patterns, emotions and thoughts, in which implicate that musicians' movement patterns are viewed within a holistic perspective and seen in relation to their general attitude to being in the world. Both highlight that musicians could benefit from learning to 'try less'. The 'body mapping' approach emphasizes that it is important that musicians have knowledge about functional anatomy.

Based on this review I find it interesting to investigate closer a music teaching approach that claims to be based on the body's premises and combine it with a phenomenological perspective on the body and embodied music cognition. The present study will fill in the gap in research by including both a third-person perspective description of an example of a bodily approach to music teaching performance, as well as the musicians' first-person perspectives of how they experience being taught to see the own body as subject of the musical performance.

In the next chapter I will explain the methodological consequences of choosing phenomenology and embodied music cognition as theoretical framework when studying a music performance teaching approach.

3 METHODOLOGY

To study the Timani-technique I carried out a case study with a phenomenological approach of a weekend course in the Timani-technique. I will in this chapter explain the different stages of the research process, as well as look into some ethical considerations concerning the present study. Before I get to the more practical methodological choices I did, I will in the first part of the chapter give an account of how some practical challenges and methodological questions along with researching the musicians' body made my research design arise along the way. The latter will explain why both the announcement for participation⁶ and the information with consent⁷ have a slightly different choice of words when it comes to the formulation of the study's aim and method than they have in this final publication of the thesis.

3.1 Methodological challenges when investigating one teacher's practice

The original plan for this study was to conduct a mixed method research that would examine the effects of the Timani-technique on advanced flute students. To be studied were both adjudicated aspects of musicianship (tone quality and expressive phrasing) and the phenomenological experiences of the flautists. The research design included two parts: 1) A tone quality test with audio recordings of performance excerpts played before and after a course in the Timani-technique that was to be evaluated by an independent jury, and 2)

6 See appendix 1

7 See appendix 2

qualitative interviews and questionnaires that would give an insight in the flautists' experiences of being taught with the Timani-technique.

The Timani-technique teacher was informed about these plans and we were discussing different alternatives to carry out the data collection. Because I was living in Berlin while writing the master's thesis, I wanted to compress the period of the data collection. Therefore I decided to collect the data at a weekend course in the Timani-technique, and hope that enough flautists would want to participate. This would give me a chance of testing the for- and after effects of the course. Based on my own experiences from being participant at earlier weekend courses, I knew that the changes of tone quality and the musicians' performances often happened immediate at the course.

To recruit flute players, I sent out an announcement for participation⁸ to flute teachers at higher music education institutions in Norway and some in Sweden, as well as to my flute friends and colleagues. I also asked The Norwegian Flute Association to post it on their facebook profile.

However, practical reasons made it difficult to carry out my initiated research design. Firstly, it turned out being hard to get enough flautists to participate. Secondly, when I was picturing the setting at the weekend course to prepare myself for the data collection, I soon realized that I did not want to disturb the nature of the course. A tone quality test would need some test conditions like the flautists playing through the same musical excerpt twice, before and after getting instructions of the Timani-technique teacher. This would interfere with the course schedule and I expected that could be annoying for the eventual course participants who were not participating in the project. Also, I was afraid that the flautists' focus on being tested would not only give a being-tested-effect for the result, but also ruin the atmosphere of a non-judging, exploring setting, that I had experienced being important at the course.

I started to ask myself what I would gain from setting up a cause-effect design. Firstly, I was concerned about how to actually judge the performances from the participants. I read Heinrich Mätzener's study of clarinet players⁹ and realized that setting up a quantitative tone quality test would need concrete evaluable parameters that could be judged in a blind-test by an

⁸ See Appendix 1-2

⁹ See 2.3

independent jury. I took into consideration that a good musical performance is not only depending on the musician's tone quality, but as much a question about other aspects that form a whole: Stage presence, expressive phrasing, the ability to communicate musical and artistic ideas across and so on. I did not want my study to turn into being about evaluating performance.

Secondly, I was in doubt about what I actually would be testing. If the results showed a significant difference in tone quality after the course, and that result cohered with the participants' positive experiences, which both would confirm my preconceptions, what would that tell us beyond that? What were the factors that had given this effect? The teaching approach's declared biomechanical principles? The teacher's personal characteristics? The fact that the informants had come to the course and were motivated to learn something new? If the results on the other hand would show no effect, that would be an ethical problem concerning the teachers' reputation as well as the respect for the musicians who had used their time and money to go to a course to learn something new.

At this point, I realized that I was in the middle of one of the big topics within the research paradigm debates, especially coming into sight in fields where the body and health are subject for research. Is research there to prove that something works? Who is to decide which factors that are relevant? What are the implications of a result in an effect study? Another point: If I as a researcher on one hand claim that I have had a strong personal experience of the effect of what I am researching, but on the other hand say that it is impossible to measure the effect, that could be seen as a problem for the study's trustworthiness. By reading methodology literature about researching music and learning as embodied as well as theory and philosophy about the relations between the body, music and movement, I came to choose to change approach and do a qualitative study with phenomenology as perspective and the researcher as tool. I decided to view the Timani-technique as a teaching approach rather than a specific method, and therefore see it as a *premise* for the study that there is an effect, rather than asking *if* it has effect. To look detailed at the teaching situations and listen carefully to the Timani-teacher's professional knowledge as well as the musicians' experiences would maybe contribute more to the field of music education by getting a chance to articulate some of the nuances and complexity in a musical learning process. In that way I could stay open for many

factors and interpretations that could be important for music performance teaching rather than carrying out an effect study of the course based on my biased categories decided in advance.

3.2 Selection of informants and consent

As mentioned in section 3.1, I sent out an announcement to recruit flute players. From this recruitment, I got one flautist who signed up for the course. The flautist's teacher had found this course interesting and encouraged her to go to the course. She took contact with me on E-mail and asked for more details about the course. In two E-mails I explained to her what the course was about and what the theme of my thesis would be. Then she took contact with the Timani- teacher and signed up for the course.

Since there was only one flute player showing interested in the course, I took contact with the Timani- teacher and got the contact information to the 8 musicians who had signed up for the course and sent them the announcement for participation in the study. Four of the musicians who had already signed up for the course were positive to participate. I then sent the information letter with content by E-mail to these four musicians plus the flautist. I had five informants on different instruments.

However, one of the informants turned out being ill and could not come to the course. Another informant I chose to not include in my data analysis. That was an opera singer who had had some lessons in the Timani-technique before, and I had the impression that the things they were working with were based on something they had been working at before and therefore a little bit difficult to understand. The time and resource perspective made me consider three participants as enough for this study.

The informants are all in the age between 20-35:

1. A jazz guitarist, teaching jazz subjects for advanced jazz musicians
2. A guitarist, singer/songwriter and a music pedagogue. She has earlier studied classical guitar but had to quit because of pain in her arms and back.
3. A flautist studying to become a flute teacher

In addition to the participants from the course, the Timani-teacher is also an informant. Even if the selection of informants was partly accidental, I believe that the three informants will bring variety into the study concerning differences in instruments and genre. To be even more varied when it comes to show how the Timani-technique approaches instrumental/vocal technique, there could have been a string player and a drummer included.

Since I went to a weekend course in the Timani-technique, I expect these informants to be especially interested in and curious of the theme of the course. If I had chosen informants from the Timani-technique courses at a music education institution, it could be that I had gotten informants that were not so interested and hence would not be so motivated to try the Timani-technique principles. This will be the premise for my data analysis. Another point is that the fact that the informants know that somebody is doing research on the course and their experiences of it might be an increaser for the motivation in itself. The presence of a researcher brings a special focus and atmosphere into a situation. And to know that the researcher is going to ask about one's experiences of the situation afterwards, may make the attention at one's own experiences in the situation be more explicit. I choose to see these points as advantages of my research, because I wanted to research the musicians' lived experiences. And to get most out of my empirical study, I needed musicians who were willing to use their time and energy on reflecting upon their own experiences.

Throughout the empirical data analysis I will call the informants from the course the jazz guitarist (JG), the singer/songwriter (SSW) and the flautist (F). When I mention all of them, I will use the term the three musicians. If I mention something that has to do with the other musicians who were at the course but did not participate in my project, I will use the term other course participants. The teacher will be called the Timani-teacher or the teacher (T).

3.3 Qualitative case study with a phenomenological approach

May Britt Postholm¹⁰ writes in the book *Qualitative method* (2005) that a qualitative case study is a tool to research a "bound system"; a system that is time- and place bound (p. 50).

¹⁰ Postholm is a professor at NTNU (Norwegian University of Science and Technology), Programme for Teacher Education. See http://www.sv.ntnu.no/ped/may.britt.postholm/Utdanning_CV.html, accessed 13.04.2013

That fits to my purpose, which is to examine a weekend course of a special music teaching approach. Further, she says that case studies give a detailed description of the research subject in its context. These “thick descriptions”, a concept developed by the anthropologist Cliff Geertz, also present the research participants’ views (Geertz, 1973). Postholm writes that the descriptions can work as naturalistic generalization by giving the reader of a case study an experience of the relation between her/his own situation and the described situation. That means that the descriptions and knowledge that a case study contributes with, can be interpreted and used in the practice field. Postholm refers to Adelman, Kemmis & Jenkis who named case studies “steps to action” (Adelman, Kemmis & Jenkis, 1980, p. 60 in Postholm, 2005, p. 51). Postholm also claims that descriptive studies can be of value because they can present information about areas where little research has been done earlier. This is the case with the present study and I will aim for offering thick descriptions to make the present study relevant for other musicians and music educators.

Since one of the aims of this study is to achieve insight in how three musicians experience their musical performances when they learn the Timani-technique, I find phenomenology as a useful methodological approach. In the article “The performer’s experience: A case for using qualitative (phenomenological) methodologies in music performance research” (2013) Patricia and Cristopher Holmes argue that the highly dynamic process of musical performance is appropriate to explore from a phenomenological standpoint. They refer to phenomenology in a more philosophical sense rather than a research tool, meaning that a phenomenological perspective can cast light on the embodiment of the music by the performer, or: the relationship of the performer with the performance.

Rønholt, Holgersen, Fink-Jensen and Nielsen (2003) write about how phenomenology in educational research can be used to study lived experiences. They refer to Merleau-Ponty, whose phenomenological perspective on the body will shed light on how playing a musical instrument is understood mainly with the body rather than with the intellect, because they are habits and a way of being-in-the-world. They further write that phenomenology is above all characterized by its first-person perspective. (2003, p. 51) The first-perspective of the three musicians at the course is what I aim to get insight in to examine how they experience being taught to see the own body as subject of musical performance. In the following I will explain how I approached the data collection with this as point of departure.

3.4 Empirical data collection

In this study, my aim has been to stay open and switch between having an insider- and an outsider-perspective, but still there is a certain danger that I will interpret the empirical material so that it is in accordance with my own fore-meanings. Therefore I was aiming at collecting data that could shed light on the Timani-technique from different perspectives. About the data collection, Postholm writes that the approach is eclectic, and that the data collection strategies being used are appropriate and practical. The important thing is to collect sufficient and adequate data so that the researcher has the possibility to explore important things and interpret what is being researched. (Postholm, 2005, p. 53) That was also the goal of my data collection strategy.

To collect data about the Timani-technique I went to a weekend course in Oslo in the autumn 2012. I collected the following data (see also figure 1 below) (Short versions used when referred to in text in parentheses):

1. Field notes from participating observation of the weekend course in Timani-technique (including some audio recordings of the teacher's explanations, as well as some muscle charts that were handed out) (Field notes; Audio recording)
2. Audiovisual recordings of the three musicians when they try out the Timani-technique principles in performance in master class situations at the course (Video transcripts)
3. Short written answers from the three musicians on questions about their expectations on forehand, and their experiences at the end of the course (Written answers)
4. Interviews with the three musicians about their experiences and reflections of their learning processes. Stimulated recall was used at the end of the interviews. Follow-up questions were done by E-mail with two of the musicians, and by a real-life interview with one of the musicians. (Interview; Follow-up E-mail; Follow-up interview)
5. Interview with the teacher about her thoughts on teaching music with the Timani-technique approach after the course, as well as answers on follow-up questions by E-mail. (Interview; Follow-up E-mail)

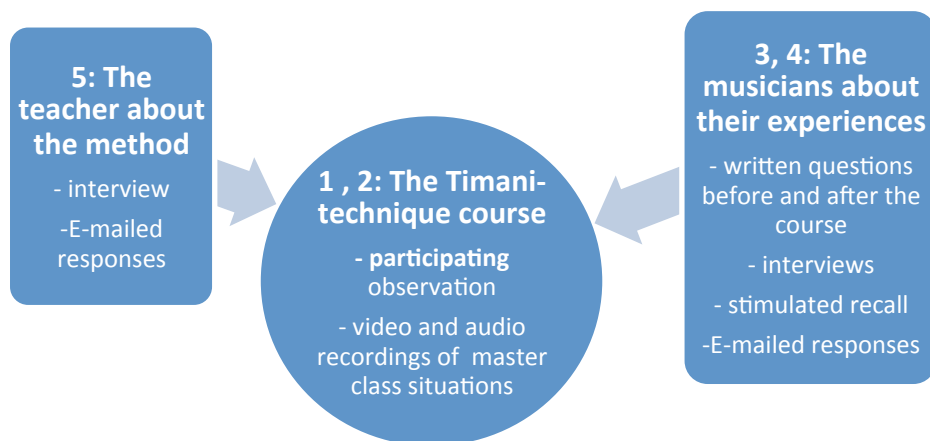


Figure 1: Data collection – different levels of information

Numbers correspond with the list over empirical data above. The main focus was on the course observation and especially the video recordings of the performances in master class teaching situations. To reach the meta-reflection level and achieve insight in the musicians' experiences, I had to interview the teacher as well as the musicians.

I believe that the different types of data have provided me with different perspectives to look at the course from. It makes me able to give a rich description of the course as well as to present the musicians' lived experiences to the reader.

3.5 Participating observation

I found participating observation useful to maintain information about the context, the interactions, the bodily exercises, and most important: A live experience of the music performances in the master class situations. Some of these actions might be subconscious or difficult to speak about in interviews. Gunvor Løkken uses in *Lived observation* (2012) Merleau-Ponty's phenomenology to show that the researcher always is present in the world as a bodily subject that is interactively situated in time and space. She asserts that knowledge always is constituted through the observer's lived experiences, and that the researcher is in a constant dialogue with the material in a meaning creating process. The phenomenological perspective on the body made it relevant to participate myself in the exercises at the course so that I could experience in my own body the same things as the participants did. I also found it important to consider what happened in the breaks, when the musicians were talking to each other or to me about their experiences or I could sense in my own body how the exercises and course information affected my state. During the course I wrote down my observations and experiences as field notes. The observation guide is attached in appendix 3.

3.6 Use of video

Because I wanted to focus on the details in the Timani-technique used in musical performance, I decided to video record the master class teaching situations. I also wanted to use the recordings as stimulated recalls in the interviews with the musicians. I filmed only the master class situations where my informants were playing. The camera was set up so that only the course participants who were in my project were being filmed, and the Timani-teacher helped me organize the placing of the other participants being the audience so that they were not in the camera's angle. She also suggested that my informants played after each other so that the recording of all of them could be in one take. The sound was recorded with a digital recorder in addition to have better sound quality. The audio and video tracks were synchronized afterwards.

Because interviews are done in retrospect, and the information I get from the interviewee will be formed by my questions, I found video observations very useful. That made me able to recall and look at the situations many times, with different perspectives, over a period in time. It gave me the possibility to compare my intuitive observations in the field notes from the course with a more detailed analysis. I also believe that the video recordings served as an important tool in the interpretations of the interviews. It was useful to compare the musicians' subjective perspective of the master class situations with a more objective perspective provided by the analysis of the video recordings.

Actually, many of the participants themselves used mobile phones to film themselves in the master classes. They said it was useful to watch themselves and in this way go through what happened in the master class afterwards. The Timani-teacher says that she uses the mobile phone to film in her individual lessons, to make students aware of what they are doing.

If I consider how I teach in general, then they always play at first – well that is the case for individual teaching. I often video tape their playing so that we can look at it together and analyze it together. Usually it is not even me who analyze, it is the student who says: “Wow, so this is how I do this and that!” And then I explain what I see can be the reason to the compensation that often the student has put words on by going through an anatomical understanding of the body. And then we do exercises and then it is playing again. (interview)

When the course starts on Sunday morning, the jazz guitarist says that he found it very interesting to watch the recording of himself done with his mobile phone by another course participant: “It was very informative to watch the recordings, because I could see exactly what you said.” (field notes) So since a part of the course seemed to be about learning to *see* body use from the outside, I believe that the presence of a video camera at the course was not a too big obstacle for the participants.

3.7 Interviews

Since I am concerned with the lived experiences of the participants at the course, I also conducted interviews with the musicians, partly using stimulated recall. Liora Bresler argues that lived experiences can best be illuminated by researchers who can achieve ‘empathic understanding’ in their relationships with subjects (2006b, p. 21). She also emphasizes having a shared terminology (ibid). My insider-perspective from having been at the course myself earlier could be seen as an advantage and a prerequisite for the interviews by providing me with this kind of empathic understanding. Without my own experiences as a flute player at the Timani-technique course, I think it could have been difficult both for me as researcher as well as for the reader of the text, to understand the meaning of the interviews. For example have I myself experienced how I sometimes have felt very confused, or like losing the balance because I have another posture than usual, or transparent to the others, or like I have no energy at all to use for the flute playing because I am suddenly aware of that my left shoulder has always been tensed and I don’t want to go back there this time but from where should I get the power to hold the flute and blow into it now? These experiences from participating myself make me as a researcher aware of that there are a lot of things going on in the musician’s world that could be hard to bring to light because it is something going on there and then. Also, such experiences can be hard to put words on. My own experiences make it thus possible to raise some questions afterwards that an outsider would not think of, and by having participated in the same course, the interviewee knows that we have the same terminology and references from situations.

3.7.1 Written questions before and after the course

As the musicians who were my informants arrived at the course location, I asked them to fill out a sheet that I had prepared on forehand with questions about their expectations¹¹. I did the same thing directly after the course, this time with questions that had arose under the course¹². The purpose with the written questions was to get access to their spontaneously written formulations and to provide another communication mode than the oral in-depth interviews would give. I was expecting that the interviews could have a more loaded, solemn character.

3.7.2 Introductory interviews

The interviews with two of the musicians were carried out directly after the course was finished on Sunday night. These interviews took place in the Timani- teacher's house, in a small guest room/storage room. It was a bit cold there, so we had some woolen blankets that we took around us. The third musician I interviewed in her home, because she lived nearby and could go home and relax while I was interviewing the two first ones. The interview with the Timani- teacher took place in her living room after the course as the last of four interviews in a row that Sunday night. The reason for the schedule being so tight was that I had to go to Bergen the morning after to participate in an obligatory seminar at the university college. The interviews were recorded with my mobile phone and directly after the interviews transferred as files to my computer.

I had prepared questions to the musicians before the course, based on my interest in the musicians' experiences and thoughts about being at the course and especially about their experiences of performing music when learning the Timani-technique¹³. However, the interviews mostly proceeded as a free conversation and I did not use the interview guide explicit in the interviews. Instead, I used the musicians' written answers on the question sheets as a starting point. After that, I wanted to let the musicians feel free to express themselves in a natural conversation, and in this way I could get an impression of what seemed most important to them. Since we had been at the same course, the atmosphere in the interview was like we were together recalling what had happened. In the field notes I had marked some interesting happenings that I wanted to ask about, and I did this when it felt

¹¹ See appendix 4

¹² See appendix 5

¹³ See appendix 6-7

natural in the conversation. The musicians' explanations often included body language and gestures. Since I interpreted this as a very important part of the meaning, but knew that it would not be captured on the recorder, I sometimes said out loudly what I could observe. Below is an example of the semi-structured and conversation-style interview with the jazz guitarist where we construct our comprehension of the course together. The extract shows how I as a researcher use my own experiences and the insider-perspective as an interview tool to interpret the meaning of the guitar player's expression:

M: What do you expect to use from this concept later on [in your teaching]?

JG: That would be everything, so to say (smiles). Well, first and foremost, that there are so many parts of the body that to a great degree affect one another. One cannot only – technique is not only about moving the fingers. It is about so much more. It happens so quickly that technical teaching is limited to the hands and the fingers (“plucks” guitar strings in the air)

M: Yes. Because it is in a way where it happens

JG: That is where it happens yes

M: The contact with the instrument

JG: Yes

(interview)

3.7.3 Stimulated recall interviews (using video)

By using stimulated recall, I could get the interviewees' spontaneous reactions of what they saw on the recordings of themselves in the master class situation. That contributes to my interpretations, because in this way, they actually interpret themselves. We could speak together about what we saw. I could get important information about both how they evaluate their own musical performance and how they experienced it in the situation. At the start of the interview I proposed to the interviewee that we could speak about the major impressions of the course first, and then look at the video recordings together towards the end to recall specific situations. When I felt it naturally, I turned on the video recording from the place where the interviewee was playing. We looked at it together and talked about what we saw. Even if two of the informants expressed that they found it a bit embarrassing to watch themselves, I had the overall impression that the interviewees though found it interesting to recall the master class situations and see themselves from the outside. In this way one could view the use of stimulated recall as a tool for informants to get a chance to reflect on and

continue their own learning process. Because they got quite absorbed by the videos, I sometimes stopped when there was something special I wanted to ask about, either from the questions that I had written during the observation of the course, or based on the interviewee's spontaneous reactions or comments.

3.7.4 Follow-up interviews

At the end of the introductory interviews I told the participants that I was interested in hearing about their experiences from the course after a while, and we made an agreement that I would send them E-mail after 5-6 weeks to ask if the course in the Timani-technique course had influenced their daily practice or experiences of their music performance in some way. With one of the participants I had a follow-up conversation because we happened to be in the same town. As I heard through the follow-up interview I realized that the conversation did not give much new information, and I chose to view my data material as rich enough. In retrospect I realize that E-mails are a practical way of collecting follow-up information, because the questions can be clearly formulated and the interviewees can better control the information they give. With the teacher I had ongoing communication on E-mail because I more times discovered that I needed her elaborations about the teaching practice.

3.8 Transcription and analysis

I have carried out a thematic analysis of the material, using what Kvale and Brinkman call "bricolage" (Kvale and Brinkmann, 2010, p. 239). This eclectic form of generating meaning entails that the researcher adapts mixed approaches that move freely between different analytic techniques and concepts. (ibid) The analysis has taken part in many phases throughout the research process. I have written a reflective research diary to keep track of what I have read and thought. Since I had been at Timani-technique courses myself, the first phase started already before and while planning the data collection, when I was searching for and reading relevant literature about the body in music education, as well as from other fields (as mentioned in section 1.6). At the course the second phase started: While participating at and observing the course and writing down as much as I could from what I saw happened, I was at the same time making notes and preparing for the interviews with the musicians and the teacher. I also read the musicians' written answers to my questions about what they were

expecting from the course. And within the interviews, I took decisions about what to ask and how to follow up the interviewees' answers.

The third phase started directly after the course, when I went to the master's seminar in Bergen. There I already started the interpretation process, because I with my first impressions from the data collection presented my project for my class and teachers and got to discuss the preliminary findings. I know that it is recommend to start transcribing the collected data as soon as possible after the collection, when the data is fresh in mind. However, since the subject of my research was a course similar to what I had participated at myself, I felt that I needed some distance to the material before I dived into the transcribing and detailed analysis process. I decided to trust my memory of the interviews and my overall impression of the content of the course based on my field notes and my own previous experiences as course participant and used some time to study literature about embodied learning, philosophy of the body, stability training for athletes before I started transcribing the material.

3.8.1 Interpretative phenomenological analysis (IPA) of interviews

The fourth phase started when I started transcribing the interviews. Holmes & Holmes advocate that IPA can allow closer connection with the experience of the interviewee, as this analysis is informed by the researcher's subjective awareness of context (2013, p. 80). This entails that gesture, and intensity of emotional engagement is part of the analysis, as well as particularly how metaphors are used. "Metaphor connects thinking and language and, as such, forms the backbone of much linguistic interaction in music." (2013, *ibid*) I find this approach suitable when the subject I am studying is the body in music teaching. All interviews were thoroughly transcribed word by word, including non-verbal sounds and my memory of how the interviewees were using their body language. As I transcribed, I wrote reflection notes in the margin about methodology as well as preliminary interpretation codes of themes. In this way the transcribing process was part of the analysis. In the quotations in this final text I have left out sounds with no meaning and "fill-in-words" so that the text it is easier to read, but sometimes I have left "fill-in-words" when I think they *have* a meaning, by for example showing that it is difficult to speak about bodily issues. The

3.8.3 Language

The sixth phase was to translate the material into English. Since I am not a native English speaker, I lack a nuanced everyday language that can express verbally both my own descriptions of bodily movements with a meaning in the context, the musicians' bodily experiences and music related expressions. Because of time issues, I translated only the interview with the teacher and one of the musicians in it's entirety. With the rest of the data I translated the parts I found most interesting and kept writing analysis comments in both Norwegian and English. I have had help with the English at some of the quotations in this final text, while others are my own translations.

The last phase of the analysis is writing this thesis and thinking about presenting the project for different readers, with the aim of offering the thick descriptions that I mentioned in section 3.3 to make the study relevant for other musicians and music educators. As I pointed at in the introduction it is a challenge for both practice and research in music education to put verbal words on the know-how of musical performance. In research the communication is even more challenging, as all reports have to be in verbal language. There will always be some meaning that is lost in this translation from the temporal experience of music to words or text. Bresler (2006b, p. 23) writes that the process of translating lived, fluid narratives into a structured text can come to make personal and contextual aspects of lived experiences to appear decontextualized. She says though, that this is only of appearance, since the encounter of a reader carries its own context and reading being interactive of nature. (ibid)

Thus, when I write a sentence like "My fingertips are typing these words", I can expect that the reader will perceive the meaning of that sentence based on his or her own experiences of typing words on a computer keyboard. Analogous, when I am writing about bodily experiences of physical exercises or playing music I have to rely on the reader perceiving the meaning based on his or her life world experiences of either action. And my hope is that some of the described exercises in this thesis can inspire the reader to *do* the exercises and in that way understand the meaning of the text in even more ways – also with the experiencing body.

3.9 Ethical considerations

To maintain the anonymity of the musicians request that I write about them in a way so that they cannot be recognized. However, the music milieu in Norway is little, and I expect that people with special interest could find out who the musicians at the course are. That entails that I have to consider how I present their statements and appearances in a respectful way. Since the theme of this thesis and the weekend course I study is the body, in which is connected to identity, emotions and musicality, I have taken into account that the teaching situations the musicians undergo could be felt as vulnerable. Concerning the interviews I am aware of the risk of having pressed them to be more positive about the theme for the sake of my research. I also take into consideration that they possibly chose not to talk about certain aspects that they felt uncomfortable, of their respect to the Timani-teacher or because they found something too personal. My responsibility is to address such issues concerning teaching with the body as subject on a general level in the discussion of the findings.

Studying the practice of one teacher, who I do not anonymize, requires a special attention to the way I convey this teacher's appearance. This has to be done with careful respect for her professional knowledge, as I as the researcher have authority to decide about her reputation. There is a certain power imbalance in this relationship because I have the opportunity of thinking and writing and studying details of her practice over a long period, while she was doing something there and then, in the situation, and with no chance to explicit reflect about her choices or re-do anything. Therefore I, as elaborated in section 1.4, chose to view the research as *resource-oriented* and to discuss critical questions on a general level that have to do with the role of theory and the generalizability of practical knowledge, and problematizing what kinds of knowledge that counts in music education, especially when it comes to including new types of knowledge in the profession. This means that I knowingly acknowledge the value of practical knowledge. I view one way to develop professionalism in music education as maintaining a close relationship between research and practice, so that both can affect each other positively by facilitating for viewing situations from different sides. I do in the case of this thesis hope that it can be interesting to read for teachers or musicians with special interest in the Timani-technique or the body, including the teacher and the musicians being my informants. The thesis can hopefully figure as a continuation for discussion about and reflection in and over practice when the body is subject for teaching. I

have let the musicians and the teacher read through the parts of the thesis where they are mentioned before publication and afforded accommodating of their eventual concerns. The study has been approved by the Norwegian Social Science Data Services (NSD).

3.10 The researcher's position and reflection on preunderstanding

The fact that I have been a participant at the Timani-technique courses myself and found it helpful makes me committed to the research. Alvesson and Skölberg recommend a strong feeling for the field of study, and insist on this as an important criterion for good research (Alvesson and Sköldberg, 2008). Cliff Randles explains this further in "Phenomenology: A review of the Literature" (2012), where he argues that research in music education should be undertaken with a connection to practice and with the goal of improving music teaching and learning. He writes: "There may be times when the researcher's participation in a study, because of the personal and social contributions that they bring to the understanding of the phenomenon, produces more useable or transferrable knowledge to the research community and the practicing teacher." (ibid, p. 12) I have in section 3.7 explained how my insider-perspective from the Timani-technique and experiences from playing the flute could be of advantage to understand the lived experiences of the musicians, especially the flautist.

However, research represents a (re)construction of reality and the researcher must reflect upon the reasons for making particular interpretations. For my own sake I find Kvale and Brinkmann's metaphor 'The researcher as traveler' (Kvale and Brinkmann, 2010, p. 67) useful. On one hand it is clear that I have a strong eager to highlight a theme that I find important to research. But by trying to stay open and be in a dialogue with the data and research literature like a traveler meeting new people and experiencing new things along the way, I have gotten a tool to reflect on my own experiences. So in this way, it is not only I as the researcher who have let my fore-meaning influence the questions to the informants and my interpretation of the data. They have also influenced me.

To accommodate concerns about my position as researcher I have aimed at offering transparency and meta-reflection of my whole research process and on my own background to

make it easier for the reader to evaluate my biases and thereby easier assess the trustworthiness of the study.

3.11 Summary

To prepare and carry out the collection of empirical data about a musical performance teaching approach was an exciting and challenging process that required reflection and sensitivity. I have in this chapter given insight in my choices throughout the different stages of the research process. In the next chapter the main findings of the study are presented, starting with a description of how relations between the musician's body and the music performance are conveyed at the weekend course in the Timani-technique.

4 WELCOME TO THE BODY

The heading of this chapter is a quote from the Timani-teacher giving response to the singer-songwriter on Saturday afternoon at the weekend course. After a session with physical exercises, the singer-songwriter spontaneously said that she felt that “it is easier to get up without *doing* it”. It is to that the Timani-teacher responded with: “You look like a new human being, welcome to the body!” The singer-songwriter happily answered: “I *feel* like a new human being.” (All quotes from field notes.)

I will get back to the description and analysis of the musicians’ lived experiences of learning the Timani-technique in chapter 5. First, I will describe how relations between the musician’s body and music performance are conveyed at the weekend course in the Timani-technique. “Welcome to the body” sums up what stands out as the main concept of the Timani-technique course: To give musicians a more nuanced experience of the quality of movement and how this relates to music performance by learning about basic anatomical principles and exploring it in practical exercises in their own bodies. “Welcome to the body” is also meant as an invitation to the reader to achieve detailed information of how the terminology from the human movement science field is conveyed to musicians. Because I find it important for the present study to render the content of the Timani-technique so that the reader can compare this very bodily approach to other ones, I will include long excerpts from the field notes. The phenomenological approach entails that I will use some of my own experiences as participant observer to give as close descriptions of the course as possible, as well as to reflect on situations. In this way the present chapter will serve as a background to better understand how the Timani-technique course can give the participants new experiences of their bodies and musical performances.

The course had two parts: theory sessions with physical exercises without instrument and sessions with music performances in master class situations. I will describe what stands out as the main points of each session and thereby give a summary where I compare the Timani-technique with the literature I reviewed in chapter 2 about other music performance teaching approaches that has emphasis on the musician's body. In between some of the observational descriptions I will give comments where I reflect on the findings in a more analytical way. Before I describe the content at the course, I will present the three musicians that are part of this study by viewing their expectations to the course in the Timani-technique.

4.1 The musicians' expectations

Bellow follows a table consisting of the information I collected about the musicians' expectations. The first four rows are the answers on the question sheet that I asked the musicians to fill out upon arrival. The fifth row shows what the musicians said in the introduction round at the course start, while the content of the last rows stems from follow-up E-mails or interviews.

Informant	Jazz-guitarist	Singer-songwriter	Flautist
What instrument do you play/sing?	Guitar	Guitar/singer	Flute
Are you student/teacher/amateur etc?	Freelance	Pedagogue/performer	I am in the first year of the music teacher education
Have you had individual lessons or been at a course with Tina before?	2 lessons	No	No
How would you describe a good performance feeling [spillefølelse]? How does that appear?	Untensed focus focuswise effortless, in flow. It appears in the boarder zone between the feeling of challenge and achievement [mestringsfølelse]	When I forget all hindrances, when I convey instead of focusing on doing it well [prestere].	Through getting to know the music and really feel every tone inside and trying to get it out through the instrument. If one means every tone one is playing and not just sees it as black dots on a piece of paper, then everything has a meaning and that will be perceived when one plays.
What ways do you use to find a sound that you like?	I am trying it out	I am testing different alternatives, the placement of the tone in the mouth or the finger on the string. I am trying to find what is natural for the voice in different registers, trying to achieve an even and focused tone.	I am using a lot time on tone production in my practicing room and am always trying to transmit the tone from the tone development exercises to pieces and technique exercises.
In which way do you expect that this course about the body's anatomy can help you in your development as a musician?	I hope it can make me practice more and/or better, while being less tiring on the body.	Increased knowledge about the body in the relation to the instrument will hopefully lead to increased awareness, and maybe changes in my approach to the instrument/the music.	As a teacher I believe that it is important to teach right things. If one senses that the student has pain one has to be able to help in the best way. I hope to become more aware of my own body in the playing, and of what happens when one tries different exercises and so on.
Expectation said in the introductory round	Develop a better technique and be able to better guide his students in his work as a jazz guitar teacher	She had a sudden end of her classical guitar studies because of heavy pains and problems with her arms. When she realized that she could not continue as a classical guitar player, she started writing and singing her own songs, accompanying	Become more aware of her body

		herself on guitar. She wants to understand what is happening in her body that causes her pain and problems, and if there is a way to prevent it.	
Follow-up information about motivation to go to the course	He thought it was interesting to learn more about the body. He had also heard from friends that the weekend course was very much worth going to.	Had heard about the Timani-technique from music friends who knew that she had had some problems with her arms related to the guitar playing. She thought it was interesting to go to a course about the body that also included a direct application to musical performance teaching, as she had underwent other physical treatments which were more general and did not have the perspective of a musician.	(I did not need to ask more about this as she was recruited by my announcement and I had communicated with her on E-mails on beforehand)

Table 2: The musicians' expectations (Written answers, observation, interview, E-mail)

From the last point we can see that the musicians all are expecting to learn about the body, and that this is important for musicians and music teachers to consider pain and to know how to avoid it. This may not be very surprising, having in mind that they have decided to come to the course, as well as the fact that musicians as seen in chapter 1 are a risk group for getting pain seems to become more focus. The singer-songwriter also said that she finds it interesting to learn about the body from somebody with the musician's perspective. The jazz guitarist says something similar during the course on Sunday:

“There *is* a great awareness among musicians about the body being important. I have many friends and colleagues who go to physiotherapists. But it seems as if the physiotherapists don't know what it is like to be a musician.” (field notes)

What is also relevant in the context of the present study, is to look at is how the participants relate the body to musical expression. The singer-songwriter and the jazz guitarist are both not mentioning their body explicitly when I ask about what a ‘good performance feeling’ is, but they rather seem to define it by what kind of focus they have by using words that describe the ‘flow’ feeling, either explicitly as the jazz guitarist does together with ‘effortless focus’, or with ‘forgetting hindrances’ and ‘convey instead of focusing on doing it well’ like the singer-songwriter puts it. A phenomenological perspective entails that these experiences of different

focuses in performance are seen as bodily experiences. But as we see, only the flautist highlights the importance of *feeling* the music inside her and she is sure that this will be perceived by the listener if she focuses on having a meaning with every tone. In her statement the body is seemingly more present compared to the other two. It would be of interest to investigate further whether the jazz guitarist and the singer-songwriter are thinking about their performance focuses as something bodily or rather something mentally – and what the flautist thinks about the ‘flow feeling’.

When it comes to answering the question related to do the know-how of producing sound, the jazz guitarist answers a bit differently from the singer-songwriter and the flautist, maybe because they are educated in the respectively jazz and classical genres, and hence have different ideals of their sound. The jazz guitarist is just “trying it out” without any specific technical approach, while the singer-songwriter has some image of the sound and concrete ways of working to achieve that: She wants a natural, even, focused sound and she tries out the *placement* of the finger and the mouth. The flautist seems to be searching for a way of ‘getting it [the music she feels inside] out of the instrument’ – she is not mentioning what she is doing precisely when she is practicing tone quality.

Both the singer-songwriter and the flautist say explicitly that they expect to, or want to, become more aware of their bodies and it seems as if they believe this is relevant for their development as musicians. The jazz guitarist does not mention awareness, and since he is coming from the jazz tradition, it might be that his focus is less on the technical/body aspects compared to the two coming from the classical tradition. He might have rather an exploratory focus with a highly auditive attention to music. He though states that he wants to develop a better technique, as well as learning how to practice more/better with his body getting less tired.

To sum up the expectations, it seems as if all the three musicians understand the importance of knowledge about the body for their musical expertise and to avoid pain. The body is in that way not really neglected among the musicians. Nonetheless, none of the three musicians are mentioning concretely which issues about the body will be broached and worked with. In the following, I will have this as a point of departure when I present the weekend course in Timani-technique.

4.2 Knowledge about the body in the Timani-technique

On the Timani website the Timani-technique is also called “biomechanics for musicians”¹⁴. The word ‘biomechanics’ is a word that probably most musicians are not very familiar with, and I propose that most people relate it to a more mechanical view of the body, that has to do with efficiency of movement¹⁵. On the Timani website it is explained that the Timani-technique builds on linking practical and theoretical knowledge about the body (biomechanics, anatomy, body control) to music performance and music teaching. Words like ‘concrete’, ‘relevant’ and ‘detailed’ are used to describe the knowledge, and becoming ‘clarity’, ‘self-sufficient’, ‘surprised’, ‘inspired’ and ‘improval in your playing’ is promised.

In further descriptions of the Timani-technique on the TIMANI website, the following phrases are being used: ‘approach to singing and instrumental performance’, ‘approach to the instrument and the music’, ‘knowledge [...] directly applied to the instrument and giving an effect in sound, timing and phrasing’, ‘the aim with the technique is to achieve a bodily control that gives the possibility to express one’s fully musical potential’. We see from these phrases that the Timani-technique has an approach to instrumental and singing performance where expressive, musical performance and motor skills are mentioned interchangeably, and it is possible to relate this to the phenomenological perspective of musical experience as bodily. In the following, it will be made clear that the course though is about more aspects than biomechanics as in the mechanical view of the body.

It is mid-October, a cold and clear afternoon in Oslo. In the Timani-teacher’s living room some of the course participants have already arrived and they are sitting in the sofa group. The atmosphere is warm and friendly, and as more people ring the doorbell, the Timani-teacher or other course participants open the door to welcome them. Everybody is saying hello to each other and shaking hands. Some recognize each other from different musical activities and try to find out when and where it was

¹⁴ <http://timani.no/TIMANI/English.html>, accessed 26.03.2013

¹⁵ In Wikipedia I find the following explanation of biomechanics: “Biomechanics is the study of the structure and function of biological systems such as humans, animals, plants, organs, and cells by means of the methods of mechanics. The word biomechanics developed during the early 1970s, describing the application of engineering mechanics to biological and medical systems. (...) Biomechanics in sports, can be stated as the muscular, joint and skeletal actions of the body during the execution of a given task, skill and/or technique. Proper understanding of biomechanics relating to sports skill has the greatest implications on: sport’s performance, rehabilitation and injury prevention, along with sport mastery. As noted by Doctor Michael Yessis, one could say that best athlete is the one that executes his or her skill the best.” ‘Biomechanics for musicians’ is not listed. (<http://en.wikipedia.org/wiki/Biomechanics>, accessed 13.04.2013)

that they previously met. There are light candles on the table and on several locations throughout the room. On a small table there is coffee and hot water, and a large selection of different teas. In another part of the room there's a grand piano and 12 chairs set up in a half-circle. By the middle chair there is a small whiteboard with colored pens, a tiny human skeleton model and some plates with images of muscles and bones.

By 6 pm, everybody has arrived, and the Timani-teacher welcomes us to find a seat in the other part of the living room. I ask her about a pair of warm socks and she offers me to borrow a pair from the "guest sock bin" in the hallway. Two of the other participants do the same. The Timani-teacher briefly presents herself shortly and then hands out sheets with questions to the course participants. She asks us to fill in the answers and she says this is for our own sake, so that we get to formulate our own expectations. The questions are [my translation into English]:

What do you want the outcome from this course to be?

What kind of thoughts and experiences do you have around technique, tone production and musicking? (in short)

What have you done earlier of physical awareness work?

What have you done earlier of psychological awareness work?

How would you describe your most optimal playing experience until now?

When everybody is finished with filling in the question sheet, the Timani-teacher asks us to present ourselves and what kind of expectations we have to this course, as well as what we have found out about our bodies so far. (field notes)

From the description we can see that it seems as if the Timani-teacher emphasizes a warm and informal atmosphere of her course. The fact that it is weekend and that the course is in her private house underlines this atmosphere. This is not like normal courses being held in unpersonal meeting rooms or a class rooms. The lit candles, the guest bin with woolen socks, the coffee and tea are all items that contribute to a friendly welcome of the participants. Making the participants feel comfortable appears to be emphasized. The white-board and the colored pens, the skeleton model and the images of muscles and bones are the only items that remind about a course, and when it is placed there in the middle of the half-circle of chairs, it awakens curiosity and promises concrete knowledge about the body. The lack of tables and the empty space on the floor gives expectations about movement and physical activity.

The questions on the sheet in which the Timani-teacher asks the participants to fill out say something about the characteristics of the Timani-technique. First, by starting the whole course with asking the participants to formulate their thoughts and experiences, both written on the sheets that only they and she will read as well as orally in the introduction round, the setting of the course is framed to be open with space for the participants' own initiatives. The participants are encouraged to be active and to share their opinions and thoughts from the very first beginning. This is a theme also in the interview:

M: It could be kind of vulnerable a lot of what we do, like you also mentioned in the course... to dare to lay down on the floor and just "go with the flow", it takes quite a lot to dare to do that.

T: So what's most important is to start with a "check-in" because then you create an openness from the very start of the day, plus that they learn very much by hearing each other's experiences. Because then you can feel kind of "Yes, I experienced it like that, too", and then one can maybe discover even more in oneself. (...) Because I think it is very important to put words on that.

M: And that is probably encouraging the participants to continue to sense things in their bodies?

T: Well, if I had not asked them about what they experience, then this would have been a totally different course. This course is about... *them*. And you can notice it on the participants, that they become more and more eager about sharing experiences. In the beginning it's maybe a little bit unfamiliar to share what one discovers. (...) But when they share I can confirm their experiences out from my understanding of anatomy, and in this way they can learn how to trust their own discoveries. The fact is that in many of my courses there are musicians who say: "Yes, I felt that it was a little bit like that, but that's probably because..." Right. "That's probably because..." Because musicians are not used to trust themselves, when they discover things in themselves. Because that's not how the pedagogy is working today! (laughs) And in the end they talk about nothing but what they sensed in their bodies, even in the breaks!

Second, the questions on the sheet include both physical and psychological awareness work, even if the title of the course is 'biomechanics for musicians'. By including 'psychological awareness work' and 'optimal playing experience', it becomes clear that the bodily approach in the Timani-technique includes both a psychological and an anatomical perspective on the

musician's body in music performance. I will in the following take a further look at what seems to be the teacher's motivation to teaching music performance with a bodily approach.

4.3 Reclaiming of the body: Come back to the Ferrari!

In the middle of the course, the Timani-teacher states that there is nothing as complex as the body, and that a musician moving into the body and starting to use its potentials is like coming back to a Ferrari. She explains how the best performers are never relaxed, but they use their body's potential to its full extent. Then she depicts her exchange year as piano student in Berlin¹⁶ as quite revolutionary to her understanding of playing the piano as something physical:

I was 24 then and I was reminded of when I was 15 and for the first time started practicing technique: I started to wonder how I was actually going to push down the key. But I didn't ask my teacher that question, because I knew that I wouldn't get an answer, except from the only thing I had always learnt: "Bend your fingers. Bend your fingers. Bend your fingers." That phrase stood in my piano notes since I was eight, together with "Cut your nails." In Berlin my new teacher said: "Let your nails grow a little bit, and stretch out your fingers." This was exactly the opposite message and I was quite astonished. And then I understood why my previous teachers had had to repeat their instructions every week for eight years: Because it was not natural! And a natural thing is easy to adapt, at least when one is eight years old. (...)

This course is about getting anatomical knowledge about where the support is, which muscles that are meant to be used and which are meant to be relaxed, where the connections in the body are – it is to get away from the head and into the body; away from that everything is about the ability of imagination, and into an understanding of playing music being about a physical body that has to be manifested into a physical

¹⁶On her website and in the interview she has explained that her teacher in Berlin was Heide Görtz, whose method parts of the Timani-technique is based on. From the website there is a link to Heide Görtz's website, from where I have collected the following information. Heide Görtz is deputy director of the "Kurt Singer-Institut für Musikergesundheit" in Berlin and professor in piano and piano methodology at the Berlin university of the arts. She specializes in the field of music physiology, and gives seminars and master classes in the Goertz-Method. The Görtz method is described as "a method based on the physiological and neurological prerequisites of piano playing for the production of good sound, precision and technical flexibility." There is more information about the method in German and Norwegian on the website, but I have chosen to not include this in the present study because of it lacking references as well as of time and resource matters, as I do not have the scientific background to evaluate the content of the information. Therefore I will base this thesis on the Timani-technique weekend course. German and Norwegian readers can read more about the Görtz method on this website: <http://www.heidegoertz.com/main.php?side=methode&spraak=english> (accessed 08.04.13)

instrument – either the singer’s voice or an instrument on the outside – that creates *sound*. It is about the reclaiming of the body: That we take a step away from the head, away from that everything is about the ability of imagination and into the understanding of it being about a physical body, that has to be manifested into a physical instrument. (field notes)

The Timani-teacher mentions the word *knowledge* many times, and by the phrase ‘away from the head and the ability of imagination’ it seems as if she with knowledge means something else than what she sees as the standard music teacher professional knowledge. By her descriptions of what this knowledge incorporates, we understand that she means concrete knowledge about the physical body as in anatomy and human movement research – how the body is structured and how the basics of movement function – the mechanical body. With her history about her own education, it becomes clear that she sees having knowledge about what the body’s premises are for fundamental for music teachers, but that this is something missing in traditional music education.

She also mentions the psychological aspect: She implies that the missing of this kind of knowledge leads to music learners not being ‘allowed’ to play in a natural way as a matter of their teachers basing their instructions on wrong conceptions and on imaginations that leads to unclear instructions – and low self-esteem because of confusion between their bodily sensations and intuitive movement patterns and the teacher’s explanations, as well as a belief that the *quantity* of practice is more important than *quality*. In the interview she says:

T: And that’s like they teach for example at conservatories; the students come totally fresh to their first year, and then they have a lot of lectures the first week and they get the message that it takes 10.000 hours to become an expert. But then they forgot 50% of the research that has been done. It’s not only about 10.000 hours of practice, but you’ve also got to have intuition as an expert. (...) And that’s about other aspects than “library knowledge”. That’s about learning how to be present in one’s life (...) And that’s something no one speaks about during that information week, so people are just practicing and practicing and getting depressed and getting a lot of anxiety... and practicing wrong! (laughter)

M: For 10.000 hours....

T: For 10.000 hours! (...) But the practicing has to be there, *too*, of course, one has to have a knowledge base, *too*. (...) Yes, that’s what creates the frustration, like I see it,

that one practices and practices without having the progression that one deserves with respect to how many hours of practicing time. And with respect to the passion one has, which makes one stand it for so long... We are an extremely passionate profession group (smiles). So we stand pretty much! (interview)

What the Timani-teacher seems to refer to here is the expertise paradigm, which suggests that the time spent on practicing is important to become an expert rather than prerequisites or talent. The emphasis of the quantity is often highlighted in literature about the development of music performance skills (see, e.g., Hallam and Bautista, 2012; Papageorgi and Kopiez, 2012) with the reference to Ericsson, Krampe & Tesch-Romer (1993). Most authors are however not referring to what Ericsson et al emphasize as equally important as the quantity of practice; namely *deliberate practice*, which means the quality of practice under good guidance that facilitates motivation and self-going meta-learning (ibid). Papageorgi and Kopiez view in their article “Psychological and psychological aspects of learning to perform” (2012) that professional performance is highly competitive and requires huge amounts of determination, integrity, and faith in one’s potential. They further point at how professional musicians, and particularly students, tend to measure their self-esteem against how well they perform and their personal value against their performance competence.

Rosset i Llobet and Odam (2007) asserts that most teachers insist that their students must practice for many hours a day, and those musicians who teach themselves also impose a similar regime of self-disciplined practice. According to them, damage is most likely to happen during extended periods of practice. This seems to be what the Timani-teacher wants to address.

Seen in light of the literature I have reviewed in chapter 1 that points at the bodily turn and the challenge with the gap between research-based knowledge about the body and the teachers’ experiences based knowledge of the body in music education, I believe it is evident to view the Timani-technique as a teaching approach that is based on the paradigm of embodiment. Judith Davidson points at seeing knowing as embodied of nature goes from viewing humans as creatures with intellectual minds and physical bodies distinct from the surrounding world to instead indicate the intersubjective nature of our relationship to the environment. The result is that we are more natural and more technical than we have acknowledged. (2004, p. 197) This seems to be the Timani-teacher’s fundamental message that she wants to convey.

M: Is there a last thing you want to say?

T: If I am going to say something that I feel is like an essence it's that people are going to understand how hard the body is working for them! How much it has tried to help them, always – on a bad basis, a bad foundation. That one simply starts to love one's body more. That is my underlying, kind of energy... of the communication. That one can see what a wonder, and what potential one has in one's body. And get a greater respect for one's body. And see what possibilities that live in it. And maybe start loving it a little bit more. Because it's often... I recognize myself very well, and in a lot of students who become angry with their bodies when it doesn't do what they want, or when one gets a strain injury or pain, then it helps... of course one gets despair... But maybe it was just that strain injury or pain that makes one go a new road! And become better than ever before! And that, yes... That one starts seeing things in a wider perspective and can start appreciating that the body has always done it's best. (interview)

4.4 Connections between muscles, stress and breathing

The Timani-teacher asks us if we can imagine the best caramel we have ever eaten. What characterizes a delicious caramel? Together we find out that a very good caramel has a filled core that melts in the mouth, a chewy middle layer and a chocolate cover, that can be both hard or smelt on the tongue. The teacher draws the caramel on the white board and explains how our muscles can be divided in three groups after their function. The filling of the caramel represents the muscles right in the core of our being as well as organs. Their consistency is soft and juicy, and they should not have very much tension. These muscles are our organs, m. psoas major, m. diaphragm and our tongue; muscles that we normally do not think about as muscles because their functions are being sensing organs or connected to emotions and the breathing, rather than executing power-creating work like the bi-ceps does. She says that these muscles are very important for the musical expression because they are connected to the emotional core and the fight/flight mechanism of the brain. Now she asks us to close our eyes and lift our knees just some millimeters towards the face. What happens with the deep throat and the breathing? And what happens if we relax again? Most of the participants express that they feel the connection: When the hip joint is relaxed, the throat and the breathing is relaxed. She shows us on the image where the m. psoas major origins on the lumbar spine and we see that this is very close

to where the m. diaphragm is attached: That they are intertwined means that the psoas is very important for the breathing and to stay flexible in for a musician who wants to have access to the musical expression. I cannot resist telling about how exciting I found quartering a half reindeer for Christmas with my dad and he showed me the tenderloin of the reindeer. I felt with the fingertips and saw how delicate and tender it was – and some weeks later it literally smelted on the tongue when we roasted it and ate it for dinner. The Timani-teacher gets very eager and says: “Yes! That is the psoas! And the reindeer are living a natural life without long-term mental stress, and their psoases are the most delicious.” Now she tells about how pathologists can see the condition of dead people’s psoas: Some have a dry and frayed psoas while other have a soft and juicy one. We are laughing a bit as the course has taken a rather macabre turn. I though propose that the participants are wondering about the same as I do: How does my psoas look?

After the break, we remove the chairs and put yoga mats on the floor. The Timani-teacher introduces us to two exercises that will make us experience the connection between the psoas, our breath and our thoughts: The Constructive Rest Position¹⁷, and “The psoas exercise” that she has learnt from Liz Koch¹⁸. We lay down on the mats and let us be guided by the teacher’s instructions. Then we put the foot soles on the floor and the knee and hip joint in 60 degrees, and we close our eyes and visualize the psoas as two juicy tenderloins in the abdomen, going from the lumbar vertebral number five and along the spine through the pelvis and fixing on the inside of the thigh bone (femur). We relax and let the gaze slide out to the sides, because a peripheral gaze helps the nervous system to relax by activating the parasympaticus, and the psoas is closely connected to stress.

The teacher goes around and lifts the participants’ feet up to help the psoas release even more, and she says we can do this ourselves in our daily practice by placing the foot soles against a wall, with 90 degrees in the hip and knee angles and something ca 2 kg heavy on the knees. After some minutes we roll over to fetal position and relax a moment, before we get up to sitting and then standing. We stand on the floor and look at each other, and the teacher asks us to express how we feel. The participants say thinks like feeling heavy, relaxed, grounded, stable, light, balanced. Now we do the

¹⁷ The Constructive Rest Position is often used among other in Alexander Technique, see <http://alexandertechnique.com/constructiverest/> (accessed 29.08.2013)

¹⁸ Liz Koch teaches Core Awareness™, see <http://www.coreawareness.com>, accessed 29.08.2013

“Donald Duck butt”¹⁹: We pretend that we are going to sit on a chair that is not there, which means sticking the butt out in the air, and then we raise up by pushing away from the floor with the foot soles and retaining the stability feeling in the thighs, keeping the “openness” in the hip that lets the psoas stay released.

It is now the singer-songwriter says: “I feel like a new-born human being”, whereas the teacher responds “You look like a new-born being, welcome to the body!” I myself have a feeling of being heavy, balanced and grounded, and I can recognize the singer-songwriter’s expression: I feel like I could stand like this forever, and I do not want to try to straighten my upper back further as I feel that I normally would do in standing position. The abdomen feels relaxed and soft and I am present and awake. (field notes)

4.5 Differentiating control and movement muscles

The Timani-teacher continues with the next layer in the caramel, which is the chewy middle. This is our stability musculature that also can be called posture musculature or support musculature. She points at an anatomy chart: the pelvic floor, the m. transversus abdominis and the m. multifidus. The muscle fibers are short and lay nearest the skeleton and can work over a long period, but they have to be built up by conscious training. With training, she says, most people think about strength muscle training like we do in fitness studio, but these muscles cannot be trained like that. They have to be activated by awareness and they work step-less to give control for the chocolate cover, so that that can choose to be either melted or hard. The chocolate cover represents the muscles who can work explosively and hard temporarily to create movement and power transmission, or they can be released. But if the support muscles are not taking care of the skeleton support, releasing the chocolate cover will be like firing somebody from a work place without hiring new labor. Saying ‘relax’ to a musician does not help if the musician does not know that something else – the support muscles – has to be activated at the same time! And that takes some effort and should be felt like being in activity and having a lot of power to use for playing music, in comparison to the state of relaxation, or frustration, that comes if one tries to let go of muscular activity in the playing. And working over a long period with the explosive muscles that needs to be used anyway to stroke the bow or strum a guitar without enough support in the right places will be like asking the workers to build a house

¹⁹ See appendix 8

without a fundament: it will be unstable and they will have to work a lot more to compensate. She asks us to raise up and compare lifting up our chair while we stand a half meter away from it to when we are very close – for what do we need the most power? How much power and what kind of power do we need to play a Beethoven sonata? How does a Shostakovich fortissimo look? How will it sound if the stability muscles are not in control so that the chocolate glaze has to work hard to achieve the compensatory support? How will it feel? She asks us to try and catch an imaginative mosquito with one hand and then try to lift the thumb up with the other hand when the mosquito is crunched in the fist. Then she asks us to do it again, this time with activating the whole body. It is almost impossible to lift the thumb now, the fingers have become stronger! Everybody is laughing, because it is obvious what the teacher now concludes: “So body tonus is important to not load the fingers too much – so the body has to be included.”

We understand that it is important for musicians to be aware of how we hold our instrument most efficient considering the gravity, and we understand that it is important to activate and release the right muscles in the right order to be free to move and play our music in a healthy, expressive and fluid way. The whole body matters in musical performance.

4.6 Exploring anatomy through movement

Part of what the Timani-teacher does is to teach the musicians a lot of terms related to anatomy. She is also creating an environment in which the definitions come clear through images and living explanations. But the way that the terminology is starting to mean something to them is through experience.

The Timani-teacher asks if the participants have ever heard something about the wrist in our instrumental lessons. Most of the course participants are nodding, and some are laughing and confirming that they have actually heard *a lot* about how they should use and not use their wrists in their instrumental technique. Then the teacher asks us to draw the knuckles in our hand on our skin. The Timani-teacher walks around and guides – some of the course participants do not even know what a knuckle is and they laugh and seem to understand the Timani-teacher’s point with starting the course with this ‘test’: It becomes obvious how little musicians actually know about how their own wrists are built and function. Now she asks what would happen if she were to try to

play without the carpals in the hand and acts like playing piano on her thighs. Her hand hangs slack from the wrist, and the fingers seem to have no resistance. Her whole arm is very loose and it seems to demand a lot of effort for the whole arm and shoulder to play like this, “without the carpals”. She says: “The hand becomes like a bundle of muscles! And the muscles, they say: ‘Oh, there is very little support here! Then we have to work even more to do our job.’” She explains this as a compensation for the lack of support in the playing. Some of the participants look like they understand something important. The piano players and string players who said they have heard a lot about the wrist are “playing in the air” and paying carefully attention to their movements, as if they are imagining the carpals and the skeleton connections. The atmosphere is losing more up, and the participants eagerly start to point out the large knuckles on the 3D skeleton model and palpate themselves to find the corresponding knuckles on their own bodies. They also begin to move their limbs to explore the different joint constructions’ movement possibilities. (field notes)

Woodard (2009), who claims that her work with giving musicians a more nuanced ‘map’ over their bodies enhances their embodied sense of musical movement. She sees ‘body mapping’ in relation to embodied learning, in the way that learning about the body’s movement functions are essential to experience them, and to use them consciously to develop music performance skills. Further, she suggests that the way we move and use our bodies is affected by how we think about our body. She uses an example where she sees the popularity of the Barbie Doll among young girls in Western countries in relation to not knowing where the arm is attached to the rest of the body. As the Barbie Doll is constructed so that it looks like the arm stops by the shoulder and cannot be rotated, children could get not only a visual “wrong map” of the body, but also a kinesthetic, because they experience the range of movements by playing with the dolls. (Woodard, 2009, p. 160-161)

When I ask the Timani-teacher in the interview about her thoughts about teaching

M: What do you think about teaching this kind of knowledge?

T: That it has to be experience based (...) my goal is that they are going to experience it in their own bodies. I don’t feel that I can actually *teach* them something, but that I can *show them a way* to learn it themselves, to discover something in their own body, *based* on knowledge. (interview)

4.7 Music performance teaching with a bodily approach

The music performance teaching situations were conducted like a master class where the participants got individual feedback and instructions on their body use whereas playing while the rest of the participants observed like an audience.

The master classes followed this pattern:

- 1) The musician performs an excerpt of an easy piece of music known by ear.
- 2) Dialogue with feedback from the audience and the Timani-teacher. Comment from the musician about how the performance felt. It may include formulation a problem, or wish for further development.
- 3) Verbal instructions by the Timani-teacher on how to improve the use of the body, including anatomical explanations. Physical exercises without instrument with hands-on guidance from the teacher and dialogue between teacher and musician based on the musician's movements.
- 4) The musician performs the same excerpt again with further instructions from the teacher about how to move, often with hands-on guidance.
- 5) Feedback from the audience about changes in the body and in the performance, often with focus on the change in the musician's sound. Feedback from the musician. Recapitulation by the teacher and suggestions for further practice.

In the following I will describe the flautist in the music performance teaching situations in detail with a special emphasis on how she uses her body while playing. Then I will explain how the Timani-teacher guides her through changing her automate movement pattern, and what consequences this seems to have for her musical performances. I have chosen to describe the flautist in detail because I am a flautist myself and I have a better background to understand her challenges than the two other musicians.

4.8 The flautist as an example of the challenge of teaching embodied know-how

It is after the lunch break on the second day of the course. We are seated in a half circle in the part of the living room where the course takes place. Before lunch we have had theory lessons and practical body awareness exercises linked to the theory. We have been focusing on the standing posture and have learned how the muscular skeleton apparatus most constructively should be used in a natural, normal standing posture that is stable and with good alignment. We have done exercises for the feet and toes that make us be more aware of the contact with the floor. The participants seem to be open and curious to learn more and to experience what happens when all this new bodily knowledge is used in the actual playing. I can kind of sense that the participants have done body awareness exercises that do them good – there is no stress or intense small talking in the room like it was at the beginning of the course. They seem to be aware of their bodies and present in the moment because they all make sure to seat themselves comfortably. Most of them look like having in mind what we have learnt and experienced about the body and making sure to let “the stress pattern muscles” relax. Now it is time to try out the theory and the body exercises while playing. The Timani-teacher asks the participants to prioritize what they want to work with in accordance with what we have learned so far. The flautist starts out. (field notes)

The flautist picks up her flute and goes “on stage” in the front of the other participants. She presents what she is going to play: A Norwegian piece by Øyvind Sommerfeldt called “Lys vårmorgen” (Light spring morning). I notice that she is slumped down at the front and that her toes are pointing at each other, turning inwards, as she is speaking. As she makes herself ready to play and takes her flute position she rises slightly in the upper body and moves her feet apart. I recognize this as the “flute position” that is common to learn. She closes her eyes and plays the piece. She keeps her eyes closed through the whole piece. The flute sounds good and she phrases nicely and musically towards each A², on which she puts on a heavy vibrato. On the phrase ends the intonation goes a bit low. Throughout the piece she transfers the weight from foot to foot, still the weight is most often on her left foot. On the soft place in the middle of the piece she goes up on her toes, and as she plays some wrong notes she takes one step backwards and has the weight on her right foot. At the crescendo she

goes forward again and to the right and at the fortissimo she stands still with straight legs at the same place as she started and stretches her upper body a bit again. Her breathing attracts my attention: After almost every phrase she gasps for air, and the sound 'eeh' is to be heard. On the most of her inhales she lifts her head and elbows up and forwards and she bends her torso and sometimes also the knees a little bit. (video transcript)

As seen in this description of the flautist's performance, her breathing pattern is tensed and the center of gravity is high in the body, especially when she goes up on her toes on the soft place. As a flautist and flute teacher myself I recognize very well the tensed breathing pattern and the problem of getting flat because of lack of supported airstream at the end of phrases. In the following I will show a possible explanation of the air support problem that comes into sight when the Timani-teacher asks the flautist what she thinks about breathing.

Timani-teacher: What do you think when you breathe? I mean – what do you think about breathing technique?

Flautist: I don't know. Or, I didn't think very much about it now. (The flautist holds her left hand flat on her stomach, by solar plexus.) I just did like I usually do.

Teacher: And usually, what do you think about breathing – what have you worked with?

Flautist: Aha. Well... to... (she is still holding her left hand on her stomach, now with more power in the finger tips on the solar plexus area) The power kind of comes from the diaphragm. It is build up in the diaphragm (she breathes in while she moves her left arm fastly up to the mouth and on the exhale she throws it out in the air as she says 'huuuu') and then just 'dzzzuuupp' out through the flute (her arm gesticulates in a zig zag movement along where the flute normally is.)

The audience laughs, and the flautist and the teacher as well.

Teacher: Okey, so the tension builds up in the diaphragm?

Flautist: Yes, so that I can get the power out through the flute, kind of. (she gesticulates with the hand again: holds it next to the mouth, with half-way clenched and strong fist) Then when it is loud, so that it can be heard that it is loud. But that – (holds the hand close to the mouth again) eehm (withdraws the hand and turns it arounds many times, as if the hands search for an explanation).. when I make a smaller [embochure] opening it is the same kind of power, just less air pressure. (She holds the hand like a pair of tweezers pointed downwards from the mouth, picturing the air

going into the mouthpiece). Or, (she closes her eyes, wrinkles her forehead) I don't know how to explain it...

In this extract we see examples on the flautist trying to explain her understanding of what breathing technique is. First she says that she does not know what she thinks about breathing technique, and that she did not think much about it while playing, but just doing as usual. This shows that the movements the musician makes are automated and not necessarily reflected on in action. But when she is asked over again to explain what breathing technique is, she uses the words 'power' and 'diaphragm' together with a combination of gestures and sounds that visualize the air speed and direction, and the tones – all together an intense explanation of the image and the experience she has about breathing technique that the audience understands very well, according to the spontaneous laughter in the room. Her use of bodily movements to explain herself shows that the know-how of playing an instrument is embodied and hard to put words on. When she closes her eyes and wrinkles the forehead, it is a strong expression of her finding it difficult to explain this with words. She confirms this when she explicitly says that she does not know how to explain it.

It is interesting though that she holds her hand on the stomach by the solar plexus at the same time as she says that she did not think about her breathing. The phenomenological perspective makes it possible to interpret the hand on the stomach as meaningful. Either it could be that the flautist with the "rationality" knows that breathing technique is about something by the solar plexus – this becomes clearer when she afterwards explains it with the word 'diaphragm' and 'power' – and that she tries to answer "correctly" on the question asked by the teacher. The other possibility is that she earlier has been told about the importance of this area while playing but that she is confused about what to actually do with it, and therefore she is not fully aware of, and/or confused about what she is actually doing:

Timani-teacher: What do you want to become better at? Is there anything you would like to develop?

Flautist: "To be able to play even softer. Or more like this, that I am playing as soft as I think. Because when I think that I am playing soft, it still is very loud."

The Timani-teacher asks the other participants why it often is more difficult to play soft, and one of them answers that it often takes more to play soft than loud. The teacher confirms – it actually takes more to play soft – and turns to the flautist again:

"Do you know where you find more support when you play soft?"

Flautist: “When I think of it the whole time, I try to get it from the stomach. But it feels like I am getting it from further up, when I am not thinking about it.” (video transcript)

I interpret the flautist’s explanation as she wanting to learn to play softer, and that she has an image of the breath support being somewhere in the stomach. But when she does not think about this image, she senses that she is actually trying to get air support from another place further up. Maybe the flautist experiences a distinction between the ‘rational’ explanation of breath support (“I try to get it from the stomach”) and the actual experience of playing (“I am getting it from further up”)? This could be one explanation of her problems with her breathing.

Leonard Fuks and Heinz Fadle write about the challenges of pedagogy of respiration and breathing in wind playing in the article “Wind Instruments” (Fuks and Fadle, 2002) in *The science and psychology of music performance: Creative strategies for teaching and learning* . They write that some educators suggest that terms like “support” and “use the diaphragm” may evoke an image of stressful playing that has led to a number of breathing and embouchure problems, even with experienced performers. This could be the issue with the flautist, based on the misunderstanding that breath support is to use the straight abdominal muscles like when training sit-ups. This normally leads to a build up of air pressure and causes a “too high” airstream that will affect the sound, intonation and vibrato in a negative direction²⁰ .

When I asked the flautist in the interview about how she has been instructed about support, she answered like this:

M: But the way you have been taught before – people have probably said things about your body, not just about the flute technique, but about the body...

F: Yes, that has kind of been like “But here is the support. Feel that you... when the support is working, then it is... tensed” Or – not tensed maybe, but it should be felt... And when I have thought that I... oh, it is so difficult to explain! Because all humans are different. But still the teacher has explained it like: “When you do kind of similar to when you do sit-ups, then you feel it in the stomach.”

²⁰ By wind players often referred to as the medical term valsalva maneuver, see for example <http://www.musicforbrass.com/articles/breathing-and-valsalva-maneuver.html#VSM>, accessed 24.08.2013

M: Okey, so they have explained the support as a sit-up feeling?

F: Yes, right, kind of... one simply needs to use it²¹ to make it sound good. And I have *tried* to use it; “well, but now I am tensing in the stomach, so that I get out the sound, but...” (interview)

The flautist explains here that she has understood instructions about support from flute teachers as something that she should feel in the stomach, but it seems as if she is not totally sure about what to feel, or what to do to achieve this feeling. She is even more explicit about this in her written answer on the question sheet handed out directly after the course:

To find stability is something that you often get to hear, but now I have a clear understanding of what stability in the body while I play entails. I also experienced that when I have the stability, then the breathing falls into place. I have never really understood what the support is when teachers have tried to explain, but now I know how to feel it through the exercises we have done at the course.” (written answer)

Here we are at a core of one of the challenges in music performance teaching: How do we teach something we just do? As viewed in chapter 1, metaphors, images and imitation is often used by teachers to explain the embodied know-how of playing, and sometimes this can be based on misunderstandings (See, a. o. Sparre, 2009; Brandfonbrenner & Kjelland, 2002). When the flautist answers that she has not understood what support is, but that she now knows how to feel it, it seems like she has gotten access to a new way of thinking about support, based on a new experience of her body while playing.

A detailed description follows to provide insight in the way the Timani-teacher approaches the flautist’s challenges with the breath support by analyzing her movement pattern and alignment exercises. The description will also give insight in the flautist’s phenomenological experience of the situation.

The Timani-teacher explains that the flautist is using the straight abdominal muscle to find support in which causes a tensed throat because the throat and the straight abdominal muscle are connected to the same ‘muscle train’²². She explains that the tensed straight abdominal muscle causes the flautist’s upper body being slightly bend

²¹ Translated from “man må ha det med seg”; the flautist uses “use it” herself in the next sentence.

²² Earlier in the course the Timani-teacher has explained myofascial lines as muscle trains and referred to a book called *Anatomy Trains: Myofascial Meridians for Manual and Movement Therapists* by Thomas Myers (2009)

forwards with the shoulders rolled inwards. She says: “Okey, let’s start with the feet, do you remember the feet exercise?” while she stands on one foot, and stretches out the toes on the other foot. The flautist tries to do the same but ends up bending the toes instead. The teacher comments on that and says: “This is what the flexors do, just like on the front of the torso and in the hand – we want to practice the extensors and the deep muscles. Can you stretch out and widen the foot? Make it bigger?” The flautist laughs and says she can feel the effort even in her thigh. Then the flautist does the same exercise with the other foot, and the Timani-teacher says: “So now you have two feet. And they are going to help you play pianissimo.” The flautist looks convinced and says that she feels more like this: [bends her knees to rock a little bit, I interpret it as stable and grounded] The alignment exercise goes on for 5 more minutes. The Timani-teacher gets the flautist to stand with parallel feet so that her hips are rotated more outwards than before. Somebody in the audience says that the flautist looks a bit taller now and the flautist responds: “But I can feel it up here [she holds her left hand on her rib cage] – because I have always been told: “Straighten up, straighten up!” The Timani-teacher laughs sympathetically and says it is terrible to get to hear that. She goes on with guiding the flautist to offsetting/equalizing the arch in the lower back and loosen up the straight abdominal muscle. The flautist is in this session contemplative and stands with closed eyes, concentrating on following the instructions and hands-on guidance from the teacher. They are communicating about the bodily experience: As the flautist makes small changes, the teacher gives confirming feedback and asks the flautist about what she can sense. When the teacher places her hand on the flautist’s lower back and asks her to let the breath go towards her hand, they suddenly look at each other and smile and seem to agree that something happened. The Timani-teacher lets go and laughs: “Okey!” The flautist also laughs and exclaims: “Oh, now my head spins on high gear!” They continue with the “Donald Duck exercise” and again the teacher asks the flautist to breathe into the lower back and let go of the straight abdominal muscle, and this time she touches the flautist’s waists and asks her to let herself be carried by the spine that is in the middle of her body. Again the teacher says “Yes, that’s it”, and the flautist opens her eyes and looks very calm and concentrated, and says: “Okey, so I am going to breathe more into the back than here in the front of the stomach.”

As seen, the Timani-teacher starts with focusing on the feet’s contact with the ground, followed by adjusting the position of the hips. Then she asks the flautist to release the tension in the stomach and imagine letting herself being carried by her spine while at the same time

letting the breathing go into the lower back. The communication between the two of them is intense and the teacher has all her attention directed to the flautist's body by giving verbal feedback every time the flautist makes adjustments and asking about what the flautist senses. Sometimes the teacher uses her hands to guide the adjustments.

When it comes to the flautist's experiences, the most notable is that she is very concentrated and that her attention is going more and more inwards in her own body. When she does the feet exercise she uses much effort to manage to stretch her toes, and afterwards she expresses by the "rocking" that she feels more in contact with the ground. When the teacher asks her to release the stomach and let the breathing go into the lower back, she has her eyes closed most of the time until she exclaims "Oh, now my head spins on high gear!" – in which I interpret as she working very hard to understand what she is going to do. In the end it looks like she gets a new experience and finally understands the new way of breathing when she opens her eyes and says: "Okey, so I am going to breathe more into the back than here in the front of the stomach."

The Timani-teacher asks the flautist to play the piece again while she focuses on being carried by the spine and keeping the openness in the stomach. When the flautist plays again, she looks very concentrated and introvert. In the first phrase she drops from the high octave and it looks like she does not have the power in the air stream to overblow as she used to – she exclaims "Oh" in the middle of the phrase as if she is surprised about how it is to play like this. She hardly moves and looks a bit rigid and static. Her inhales are longer and more relaxed, and her whole upper torso is expanding more than before when it is filled with air. She does not raise her head and elbows as she did the first time and the inhale sound more like an "aoh" than an "eeh". The last phrase is very long and the intonation is good through the end of the tone. After she has played, the flautist says: "It feels totally different!" while she holds her arm on her back.

(video transcript)

When she plays again, she is clearly confused by her new way of standing and breathing and misses some tones. Afterwards she also expresses that it felt totally different, in which is underlined by her holding the hand on her back instead of at the front, as she did after the first performance. This gives an impression that her focus has changed from trying to do something with the stomach to achieve support (tense it like when doing sit-ups), to focus on something else.

4.9 Summary: The relations between the musician's body and the music in the Timani-technique

The first sessions in the course are about learning terms from anatomy and physiology, and doing exercises to experience the principles presented. The principles are about learning how to increase the awareness of the whole body and becoming aware of the contact with the ground, and to specifically active the postural musculature. This is explained as basis for a healthy playing posture with the most effective use of energy. The muscle-skeleton system is elementary presented with focus on how the skeleton is a weight-bearing element that can be balanced if the weight passes by through its load axis and how some muscles are meant to work enduring and to create stability, while other muscles are meant to work with power-generating, short movement. The muscles' different functions are related to two opposite ways of using the body. One is "right", "natural" and "balanced" where the stabilizing muscles are maintaining the body aligned against the pull of gravity while the power-generating muscles can relax or be used for movement. The other one is "compensatory" where the power-generating muscles have to work to recreate the joint stability that the postural muscles have the responsibility for. Muscles and muscle groups that are gone through are m. interossei and m. lubricales in the hands and feet, the abdominal muscles with certain emphasize on m. diaphragm and m. transversus abdominis, the deep back muscles m. multifidus and the deep hip flexor m. psoas major. The joints that are covered are the wrist, the shoulder joint and the hip joint with focus on where and how the skeleton parts are connected and what muscles that are meant to work with stabilizing the joints.

In the master class situations there is an emphasis on using the eyes to explain the tone and the musical expression potential. The participants in the audience are asked to use their eyes and try to analyze the movement pattern of the one playing according to the principles learnt in the theory sessions: To always look at the part of the body that is in contact with the ground (the feet in standing posture, the bum in sitting posture and the fingers against the instrument) to find out if the contact point is big and the gravity is well allocated, and to observe whether the energy and the muscle activity arises from a constructive muscle use or a compensatory pattern. There is also a focus on identifying where the breathing is through looking for where it expands and where it seems to be held or tensed.

The Timani-teacher often asks about the musicians' bodily sensations and experiences while performing, and she encourages the musicians to be aware of their bodies. To achieve alignment and stability, the teacher makes the participants to do exercises to increase the awareness of the contact with the ground and to release tensions. She works a lot with the feet and the hips and the placement of the lower back and deep abdominal muscles. This differs from the traditional teaching, in which often focuses on the parts of the body in which are in contact with the instrument.

The Timani-teacher's pedagogical strategies are many and creative: she uses images, funny models, physical exercises, asking for the participants' experiences, tells stories. She often has an inductive approach and she asks a lot of questions to make the participants reflect and be active. She also uses humor and the atmosphere is open and warm.

There is a focus on the relation between thoughts, emotions and physiology. It is explained how stress and performance anxiety give physiological reactions and activating of certain muscles that are meant to protect against threatening or dangerous situations, but that can lead to misuse of the body that can cause pain if this remains a habitual pattern. The practical part is about doing physical exercises where becoming more aware of the body and sensing the body's contact with the surface/floor is central. The exercises are presented as a way to become aware of the activation of postural musculature that happens as a consequence of increased contact with the ground and alignment, and to release tensions in muscles that are meant to work explosively only short time. By doing the exercises as a daily practice in the practicing room as well as being aware of one's body use in the everyday life, it is claimed that one can attain a more constructive body use as musician and in this way develop one's musical potential through a better body control with increased contact with the instrument and avoid pain and strain injury.

These explanations of principles of alignment and body use are quite similar to the descriptions found in the literature about approaches to working with musicians and their body reviewed in chapter 2 (Davidson, 2012; Rosset i Llobet & Odam, 2007; Sparre, 1989; Bosch & Hinsch, 1999; Mätzener, 2012; Woodard, 2009). Even if the approaches are slightly different, stability, grounding, balance and awareness of muscle tonus seem to be what all "body workers" focus on as important for musicians. All approaches focus on the importance of being aware of the body and working with the principles over time so that it becomes

habitual and a part of the musician's natural way of moving. Mätzener et al (2012) with the quantitative design to studying the relationship between clarinet players' posture and sound is the only author that has mentioned explicit the distinction between postural and explosive musculature. They maintain that activating the deep leg musculature will form and support the foot arch and thereby facilitate for a chain of muscle activations that all together is manifested as an erection of the body where the posture is aligned and stable. This will lead to the breathing being free and tension in the throat is reduced. The relation between body use and emotions and identity is not mentioned in their study.

The psychomotor physiotherapy approach to singing technique in Sparre (1989) also focuses on differentiating different muscle functions, and in addition the relation between tension, emotions and breathing, in which is also highlighted in the Timani-technique. A similarity to the Alexander Technique approach to the relation between physiology and thoughts ('trying less') and hence seeing the posture a sign of one's general attitude to being in the world comes into sight in the result of the theory sessions and physical exercises in the Timani-technique, expressed by the singer-songwriter's "It feels like it's easier to raise up without *doing* it." As the 'body mapping' approach that Woodard (2009) describes, the Timani-technique focuses on the need for musicians to learn anatomy to understand *why* the principles are important.

In the next chapter I will explain how this is experienced of the three musicians. Thus, the perspective on the musicians' bodies will change from being object to subject.

5 WHEN MY FEET HELP ME PLAY PIANISSIMO

This chapter deals with the phenomenological approach of the present study, which entails investigating the musicians' lived experiences when they learning the Timani-technique. Five themes have emerged in the analysis of the musician's lived experiences and will be discussed as aspects which seem to be important for their improved musical performances at the course: 1) Experiencing that the whole body matters, 2) Understanding compensatory patterns, 3) A different focus brings new sounds: Trying less? 4) Losing mind control – gaining body control? 5) Stability as a strategy to cope with performance anxiety

Towards the end of this chapter, I summarize the findings that will lead into a discussion in chapter 5 about some ethical questions that are important to consider when the body is the subject in music performance teaching.

5.1 Experiencing that the whole body matters

The three musicians seem to experience an “aha-experience” as they discover that the body is more important for their music performance than they have been aware of.

M: What do you expect to use from this concept later on [in your teaching]?

JG: That would be everything, so to say (smiles). Well, first and foremost, that there are so many parts of the body that to a great degree affect one another. One cannot only – technique is not only about moving the fingers. It is about so much more. It

happens so quickly that technical teaching is limited to the hands and the fingers
 (“plucks” guitar strings in the air)
 (...)

JG: Because I see, or what I have seen before, is that the focus has mostly been from the mid-part of the under arm and out in the fingers. It is kind of here I look; at how the wrist is. (“playing” guitar in the air and looking at his right wrist.) I have not known how this relates to the rest. (...) Now I understand that to have the support from the right place, or to pickup the power from the right place gives a totally different sound. And it gives the instrument the possibility to vibrate more, if you don’t press the instrument in a way. (interview)

The flautist expresses something similarly:

F: After the course I even started playing a lot of piccolo flute to prepare for an orchestra project we had (Saint-Saëns organ symphony, fantastic music!!) and I used a lot of the grounding for that. I felt that when I sat right and thought about feeling the sitz bones then the tone was sounding deeper as when I sat differently. As you probably know, it could be a big problem when playing the piccolo, but I am impressed that it was working even for me who has never before played the piccolo.
 (Follow-up E-mail)

As a flute player I know very well that the tone can easily sound out of pitch as a matter of too high pressure in the air stream. As explained in chapter 4.9, this can be a matter of how the breath support is working. Related to this, Sparre (1989) suggests that pictures or metaphors used by singers when they explain sensations like “I can feel the tone in my whole body” or “the voice comes from below”, or the moment when “everything functions”, can be explained anatomically and by how the bodily material is fluctuating and how the breathing. When it comes to the posture and breathing, she claims that many singers and singing teachers are not aware of how directly the voice and the musical expression are affected. Even if Sparre is writing about singers, I believe that the same picture goes for all musicians.

5.2 Understanding compensatory patterns give new bodily experiences?

M: Yesterday in the break you said that you had gotten so long arms.

SSW: Yes, yesterday I had so many totally new experiences. The first one came when we were standing, and when she [the Timani-teacher] said that it is not natural for the legs to be rotated outwards and that they should preferably be a little inwards, that one could use the line from the second toe as guideline. And when I did that, then suddenly my upper body felt somehow totally different. And it was when I experienced that I could just let go of a lot of places that I have been holding, because now the skeleton was carrying me. And that's what this is about, that you get the skeleton to work for you in the right way. Or, that the skeleton is not working, but the carrying element, and then you get the muscles to work for you in the right way so that the skeleton is there as support, and not ... a problem!

So that was kind of the first experience of feeling that the body just became totally different. And afterwards in the break I went for a walk, and I just felt like... My arms just hung further down. But that was probably because of the shoulders, and the shoulders have been a big problem, but now they could just be left in peace. And my arms just... my arms, yes the arms... just became such long arms, and I just had a long upper body, and the arms were just hanging there! (She shows how the arms hang loose.) But then I got this feeling of “woops, now I kind of have to” – the first stage was to release, but then I realized that I had to activate the arms, and then it will have to be other muscles starting to work again. But I felt that I came to a state where I was just relaxed in the upper body. That was probably the biggest *bodily sensation* [says it a little bit ironic] I had during this course. (interview)

The singer-songwriter is using new terminology to describe her understanding *and* experience. And I read her expression ‘...not a problem!’ as an indication of her having had a slightly problematic relationship to her body earlier – an interpretation that could be reasonable when taking into consideration that she had to quit her studies and that she says that she has tried several treatments for her problems with her arms and back. Maybe she has seen her body as an object that has been an obstacle for her as a musician from time to time? In the extract it becomes clear that she has understood how she can “take control” over her body and do something to prevent the problems with her arms. Now she knows that ‘the skeleton is going to be the carrying element’ and she has understood how she can ‘let the

muscles work for her in the right way' and she experiences a new feeling of support that makes it easier to relax the shoulders. She explains it as a pleasant feeling when she is walking around in the break, sensing her body in a new way. Later she explains how this confuses her a little, asking how she is going to use her arms in this new state of being relaxed in the upper body: "I have to activate my arms again, and then there are a lot of strange things happening".

The flautists also expresses that something has changed in her body

M: Did you get meaning out of that when you were going to sit on the chair, later?

F: Well, that I was pushing with the feet...

M: How did that feel?

F: I have never felt that stable, I think. Or, like this, from sitting on a chair! Kind of, or, I don't know, I have become so relaxed in the shoulders! Haha! (surprised laughter) From the whole weekend kind of. Because, like I said, because I have always been told to – because I have had my shoulders very drawn forward, and everybody just "Straighten up! Straighten up!" (Shows that she is pulling/stretching/raising herself up, in a rigid and tensed way) And I just "But I can't do more, because then I will be walking around like this! (Shows a rigid and very upraised posture) And that is not comfortable!" kind of. But "Straighten up! Straighten up" because I, I have had a little of that wrong [? Can't hear properly] neck-thing, especially when I have played. Yeah, to compensate.

M: Yes. And that's also not good for the breathing. Then it will be tight

F: Yeah, it gets locked in the throat kind of.

Nielsen's (1998) statement that music education traditionally has been influenced by psychology (see section 1.3.2), becomes relevant in this context, as it may lead to teachers most probably reading the body in a psychological way, interpreting emotions and identity by the student's body use and his or her posture and giving well. The extract above could be an example of the problem both Sparre (1989) and Brandfonbrener and Kjelland (2002) cast light on: Well-intended posture guidance based on misunderstandings of functional anatomy, that may have lead to making the flute player think that she has to make an effort to achieve a 'good posture'.

5.3 A different focus brings new sounds: Trying less hard?

Another surprising aspect is that all musicians were quite positively surprised about their own performances, and especially their tone quality, when they heard themselves play on the recordings in the stimulated recall part of the interviews after the course. They said that in the actual situation during the course they were so busy about doing the physical exercises that they didn't manage to pay attention to the tone quality they were producing, as they normally would do in a performance or practice situation. It seems as a paradox: When they are not trying to achieve a good tone quality, the tone quality is closer to their ideal of a good tone quality. Here the jazz guitarist expresses that he was surprised by his own sound.

JG: Heh. You can hear the sound even here! [through the video camera's play function]

M: And we can hear all the others exclaiming: WOW!

JG: hehe (laughter), yes it was a huge difference!

M: How would you describe the sound difference there?

JG: Much more open. Much richer. Much more volume as well.

M: And that's what you want? When you play?

JG: Yes, or at least being able to have it. It sounded simply better, too. Hehe.

M: But is this a sound you haven't had before?

JG: Sometimes. Maybe not so much. I haven't completely understood when I ... yes I understand the difference in the angle of the plectrum and such, that part of it. But I have never understood why it disappears sometimes. You often get a better sound when you have been playing for half an hour – an hour.

M: Yes, just the fact that one gets into it, and that one has done warm-ups...

JG: Yes, right, that helps. But that it just came like this * (snaps with the finger) – that was pretty surprising to me.

M: Okay?

JG: I hadn't expected that when I was going to start to play, that it would sound like that. (stimulated recall)

The same thing happens with the flautist:

F: Ah. Yes. It is such a big difference! I can *hear* it! Very clearly! Partly that I can connect two phrases, and it still sounds... the same in the whole phrase, instead of

starting on each phrase and then ‘dying out’ (she sings an example of a “dying phrase” and shows with her hand that the phrase goes down and dies out at the phrase end)

M: And think I can hear that also in your vibrato...

F: Yes!

M: That it is much more...

F: (she sings and shows with the hand a “vibrato wave” (the hand goes up and down in the air))

M: ...yes, and maybe also a bit inside of the sound, like it is usual to say for flutists

F: Yeah, you can really hear the core of the vibrato as well. Shit, how awesome!

(Laughs content and surprised)

M: (Laughing as well.) Do you maybe hear that better... better now than then [then refers to when she was actually playing in the course]

F: Yeah, I think so...

M: Do you remember where your focus was there?

F: Yeah, then I was focusing so much on doing what the teacher said, but now I could hear it much better. – Well, I heard it a little bit then, too... Kind of “oh shit, I could keep the phrase! And even twice!” But now I heard actually...that it sounded much better. (stimulated recall)

The jazz guitarist explains his impression of the same performance as the flautist talks about:

M: Is there something else you want to mention now?

JG: Well... It was very much fun to hear, and to watch others, and how it... I think especially the flautist yesterday. When she was playing at the end. Then it was like: Something completely different. There’s something magical about, when you watch people play, but you don’t understand that it’s them who make the sound. This feeling I got with her at the end yesterday. It looks like she is just relaxing. And then there comes *a lot* of nice sound. (interview)

To achieve this state of being in the music is something I propose many musicians long for, and from a phenomenological perspective the musicians’ bodily expression *is* the musical expression, and vice versa. As described in section 4.9, the flautist had worked with finding another access to the breath support than ‘trying to tense the sit up muscles’, which can be seen as to use less effort and find an inner focus. For the singer songwriter, the state of being in the music seems like being an effect of rather working more, but in another way than she has done before:

The singer-songwriter plays a phrase after having done stability exercises and she is focusing on the contact with the ground. The guitarist comments: “It was very obvious that you were straining less when you were going up [the phrase with high notes].” The singer-songwriter answers: “But that is not true, because I was working *more!* (Laughing). But it sounded less strenuous because I was using more muscles.” One of the other participants (a singer) says: “But it was a more even tone.” (video transcript)

When I ask her about this in the interview she says:

SSW: I have felt that I am so weak in the hands and therefore I compensate a lot, and do such things that make it a little demanding to play. (...) So what happened was that I found stability in the body on different locations than I have found before. And then I felt more relaxed in the arms (...) and then it was in the back, that I lifted – that I was lifted... (...) and that felt comfortable, like if one becomes more flexible and moveable, and that one can obtain the power from other places. I got more *power* in the hands. (stimulated recall)

5.4 Losing mind control – gaining body control: Learning to Trust the Biomechanics?

The jazz guitarist expressed yet another paradox: that he had the feeling of losing control by having to play in different ways than he was used to, which at first seemed frightening. However, when he tried to do like the teacher suggested, and probably since he had learned in the theory lecture the reason why the new way to use the body could be more constructive on the long term, he in the end felt a certain safety. He “had to trust” the body and the biomechanics. This feeling of ‘letting go’ he expressed as the most important experience from the weekend, and he felt like having been on vacation. He expected that to release would be most difficult to find when he came home:

JG: It’s a bit difficult because you kind of want control and you think you have that when you tense. So you kind of let go... you give the control back to the body or what can I say...

M: More people at the course have said just that; that they have to let go, but at the same time let the body take control – that it actually feels safe?

JG: Yes, it does. When you first do it, then it does. But... in that point before you manage to let go, that feels like unsafe. Actually. Or – it is maybe not actually unsafe either, it's more that you don't understand how you can manage to let go of the tensions that are there. (interview)

Rosset i Llobet & Odam (2007) mention the problem of having bad habits: What normally feels natural or “being home” might not be the best for the body. So one cannot only trust the feeling of your normal posture. In which case the teacher is an important mirror and can give guidance. The singer-songwriter says:

SSW: What I experienced when I was going to play with a new guitar technique, was that the arms kind of... They were very loose. I didn't know “what happens when I hit the string? Oh, what happens – there's a sound coming!” It's just like: “Woops, what's going on here?” So one just has to be very open, and that can be a little uncomfortable. Because, often one just wants to keep one's habits, because then one knows what's going to happen! And I feel that I have done that for a very long time, because if one starts on something else, then one has to start all over again... with something completely different... (...) Because the problem has been that I have gotten exercises or tips about “Yes, just let go of everything and just see what happens!” And then it sounds awful, and then one has no motivation. But when one experience that there is a change at once, then one gets motivated to try the new things because one has the feeling that this is something that can be there all the time, ...if one practices of course. (interview)

Here we can see her talking about the challenge of changing an automate movement pattern, and maybe not wanting to change something because it both feels unsafe and unsure what the result is going to be. I interpret ‘start on something else’ as to try a different movement, in the meaning of trying to play the guitar in a new way. But when she has experienced that losing control gave a good result, she is more convinced that trying something new is worth a try.

5.5 Stability as a strategy to cope with performance anxiety? – From object to subject.

The Timani-teacher asks the jazz guitarist what he wants to develop and what he wants to help his students with. The jazz guitarist answers that he wants to help his

students to prevent strain injury. He explains that he sometimes feels that he stiffens and that he wonders if it can feel freer. He would like his sound to be as rich as possible, and especially when he uses legato technique with the left hand he would like it to sound as loud as when he plays with the right hand.

The jazz guitarist sits on a chair and plays a ballade in Pat Matheny style. He creates a nice and relaxed atmosphere. The upper body is still, and I notice that the left upper arm is close to the torso and that the right shoulder is lifted. The head is a little forward and he nods the beats. The Timani-teacher asks him what he senses and he answers that it went quite bad, because he found the situation a little bit strange – being observed by so many. The teacher says that that’s interesting, because in a situation that makes us nervous, the habitual pattern becomes more evident. So finding out what happens in the body when we are nervous can give us more insight in the bodily patterns. The jazz guitarist says: “It becomes more sloppy. I sense that instead of pressing in properly it becomes like this:” He shows two examples on his guitar where the first sounds out loudly and has a lot of contact with the strings, whereas the second has less pressure and sounds thinnier and ‘crackier’. “I forget to have contact with the guitar”. He makes more examples on the guitar, showing that a proper contact with the strings gives a broader and more vibrant tone. (video transcript)

In the extract it is showed how the jazz guitarist demonstrates with words and a sound example on the guitar what he experiences to happen when he becomes nervous: He loses the contact with the guitar strings and ‘it becomes sloppy’. Papageorgi and Kopiz (2012) write about the importance of musicians developing anxiety coping skills. They explain how musicians tend to utilize strategies distinguished as “emotion focused” and “problem focused” (p. 735). A phenomenological perspective opens up for seeing having a strategy in itself as the most important, because the musician’s focus then turn from being watched to doing something. Hence, doing a movement that keeps the focus on the body’s contact with the surfaces, or as the jazz guitarist suggest, on the contact with the instrument, could be a strategy to feel safe on stage. The singer-songwriter expresses something that could be interpreted in this direction when she has played after stability exercises in the master class:

Well, I am just stable. More stable. That’s what I am missing. Because I feel that I can find it when I practice, but then I lose it when I am on stage. (video transcript)

When we talk about this situation afterwards, she says that she would like to try out this the next time she is on stage, but that she is not sure if it is going to work:

SSW: It is of course also about a psychological aspect when performing – it could be that one doesn't dare to release the breathing totally, or that one dares to take the time to sense the contact with the ground. Often one just keeps on without really being aware. So one has to dare to do it in a situation where one is under pressure, and that's maybe the most difficult. (...) I always wish to be *there*, where I have *that* feeling before I start, but that requests that I take the time, and of course that one has practiced that strategy. (interview)

5.6 Summary and comments

When the principles taught at the course in the Timani-technique are maintained, a “wow factor” occurs and the sound is explained as ‘richer’, ‘more resonant’, ‘opener’, ‘going straight to the heart’, ‘going to the crying muscle’, ‘having more core’, ‘blooming’, ‘less forced’, ‘less strenuous’.

The musicians' explain their experience of their musical performance when using the body principles as ‘feeling more stable’, ‘being able to keep the phrase without going flat at the end’, ‘finally experiencing what support is’, ‘using more power but feeling less exhausted’, ‘releasing tension’, ‘being confused’, ‘being surprised’ ‘feeling different’, ‘feeling free in the body’, ‘getting more space for the breath’, ‘being very focused’.

Interestingly, all three musicians start using the new terminology at once in order to express their more articulated and nuanced relationship to their body as an important part of their instrument. This raises some questions about the relationship between language and experiences. Does new terminology and a more nuanced 'map' over the body's anatomy and movement possibilities change one's experiences of the body – and from a phenomenological perspective: the experience of being in the world? Or are the new body experiences based on a change in focus that gives increased awareness of the body? This is partly a philosophical question and cannot be answered within this thesis.

With new terminology about the body it thus becomes easier to put words on experiences – either diffuse experiences that have been there all the time, but have been ignored as a matter

of believing that hard self-discipline is the only way to achieve results, or new experiences that come from the physical exercises that makes one more aware of the body in relation to the surface. A reason for ignoring experiences could be the possible exhortations from teachers and other school authorities who emphasize the importance of practicing a lot.

I have now presented the main findings in this study. In the next chapter I will discuss the findings and suggest some implications for music performance teaching.

6 IMPLICATIONS AND CRITICAL QUESTIONS

The part of departure for the present study was to find out if knowledge about the body could contribute to music performance teaching by facilitating nuanced insight in and reflection over the embodied know-how of performing music. The research question was *How can knowledge about the body and attention to music performers' bodily experiences contribute to music performance teaching?*

As an example of a bodily approach to music performance teaching, a course in the Timani-technique has been qualitatively investigated. At the course musicians are introduced to terminology from human movement sciences and given guidance on changing their habitual movement patterns with the aim at improving their music performance skills. All three musicians in the present study experienced a “wow-effect” when being taught to see the body as subject of the musical performance. To sum up the study, I will in this last chapter first reflect on what the “wow-effect” can be based on, and then suggest what the findings of this study could implicate for music performance teaching. Towards the end I will discuss on some ethical questions concerning the body in music performance teaching before I give some perspectives for further research.

6.1 Reflections on the “wow-effect”

As indicated in chapter 4 and 2, there are many factors that could cause the wow-effect. Theory about embodiment and my own experiences from being at courses in the Timani-

technique have worked as a reflection base to cast light on the “aha-experience” that the bodily approach to music performance creates among musicians. Thus, it can cause a different feeling when for the first time somebody addresses the experience of gravity, stability, muscle tension and also speaks about the connection between thoughts, emotions and physiological reactions while performing. Moreover, the Timani-teacher shows effective couch abilities regarding the relation between teacher and student, which is important for any learning situation. Such issues are not easy to test in evidence-based effect studies, but have come into sight by choosing a phenomenological approach in the present study.

The musicians are explicit asked to be aware of their own bodies. I propose that this will be experienced as pleasant for most people, except for individuals who have somehow problematic relations to their own bodies. Although, in some cases it could be that these individuals could benefit of getting a better relationship to their bodies by learning about how the physiology and the emotions and thoughts are connected to each other. Sometimes the ones who need it the most find it the most difficult. This is however into the field of therapy, and cannot be an issue for pedagogues, although pedagogues with awareness of how these kinds of challenges are related could be of help to suggest treatment with specialist therapists at an early stage if needed.

We can assume that the musicians feel that they finally are “allowed” to stay in their experience of the music being something bodily – without having to *try hard* to show results by overcoming technical difficult positions and possibly physical hindrances they might have felt during their careers. Now they are told that this is from where they can continue developing as musicians on the body’s premises, which could be seen both from a physiological point of view as a matter of avoiding pain and strain, and from a phenomenological point of view as a matter of seeing the musical expressivity as a bodily experience.

The musicians learn about the body’s anatomy and they thereby understand their own body’s construction and function – the fundament for the movement patterns. This can work as a clearing factor and also empowering. One can achieve a little distance to the body’s stress patterns and understand that one to a certain degree can regulate it oneself, or one can understand why for example the left hand is always hurting after hours of practice – it is because of an un-ergonomic playing style and there is an alternative to the pain if one takes

the patience needing time and work to change it based on a logical understanding of the body's principles. In this sense learning anatomy and exploring nuances of movement possibilities can feel clarifying and lead to a widening of one's map of the own body.

When the musicians are asked to focus on doing something unfamiliar with their bodies while playing they have to go outside of their habitual patterns. This makes them taking the focus away from achieving results according to their imagination of ideals. It seems as if this leads to the musical result paradoxically gets better. For a learner, this point will be experienced very confusing and forces the musician to "be in the now" and just do something spontaneously without trying to control the outcome by doing what they are used to – only to experience that "the body has the control" and by that be motivated to try out new movement patterns and be open for exploring new ways of producing sound. This requires good guidance from a sensitive, patient and open teacher as we have seen, because it can feel strange or vulnerable for the learner to be in this state of 'letting things happen'.

Could this be a description of a good musical performance? That the musicians have very good control over what they do – so that they can be open to communicate with each other and follow initiatives that happen in the now and *forget* their bodies and themselves? This is connected to what music is seen from a phenomenological perspective: That the audience and the performer are both *in* the music, or, they *are* the music. The distinction between subject and object disappears. That means that a musician wanting to achieve this state of *being* in the music cannot try too hard to be perfect or to play a perfect performance, but has to trust the automate bodily control and the internalized knowledge and in a way let the music be played. In this state it is best if the automate movement patterns are healthy patterns based on the body's premises.

6.2 Implications

Pierce writes in her article "Rising to a new paradigm: Infusing health and wellness into the music curriculum" (2012) that the dominant model of challenge and competition is supported primarily by product-oriented teaching methods (p. 159). As an alternative, she suggests to merely focus on process and that in and of itself can produce more creative, rich and diverse products. She refers to Boyce-Tillman, who in *Constructing Musical Healing: The Wounds*

That Sing concludes that: “when well balanced, challenge and nurture together lead to empowerment and the two work in tandem, especially in person-centered models of learning” (Boyse-Tillman, 2000, p. 55 in Pierce, 2012, p. 159) She believes that a paradigm shift is possible, where musicians’ struggles with either physiological or psychological problems are taken into consideration. She says that the music profession needs to leap into a new culture, “where music is seen as central to our lives and our work, where knowledge of injury prevention and wellness information is commonplace and fully integrated into the educational systems training musicians (...)” (p. 171). She suggests that one step toward this paradigm shift is to add fresh elements into the curriculum of higher education “such as newly designed courses, new ways of approaching training in studios, and providing regular learning opportunities (...) focused on wellness topics”. (p. 170)

Merete Sparre also spoke about a paradigm shift in health, treatment and training when she held a lecture at the Norwegian Academy of Music in Oslo in 2009 about the development of the subject *Music and movement*. She summed up her lecture by listing how the new paradigm is characterized by a movement

- from mechanic and symptom oriented to holistic
- from problem oriented to resource-oriented
- from treatment and reparation to preventing
- from cause-effect to system thinking
- from single methods to flexible common denominator (Sparre, 2009, p. 9)

How can these aspects be included in their practice by music teachers? All music performance teachers can hardly be experts in anatomy as the Timani-teacher, but are there some general principles that could be suggested?

In chapter 2 I showed that there are various methods and arguments for working with the body in music performance teaching, both to enhance the musician’s embodiment of the musical experience as well as to avoid misuse of the body in the long-term perspective. There are some principles that seem to be common:

It seems as if it is easier to maintain a healthy natural movement pattern than having to change it as a professional. If music teachers have some theoretical understanding of alignment principles such as stability, balance and alignment, it will be possible to base the teaching of

novice musicians in ways that make them keep their ‘natural’ and intuitive movement patterns that they have at an early age, avoiding to give instructions about body use based on misunderstandings of anatomical principles. For older music students, it will be of advantage if the teacher has a tool to analyze the student’s body use, a terminology and methods to help change unhealthy habits in an efficient way. This tool could contribute to learning how to express themselves musically in a fluent and ‘natural’ way, from which they could profit even after having finished their musical education.

Musicians need to have instructions that are more nuanced than “have a good posture”, as that description could very easily be interpreted as something one has to work very hard for in order to satisfy the teacher. It could result in using too much energy, both physically and psychologically. If teachers know what to look for and how to work holistically, they could explain what the difference is between ‘rigid’ and ‘natural’ and make the student aware of their patterns and supply them with a tool to explore those patterns further themselves. This basic understanding could become part of the professional knowledge for music performance teachers, and at least music teachers could at an early stage send a student to other teachers who apply certain body work if the student has complaints about pain.

To focus on the concrete know-how of playing music based on knowledge about the body could move the teacher’s focus away from trying to use metaphors or images of the sounding result one would like to hear, and to work physically with the instrument and the body in exploratory ways which will cause a change in the sound as a *consequence* of the explorations. Hence, it would move the focus away from the anxiety of doing something ‘wrong’.

Seeing musical expression as closely connected to the experience of bodily movement makes it possible to propose that the combination of knowledge from human movement science and attention to the musicians’ bodily experiences could contribute to musical performance teaching as an empowering methodology that facilitates health and wellness. The phenomenological view on the body that entails seeing human beings as experiencing and acting, widens the perspective on the musician’s body. Aspects as movements and breathing patterns, muscle tensions and bodily reactions, habits and ways of being are seen as sources for insight in others, and oneself, and as point of departure for conversations. The

methodological choices that this study is based on could hence work as a toolbox for the practicing music performance teacher:

Feel body: Use one's own experiencing body as reflection base

Seen in light of what Nielsen (2009) writes about the role of the community of practice where students imitate the movement patterns of their teachers, and that the community of practice is important for the social status of the body, it seems important that music teachers can be good role models for their students. That entails that it is important that teachers are aware of their own bodies, and to reflect on "how it is" – or to have 'empathic understanding' as Liora Bresler (2006) suggests. This will make it possible for the teacher and the student to communicate about the somatic experience of musical performance.

Read body and interpretative phenomenology analysis

Look for balance, stability, contact with the ground and compensatory patterns and consider the relations between emotions, thoughts, identity and bodily experiences of music. Be aware of one's own interpretations and ask the student many questions instead of suggesting how the student feels based. Not take it for granted that one's own experiences will be the same for everybody, because everybody has their own embodied experience of the world. Therefore, give the learner a chance to be aware of his or her own bodily experiences and communicate about this. These experiences could be subject for the communication between the student and the teacher. The teacher will be provided with important information about the student's lived world, and the student will be encouraged to discover important information in his/her body. This could be one way of avoiding long term pain and injury that presumably occur because the early signals of discomfort and fatigue are being ignored. The student can feel taken seriously upon a vague feeling.

Video as an empowering tool

It could be empowering for the student to being able to see the same thing as the teacher sees from the outside and hence better understand one's own movement patterns and how this could relate to the music performance. Combined with basic knowledge about the body, the student could also make use of video analysis in the own practice and thus observe him/herself.

Terminology as tool to communicate about experiences and nuance movements

This study has showed that it could be of advantage to have terminology to both understand and explore basic principles about the body's structure as well as to communicate about bodily experiences of music performance.

The positive outcomes of such a methodology require a high level of empathy by the teacher. Sometimes it is only a thin line between therapeutic and pedagogic concepts. If the student is misinterpreted, his or her confidence can be taken away. This raises some ethical questions that I will discuss in the following section.

6.3 Ethical considerations when the body is subject

Bowman (2004) points out that music education is manipulating bodies, and through them taste, self-hood and cultural belonging, which are all about the musician's identity (p. 45). Musical education, he writes, requires thus a profoundly ethical trust. He refers to Joyce Bellous who has written about the totality of the music teacher's involvement over the learner: "The teacher takes over the body of the learner by giving instructions on how to stand, look, which posture to adopt, how to move in which moment and when to breathe – in addition to educating how to express feelings."²³ This goes though for all music teaching approaches and not only for approaches that have the body as subject. But it becomes more obvious when the body is addressed explicitly with terms from a new and unknown scientific field, especially when the relations between emotions, thoughts and movement patterns are described. The teacher can easily end up in a role as the-one-who-knows and observes the other with tools that are not accessible for the student.

Woodard (2009) addresses this ethical issue when she writes that pointing out patterns of tensions and mis-mapping can bring associations with being a 'mind-reader': – "How did you know I was tense there?" (p. 169). She therefore considers it being very important to explain

²³ The quote from Joyce Bellous is in Bowman (2004) referred to as an excerpt from a more extended discussion entitled "Thoughts on shaping talents and identity" by L. Bartel, J. Bellous, W. Bowman, and K. Peglar in *Orbit*, 31(1) 2000 on-line edition (OISE, University of Toronto).

to the student that she is observing both patterns of movement and the resulting sound in order to find a solution – rather than letting the students think that her ‘mind-reading’ skills are connected to supernatural powers and in that way having power to wield over them. She also maintains that the empathy and feedback must be based on perception and not interpretations – then it is better to ask the student questions about what the student can sense.

Next to that, there is a fine line between presenting knowledge in a motivating and convincing way on one hand, and creating a discourse about “the-body-should-be-used-like-this” on the other hand. Markula (2004) uses Foucault’s concept of a truth game to illustrate how dominance through bodily discipline is possible in today’s society. Markula writes: “The truth is defined by knowledge (what we know about correct or best ways to achieve the fit body) that is again defined by dominant discourses” (2004, p. 62). This can develop into an endless game where the body is never disciplined enough, and after a while we take this truth about what the fit body is so for granted that we begin to discipline ourselves by monitoring our own behavior without ever wondering why. For the body in music performance teaching this could mean that certain ways of using the body becomes better than others seen from a discursive point of view, and that music students discipline themselves in order to achieve status, results or to satisfy the teacher. However, Markula writes that “Foucault also pointed out that knowledge can turn us into subjects: while bio-power can effectively discipline us into docile bodies, there are also active practices through which “a human being turns him- or herself into a subject” (Foucault, 1983, p. 208 in Markula, 2004, p. 63). The phenomenological toolbox introduced above could maybe contribute in turning the music students into subjects when they work with the body in relation to their performance.

Again, these questions imply that to reflect on the own musical skills as a teacher, to be aware of one's power position and to reflect on what the professional knowledge consists of is highly important when teaching and working with the body in music performance teaching.

6.4 Summary and perspectives for further research

To conclude this thesis, I would like to point out some challenges concerning research paradigms when merging two or more fields in an interdisciplinary research process – in this case the body in music performance teaching. I have asked myself why I was interested in

testing the effects of the Timani-technique in the first case. Testing effects implicates a belief in research within a positivist paradigm, where the aim is to find out what the objective truth is or whether one method works better than another. One possible answer to my question could be related to the different perspectives on the body, which I outlined in chapter 1. Even if the body is something we all have and are, the body appears to be conceptualized variously in different scientific fields as a matter of the view on what knowledge is. In which case there is still a need to develop a common understanding of terms, methods and theory that can ease the cooperation between different fields to enhance knowledge of musical performance, and hence promote better understanding of music performance teaching.

It would be very interesting to observe students of the Timani-technique in a long-term project, in order to find out how the Timani-technique has influenced them over a long period, and especially if they have also applied the principles to their teaching practice. Such a study could find out more about the themes that have arose from the present study. In relation to that, it would also be interesting to find out more about the biomechanics of playing an instrument or singing by studying experts of musical performance in mixed method studies. Such an approach could both measure for example the pressure from the feet of wind players in high end orchestras and compare the power coming from their feet with the music in the score, as well as with observation of the performance, in order to check if and how they are using their whole body as support for the breathing.

Fuks & Fadle (2002) write that “since measurement methods and experimental procedures are still coarser than the musical subtleties involved in performance, it is important for researchers to understand the artists’ reality and to take advantage of their skills and long-term experience when designing musically relevant investigations.” (p. 332) The phenomenological approach to action and music and embodied methodology, is what I believe is a way to overcome some of the struggle regarding language, the body and experience within music education. Research based on the experienced life world of musicians combined with anatomical analysis of the musician’s body could hence be a model of interdisciplinary research that is based on the musician’s and the music’s premises.

CODA

I could have written that it has felt a bit contradictory to use two years to study a master's degree in music education that has mainly been based on the verbal language's hegemony of seizing the reality – especially when I chose the experiencing body as subject for my thesis.

But I will instead end this thesis like Magnus Andersson ends his essay *To let oneself be played* (2006) about writing about music experiences: By citing Gadamer from *Truth and Method* (2004, p. 115): “A drama really exists only when it is played, and ultimately music must resound.”

28 **B** Più Allegro 1 6 *sf sf sf pp f sempre e passionato*

45 **C** 5 Hr.I Hr.II *f espr. f*

Figur 2: Flute part from Johannes Brahms, Symphony nr 4

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APPENDIXES

1. Announcement for participation in the study in Norwegian
2. Information and consent in Norwegian
3. Observation guide in English
4. Written questions before the course in Norwegian and English
5. Written questions after the course in Norwegian and English
6. Interview guide in Norwegian
7. Interview guide in English
8. Exercise: "The Donald Duck butt"

Appendix 1 – Announcement for participation in the study in Norwegian

Hei,

Jeg er masterstudent i musikkpedagogikk ved Høgskolen i Bergen og fløytist. Jeg tar kontakt med dere i forbindelse med masteroppgaven min.

Jeg ønsker å undersøke hva slags kroppsbevissthet musikere (helst fløytister) har når de spiller og om mer kunnskap om kroppens fysiologi og anatomi kan være til hjelp for klangutvikling og musikalsk uttrykksevne.

For å gjøre dette, vil jeg observere et kurs i Timani-teknikk for musikere i Oslo. Dette kurset har jeg tatt selv, og nå ønsker jeg å observere hva som skjer med andre fløytister som deltar på kurset. Jeg vil teste klangen før, under og etter kurset, og intervju noen av deltakerne om erfaringene fra kurset. Kurset er i regi av Tina Margareta Nilssen, som er pianist og som har utviklet en metode som baserer seg på å balansere det nevrologiske og muskel- og skjelettsystemet for å optimalisere kraftutvikling og proprioepsjon i kontakten med instrumentet.

På kurset lærer man anatomi og fysiologi både teoretisk og praktisk og man gjør mange øvelser både med og uten instrument. Prinsippet bak øvelsene er å lære å bevisstgjøre, aktivere og koordinere den dype muskulaturen som ligger nærmest skjelettet. Dette skal føre til å gi en naturlig god holdning, stabilitet og avspenning i kroppen.

Min hypotese er at det er sammenheng med hvordan man står, sitter og bruker kroppen (grad av stabilitet og balanse) og hvordan pustemønsteret i kroppen er, og dermed også hvordan klangen høres ut. Og at dette igjen har sammenheng med musikerens oppmerksomhet.

Dette kurset koster 1300 for studenter og foregår i Oslo [REDACTED].

Jeg lurar på om dere som underviser i fløyte kunne viderformidle denne henvendelsen til fløytistudentene deres.

Om noen av dere eller deres studenter skulle være interessert i å delta, men ikke har mulighet [REDACTED], så gi gjerne tilbakemelding om det. Det er muligheter for å arrangere et tilsvarende kurs på et annet tidspunkt.

Mer informasjon om kurset og tider finner du her: www.timani.no

Med vennlig hilsen

Marit Danielsen

Appendix 2 – Information and consent in Norwegian

Forespørsel om å delta i undersøkelse i forbindelse med en masteroppgave

Jeg er masterstudent i musikkpedagogikk ved Høgskolen i Bergen og holder nå på med den avsluttende masteroppgaven. Temaet for oppgaven er musikere, kropp og kroppsoppmerksomhet. Jeg ønsker å finne ut hva slags effekt undervisning i praktisk og teoretisk anatomi, fysiologi og biomekanikk kan ha på musikkstudenters klangutvikling og musikalske uttrykkspotensial i en framføringssituasjon. For å finne ut av dette, ønsker jeg å observere og intervjuere deltakere på kurset ”Timani-teknikk” i regi av Tina Margareta Nilssen.

For deg som er deltaker på kurset ”Timani-teknikk” vil deltakelse i mitt forskningsprosjekt innebære at jeg er tilstede på kurset (og evt den individuelle oppfølgingstimen for å observere undervisningen). Jeg kommer til å se etter hva slags kroppslige øvelser Tina Margareta Nilssen gir deg og hvilken virkning disse øvelsene har på din klang og ditt musikalske uttrykk. Jeg ønsker å finne ut om ”Timani-teknikk” kan tas i bruk som et verktøy for instrumentallærere for å analysere musikkstudenters kroppsbruk og sette i verk øvelser som kan gi en positiv effekt på klangutvikling og musikalske uttrykkspotensial. Jeg kommer til å filme deler av undervisningen du får på kurset og ta opp lyd når du spiller. Dette vil kun bli brukt av meg i samarbeid med min veileder i analysedelen av dette prosjektet for å sikre god og korrekt gjengivelse av undervisningssituasjonen og det klanglige og musikalske uttrykket. Lydopptakene av deg vil bli anonymisert og presentert for et lytterpanel som vil bli spurt om de kan høre kvalitative forskjeller på klangen og uttrykket i de ulike opptakene.

I tillegg ber jeg deg om å fylle ut et spørreskjema og å delta på et forskningsintervju. Det vil ta 10-15 minutter å besvare spørreskjemaet, og intervjuet vil ta maksimum en time. Jeg vil bruke båndopptaker og ta notater mens vi snakker sammen. Spørsmålene vil dreie seg om hva slags erfaringer du har gjort deg når det gjelder det å spille/synge under kurset med særlig fokus på sammenhengen mellom musikk og kropp.

Det er frivillig å være med og du har mulighet til å trekke deg når som helst underveis, uten å måtte begrunne dette nærmere. Dersom du trekker deg vil alle innsamlede data om deg bli slettet. Opplysningene om deg vil bli behandlet konfidensielt, og ingen enkeltpersoner vil kunne gjenkjennes i den ferdige oppgaven. Alle personidentifiserbare opplysninger slettes når oppgaven er ferdig, innen utgangen av 2013.

Dersom du har lyst å være med på undersøkelsen, er det fint om du skriver under på den vedlagte samtykkeerklæringen og sender den til meg.

Hvis det er noe du lurer på kan du ringe meg på 99 77 80 96, eller sende en e-post til h133574@stud.hib.no. Du kan også kontakte min veileder David Hebert ved musikkseksjonen på avdeling for lærerutdanning på telefonnummer 55 58 57 64.

Studien er meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste (NSD).

Med vennlig hilsen

Marit Danielsen
Østre Hallsetvangen 2C
7027 Trondheim

Samtykkeerklæring:

Jeg har mottatt skriftlig informasjon og er villig til å delta i studien.

Signatur Telefonnummer

Appendix 3 – Observation guide

Goal for the observation: To describe what is being taught at the course and how, and to look for if and how the participants' tone quality and musical expression are changed. Try to look for information that will not be available from the questionnaires and interviews, for example body and musical expression.

- What kind of body exercises does the Timani-teacher use in her teaching?
- What communication strategy does the Timani-teacher use in her teaching?
- What kind of approach does the Timani-teacher have to playing an instrument?
- How do the participants express their experiences, both with verbal and language, of playing their instrument while being taught by the Timani-teacher?
- Can I perceive any obvious changes in the tone quality and musical expression among the participants while they are being taught at the course?
- How do I experience the bodily exercises in my own body?

Appendix 4 – Written questions before the course in Norwegian and English

Noen spørsmål før kurset starter...

Fornavn:

Hvilket instrument spiller/synger du?

Er du musikkstudent/lærer/amatør osv?

Har du hatt individuelle timer eller vært på kurs med Tina før?

Hvordan vil du beskrive en god spillfølelse? Hvordan oppstår den?

Hvilke veier anvender du for å finne en klang du liker?

Hvordan tror du at dette kurset om kroppens anatomi kan hjelpe deg i din utvikling som musiker?

Som questions before the course starts...

First name:

What instrument do you play/sing?

Are you music student/teacher/amateur etc?

Have you had individual lessons or been at a course with Tina before?

How would you describe a nice 'performance feeling'? How does that appear?

What ways do you use to find a sound that you like?

In which way do you expect that this course about the body's anatomy can help you in your development as musician?

Appendix 5 – Written questions after the course in Norwegian and English

Hva har du lært i helga om kroppens rolle i det å spille/synge?

Hva skjer med din oppmerksomhet når du blir bedt om å fokusere på kroppen når du spiller?

What have you learnt this weekend about the body's role in music performance?

What happens with your consciousness when you are asked to focus on your body while you play?

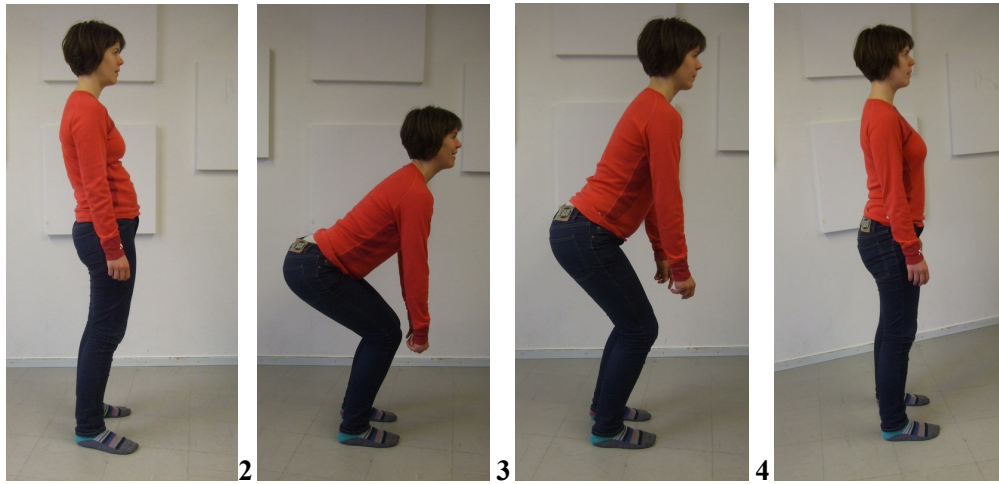
Appendix 6 – Interview guide Norwegian

- Hvor er oppmerksomheten din/fokuset ditt vanligvis når du spiller på instrumentet ditt? Er det forskjell på oppmerksomheten/fokus i øvingssituasjonen og i framføringssituasjonen?
- Har du et slags mål som du jobber fram i mot når det gjelder klangutvikling og musikalske uttrykksevne?
- Hvordan vil du beskrive en god spillfølelse?
- Hvordan opplever du det å fokusere på kroppslige øvelser mens du spiller?
- Hva slags inntrykk har du av din egen klang og uttrykksevne under og etter kurset?
- Kommer dette kurset til å føre til noen endringer for deg når det gjelder vaner knyttet til det å spille instrumentet ditt, øvingsrutiner, framføring?
- Har du fått ny kunnskap om kroppen som er relevant for å spille et instrument?
- Hvis du har egne elever eller studenter: Har du lært noe som du kommer til å ta i bruk i egen undervisning?

Appendix 7 – Interview guide in English

- Where is your attention/focus normally while playing on your instrument? Is there a different attention/focus in practice than in performance?
- Do you have your own goal for your development of tone quality and musical expression?
- How would you explain a good feeling when playing?
- What is your experience of focusing on the body exercises while you are playing?
- What impression do you have of your own tone quality and the musical expression during and after the course in biomechanics for musicians?
- Will this course lead to any changes for you when it comes to the habits of playing your instrument, practicing routines, musical performance?
- Have you achieved any new insight about the body that is relevant for playing your instrument?
- If you have your own music students: have you learnt anything that you will implement in your own teaching?

Appendix 8 – Exercise: “The Donald Duck butt”



Figur 3: “The Donald Duck butt” steps 1-4, as explained in the course:

Photo 1 shows an exaggerated “bad posture” where the weight rests on the lumbar, hip and knee joints instead of being distributed on all joints and supported by the stability muscles. The hip, head and the shoulders go forward, the rib cage is collapsed. After the “Donald Duck butt” (photos 2-3) the stability muscles are in photo 4 activated through better contact with the ground and the weight is distributed and the vertical line is apparent. The abdomen is flatter because the m. transversus abdominus is active. The m. rectus abdominus is relaxed so that the rib cage can be flexible in the breathing. The head balances on the top of the spine.