

**Making Sense of Performance Behaviours: How
can Self-determination theory be employed to
explore the underlying motivations throughout a
musician's life journey?**



This thesis is presented in partial fulfilment of the requirements for Doctorate of Musical Arts
Conservatorium of Music

Michael Battersby
M.Ed. BMus 2020

Thesis Declaration

I, Michael Keith Battersby, certify that:

This thesis has been substantially accomplished during enrolment in this degree.

This thesis does not contain material that has been submitted for the award of another degree or diploma in my name in any university or other tertiary institution.

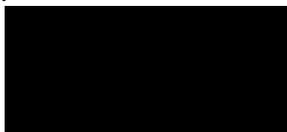
In the future, no part of this thesis will be used in a submission in my name for any other degree or diploma in any other university or other tertiary institution without the prior approval of the University of Western Australia and, where applicable, any partner institution responsible for the joint award of this degree.

This thesis does not contain any material previously published or written by another person, except where due reference has been made in the text and, where relevant, in the Authorship Declaration that follows.

This thesis does not violate or infringe any copyright, trademark, patent, or other rights whatsoever of any person.

This thesis does not contain work that I have published nor work under review for publication.

Signature:



Date: 20 August 2020

Note for Examiners

There are four main components in this submission that make up the body of work for this doctoral project, including two recital programs, a thesis, and a lecture recital.

These documents and performances were produced in chronological order. Although these elements are interlinked and strongly related to each other, they are not designed to move from one to another as proof. Instead:

- (i) the thesis document explains the motivation,
- (ii) the performances (Recital 1 and 2) exhibit the outcomes,
- (iii) the lecture presentation discusses the findings which have resulted from the processes laid out in the thesis document.

Element 1) Performance Recital 1 demonstrates the accumulation of stylistic practices set out in the artist's biographical account and presents a program that lends itself to the critical underlying values and preferences of the performer. (Filename = Michael Battersby- Performance Recital 1; Program: Appendix B)

Element 2) Recital 2 is a documentary video that captures in-situ vignettes of a range of performances and is accompanied by an interview that seeks to illuminate how I, as a performer, interpret the different emotions and levels of motivation that arise in these various settings. (Filename = Michael Battersby-Video Documentary; Transcript: Appendix C)

Element 3) 40,000-word Thesis "Making sense of performance behaviours: How a jazz musician employed self-determination theory to explore the underlying motivations of their musical journey." (Filename = Michael Battersby DMA Thesis)

Element 4) Lecture recital – A presentation as part of the research workshop series on August 4, 2020, including a 45min exposition of the research project with 15min Q and A follow-up from academics in attendance. (Filename = Michael Battersby-Lecture Recital; Presentation notes: Appendix D)

Acknowledgements

This research was supported by an Australian Government Research Training Program (RTP) Scholarship.

In the same way, ‘no person is an island’, formed to completion in one’s crucible of perceptions, capabilities and experiences, this doctoral thesis (and accompanying performance facets) would not have been possible if not for the generous and considerable input by valued colleagues, mentors and friends. The longitudinal nature of this research involved reflections on and analysis of my life in music. To those who contributed to the various phases of this journey – I can't thank you enough!

My chronological survey of gratitude follows thusly:

Thanks to Keith and Audrey (my parents), from whom no end of encouragement flowed (not to mention thousands of dollars for tuition and instrument acquisition).

To my early piano teachers, grandparents, cousins and relatives for their coaxing and exhortation

Wesley College tutelage - Great support and guidance from Mr Clive Hamer, Kevin Foale, Mrs Jones, Ross Bolleter, Graham Devenish.

Tertiary educators and influencers – all of whom opened my eyes to the world of jazz and aided my transition into the world of gigging: Mike Nelson, Pat Crichton, Keith Van

Geyzel, Murray Wilkins, Freddie Grigson, Graeme Wood.

Career allies and key artistic stakeholders - My agents (esp. BBC Entertainment), Andrew Bolt, Barry Drysdale (Music Park), University Club of WA, who always knew how to connect me with the most appreciative audiences.

Ministerial partnerships – Ps Geoff and Rhonda Woodward and Metrochurch worship teams, John Corin (Hebron Bible College), Martin Slack, Okke Klaassen, Zac Gageler (Riverview Church) and the countless gospel and worship ministries. I am grateful for these leaders and others with whom I have the privilege of sharing an ambassadorial role in using creativity for a higher purpose.

Early research journey support – I wish to extend particular appreciation to Professor Adrian North for introducing me to the application of psychological theory in music and for using his encyclopaedic knowledge of social-psychological paradigms to help me locate and explore my particular niche within the field.

Thanks also to Prof Barbara Mullen, whose formidable grasp of all things qualitative enabled me to form a modest understanding of the scientific method and inquiry into different behavioural outcomes. Another source of insight as to the application of SDT in determining musical behavioural motivation was Professor Marylene Gagne. It was incredibly serendipitous that I was able to connect with pre-eminent scholars, forging new applications in the field of psychology and its many value-adds to society.

Charles Slack – I owe much scholastic and spiritual encouragement to this legendary figure (an associate of many of the greats in the field). You opened my eyes to the world of psychological theory and the ever progressive nature of person-centred therapy.

You're one of my greatest jazz fans, always urging my unique reworking of the classics!

The UWA – support team. What a fun and supportive family this cohort of geniuses turned out to be!

Sarah Brittenden - my perpetual encourager and 'can do' coach, Pip (we'll make it happen) White, Danielle – keeping things ticking along, Linda Papa – such a kind, caring and resourceful librarian, Jesse – for fantastic tech support, Jo Edmondston – you are such a helpful and gracious public servant. You provide an invaluable service, as do the team at the GRS (from Finance team to student support). Thank you, all!

My fellow AAA doctoral students– (Adam, Andrew and Ashley) who beat me to the podium - Congrats!

The Conservatorium research team - Nicholas Bannan, Suzie Wiseman and Cecilia Sun for their oversight of my research logistics and, in particular, Nicholas's erudite and considered contributions early on and Val's finishing touches to ensure literary inerrancy and grammatical rigour.

Coding Team – For the impartial and precise rendering of judgements about the allocation of codes to behaviours – thanks to Dr David Webb and Dr Andrew Foote for your wisdom and perspective.

Richard Ingleby, for your informative writing workshops and efforts to wrestle my loquacious tendencies into a semblance of concision.

My Supervisory team –

Dr Robert Faulkner – I have learnt so much about ‘qualitative inquiry’ from you; not only how to ask the right questions but then to challenge each inquiry and its capacity to explore and remedy a specific issue. Thank you for agreeing to go on this journey with me, and offering your vast reservoir and rich understanding of music’s power to move, mitigate, motivate and make meaning for the human experience. I’m in awe of your energy and capacity as an educator and scientific mind.

Professor Alan Lourens – The ability to cut to the quick and get the job done with minimal fuss and rigmarole is a staple of yours which I came to admire and under which I thrived. Thank you for taking me on and helping me traverse the many steps involved, from proposal to candidacy to this submission. All the best with your next ‘apprentice’!

Professor Geoff Soutar - The grandfather of candidature supervision. You helped me distil a mishmash of novel conceptions into a succinct model. Thanks for your fatherly advice on managing the rigours of academic pursuit (and for not retiring when you so easily could have!)

Yvonne Wong – Indeed, a blessing in so many ways. Thanks for your faithful support and tech assistance in the final stages of modelling and graphical representation.

My wife, Linda – Thank you for the thousands of hours of missed attention and the energy and solidarity you afforded me from day one. Your insights and perspectives helped me define and present the most robust version of my ideas and arguments. I thank God for you and your beautiful mind!

Abstract

This research uses a motivational psychological paradigm to explain the performance behaviours of a professional jazz musician. Drawing from the tenets of self-determination theory (SDT) (Deci & Ryan, 2002), I investigate:

- (i) how psychological needs act as motivational agents in a career musician's life;
- (ii) the impact of met and unmet needs on my musical trajectory, artistic efficacy, career satisfaction, performance motivation, and sense of well-being.

An autoethnographic study was employed to provide a longitudinal narrative and exposition of 45 years of performance experiences (Ellis & Bochner, 2000). The research includes reflective practice (Bullogh & Pinnegar, 2001), storytelling methods and detailed annotation of vignettes from my most memorable musical experiences. The study utilised selective theoretical coding techniques (Mills, Durepos & Wiebe, 2010) to consider ways in which my performance behaviours and environments were approached and modified to satisfy the three basic psychological needs of competence, relatedness and autonomy (Deci & Vansteenkiste, 2004).

Each of the elements in this multi-modal research project provides an authentic rendering of a performer's perspectives on their musical career. By being reflexively oriented towards the determining aspects of the study, the artist elicits a renewed sense of meaning and insight regarding their artistic choices and pathways. The study identifies salient concepts of motivation; drawing further implications for career musicians, their identity, psychological regulation and performance practices.

Table of contents

Thesis Declaration	ii
Note for Examiners	iii
Acknowledgements	v
Abstract	ix
Table of contents	x
List of Figures	xiii
List of Tables	xiv
List of Appendices	xv
Chapter 1: Introduction	16
1.1. An overview of the research imperatives	16
1.2. Aims	17
1.3. Disclosure and bias mitigation	18
1.4. Underlying motivation and background.....	18
1.5. Significance of this research	20
Chapter 2: A review of literature	23
2.1. Music performance psychology research (a synopsis).....	23
2.1.1. The notion and origins of the <i>self</i>	27
2.1.2. Music as ombudsman for identity and expression.....	30
2.1.3. Early developmental influences on a musical <i>self</i>	33
2.1.4. Consideration of the <i>self</i> : Career and professional implications	34
2.2. Self-determination theory as a framework within which to better understand music performance behaviours	37
2.2.1. Theoretical underpinnings.....	37
2.2.2. Self-determination theory and the essence of motivation	38

2.2.3.	SDT and well-being	42
2.3.	Settling on the basic psychological needs of SDT	43
Chapter 3: Methodological design.....		47
3.1.	Overview.....	47
3.2.	Elucidation through Autoethnography	49
3.3.	Analytic autoethnographic narrative	52
3.4.	The nine autobiographical phases	53
3.5.	Selective theoretical coding process.....	54
3.6.	Third-party coding adjudication.....	57
3.7.	Music Manifestation Matrix (mapped out in Chapter 5).....	61
3.8.	Optimal functioning Venn Model (mapped out in Chapter 6)	61
Chapter 4: Autobiographical account - My journey in jazz		63
4.1.	Phase 1– Early childhood experiences (age 5-9)	63
4.2.	Phase 2 – Preadolescent musical meanderings (age 10-12).....	67
4.3.	Phase 3 – Adolescent role formalisation (age 13-14)	70
4.4.	Phase 4 – Mid-teen identity formation (age 15-17)	82
4.5.	Phase 5 – Early adulthood (age 17-20) Tertiary experience and career commencement	89
4.6.	Phase 6 – Adult (age 21-25 yrs. Early professional experiences).....	104
4.7.	Phase 7 – Muso and Minister (age 26-45).....	113
4.8.	Phase 8 – New career direction, analysis and educational initiative (age 46-50)	123
4.9.	Phase 9 – Epilogue (reconciliation and consolidation) (age 51 -52).....	128
Chapter 5: Results: The Manifestation of Basic Psychological Needs		132
5.1.	Music Performance Behavioural Matrix and Analytic review.....	132
5.1.1.	Competence.....	133

5.1.2.	Relatedness – A need for belonging.....	145
5.1.3.	Autonomy – A need for control	155
5.2.	Summary	163
Chapter 6: Discussion		164
6.1.	Venn Model of optimal functioning between interlaced factors: An emergent theory of the Matrix.....	164
6.2.	A meaning-making model for musicians	168
Chapter 7: Conclusion		171
7.1.	Executive Summary	171
7.2.	Implications for the Field	175
7.3.	Limitations of the research.....	178
7.3.1.	Some methodological issues	178
7.4.	Beyond the Scope.....	179
7.5.	Future Research.....	180
7.5.1.	Assertion	181
7.5.2.	Recommendations for further research	182
7.5.3.	Data bundling via digital research.....	184
7.6.	Finale.....	184
References		187
Appendices.....		207

List of Figures

Figure 1: Transaction for music development (Competence example).....	41
Figure 2: SDT Flow Chart.....	46
Figure 3: Coding Sample 1.....	58
Figure 4: Coding Sample 2.....	60
Figure 5: Venn Model – Theory of the Matrix.....	165
Figure 6: Basic psychological needs and related factors.....	169
Figure 7: Proposed model for a career musician’s development.....	174

List of Tables

Table 1: Research methodology (sequence).....	47
Table 2: Competence matrix.....	134
Table 3: Relatedness matrix.....	145
Table 4: Autonomy matrix.....	156

List of Appendices

Appendix A: Selective theoretical coding and comments	208
Appendix B: Recital 1 (performance program).....	251
Appendix C: Recital 2 (documentary transcript).....	256
Appendix D: Lecture recital (presentation notes).....	265
Appendix E: Recommended matrices for future studies	278

Chapter 1: Introduction

1.1. An overview of the research imperatives

This doctoral study involved a multi-modal approach to the exploration of performance behaviours. The critical components of this research included:

- (i) A thesis: This provides a review of the current literature and qualitative research undertaken (autoethnographic reflection) that led to the coding and alignment of the performer/researcher's basic psychological needs (including explanatory models and propositions for performance behaviours).
- (ii) Performance: A recital program including presentation of pianistic and vocal performances demonstrating technical accomplishment and various modes of performance behaviour (with exemplars represented in the autoethnography).
- (iii) Video documentation: An in-situ capture of a range of performance scenarios applicable to the research topic. This collection of historical episodes serves as the second 'performance' recital.
- (iv) A lecture recital: This tied the conceptualisation and performance practices together through a real-time oral presentation at UWA, including the delivery of the findings, some implications for the field and 'Q & A' time hosted by the doctoral researcher.

1.2. Aims

The primary aim of this research was to undertake a meaningful humanistic enquiry into how self-determination theory could be employed to explain the motivational, sociological and psychological factors that affect a musician's performance choices and career trajectory; both in terms of preferred performance practices and the environments in which they take place.

The drive towards autonomy and self-governance (terms synonymous with Self-determination Theory (SDT)) provided the primary psychological concept underpinning this research. This project used autoethnographic procedures to recall, reflect on and categorise my many lived experiences as a career musician. An attempt was made to show how the various manifestations of these personal and professional music choices were influenced by self-determining need fulfilment. In colloquial performance vernacular – “To unearth why I play what I play, for whom, where, when, and how I perform at my best.”

I was the autographic entity for this project and used confessional tales (Van Maanen, 1988) to describe my many musical experiences. The follow-up to these stories involved my demonstrating how retrospective and reflexive research practices might enable a professional performer to make sense of their creative choices (Burnier, 2006). Once I identified the primary contributing factors, I was able to reconcile and celebrate the various reasons for the formation and evolution of my creative and artistic behaviours.

1.3. Disclosure and bias mitigation

Imposing one specific theoretical model, a priori, could bring into question the reliability of how the aggregation of performance behaviours was explained by self-determination theory (Deci & Ryan, 2002). The heuristic nature of my process led me to seek out ‘best fit’ practices between my conceptions as a performer and the theoretical framework being used. In order to alleviate concerns about confirmation bias and mitigate turbulence around the researcher’s ability to offer interpretations of these various behaviours, an external adjudication process was adopted to verify the coding and alignment between the performance stories and the tenets of SDT. My reflections as the primary participant of the study involved a chronological portrayal of events and interactions with others throughout my musical journey. Advice was sought from the supervisory research arm of the University of Western Australia regarding relational ethics in research, and all care was taken not to misrepresent any individual or organisation or infringe upon any person’s reputation or rights within the narrative and throughout the study.

1.4. Underlying motivation and background

From the inception of this research, I began reflecting upon my musical experiences across 47 years and constructed a longitudinal narrative to explain a variety of performance behaviours over my lifespan. The scope of this research required me to set the terms clearly by restricting the consideration of my performance behaviours and accompanying identity needs using one theory.

This project has brought into focus years of ruminations and musings entertained well

before my doctoral journey at the University of Western Australia. The attributions to my musical pathway need no longer remain enigmatic. I am, by nature, an analytical, philosophical and scientifically curious individual. In consideration of a salient theory that could help improve our understanding of performance behaviours and propensities, I came across several theories. The emergent concept from this reconnaissance into potential explanations for my choices and pathway was self-determination theory. However, a brief overview of some other ideas relating to the *self* is warranted. This synthesis bears out the supposition that *who* I am, affects *what*, *where*, and *how* I do what I do. As Deci writes, “SDT tenets speak to why we do what we do, and they provide a basis for addressing concrete and practical questions such as how to promote responsible behaviours – like effective work performance, efficient and enjoyable learning, and long-term healthy behaviour change - that benefit society as well as its individuals” (Deci & Flaste, 1995, p.13).

This research examined the implications of basic psychological need satisfaction as it relates to music performance and the nuanced expressions they embody. Once a personal narrative was produced (spanning 45 years of artistic and personal development), the endeavour was to explain how the three defining constructs within a mini-theory of SDT played a role in moulding and directing my musical journey as a performer. This sub-theory of motivation is concerned with SDT’s three basic psychological needs (competence, autonomy and relatedness).

1.5. Significance of this research

Research is warranted into how personal psychological, and emotional efficacy affects executant skill. This psychological integratedness (or cognitive consonance) is a source of well-being, wherein a state of harmony and internal consistency contributes to a performer's motivation (Festinger, 1957). As basic psychological needs manifest in the different performance environments musicians encounter and through greater self-awareness, there is the potential for musicians to be better equipped and informed about how they can harness their strengths and manage various performance scenarios. This cognisance improves their subjective well-being and also the execution of their performances. The originality of this body of work lies in the focussed application of SDT within a discrete autoethnographic study, one that involves the specific investigation of critical psychological aspects of the researcher's life. I paid close attention to eliciting memories of peak musical experiences across various stages of my life (Chang, 2008). This self-study led to the detailed recall of life-affecting facets, including intense emotions, physical sensations, sense of value and purpose, identification and philosophical ponderings (Godlovitch, 1998). The research adopted what is referred to in ethnographic writing as 'systematic sociological introspection,' in which the writer tries to make sense of their life and, subsequently, a musician's way of life. This five-year exploration into musical behaviours is based on a probe into how, why and what I experienced during my life with music and how I was able to achieve certain things. Correlations between behaviour and psychological need provided plausible explanations for why certain practices and performance environments have afforded me satisfaction, while others led to frustration and ill-being.

This research contributes to music education and performance psychology by identifying a gap in the literature, addressing and examining closely the longitudinal development of a musical practitioner whose psychological needs are the predominant determiner of performance output. The thesis offers a robust and novel approach for using SDT to explain a performer's musical journey, providing a path towards a positive psychology of music performance. SDT is used to reflect on and offer explanations for musical behaviours through a self-reflective analysis of my journey as both subject (professional career musician) and researcher. The explanation gained through this process serves as an exemplar of positive psychological theory as it applies to music practices. This research also contributes to our knowledge about life in performance industries, hopefully resulting in more confident musical performance and greater well-being in its members.

Lifespan studies have assisted educators in the identification of the different formative and progressive stages that take place in the formation of a 'career musician' (Manturzevska, 1990). These studies utilise a longitudinal approach with multiple subjects and suggest the designation of specific phases, tracking their artistic tenure from commencement to cessation.

Manturzevska's (1990) criteria used to distinguish these stages include:

- (i) Changes in musical behaviour and preliminary signs of musical expression;
- (ii) Changes in the level of motivation toward and interest in musical activities;
- (iii) Evidence of musical achievement and performance aptitude;
- (iv) The evolution of one's formal musical learning and adoption of preferred styles and sought out experiences;

- (v) The expression and realisation of a performer's own individual potential through self-realisation.

What requires further investigation (provoking the need for this longitudinal inquiry) is the notion that in more contemporary humanistic theories, core aspects of one's defining personality or individualistic traits are more prone to variance and fluidity than previously thought (Hargreaves, Miell & MacDonald, 2002). This research, though related to aspects of these five stages above, intentionally explores and considers the perspective of the researcher as the subject. This intrapersonal narrative resulted in an illuminating journey in which I consciously wrestled with possible origins of my musical identity, motivation, meaning and values. I achieved this through self-reflection and retroactive analysis.

Chapter 2: A review of literature

Performance behaviours (the how, why, when and with whom a person engages in musical activity) and the many contributing factors which might explain their variability is of central concern in this research. This survey of existing literature presents and examines the most recent and relevant issues surrounding the formation, development and presentation of performance behaviours in practising musicians. A brief annotation of the literature is presented in two sections:

- (i) The predominant fields and foci of recent psychological research into music performance practices.
- (ii) Self-determination theory as a framework within which to better understand music performance behaviours.

2.1. Music performance psychology research (a synopsis)

As MacIntyre et al. noted, “the motivation of musicians is a complex, multifaceted, integrated system of internal and external processes that give behaviour its underlying energy and direction.” (2018, p.699). Researchers have spent the past three decades exploring the various individual differences that can affect and inform the different musical choices and performance behaviours among musicians” (Gaunt & Hallam, 2016). The understanding of the discipline of music research has moved beyond acoustical, psychometric and musicological studies to a new reliance on cognitive psychological approaches (Sloboda, 2005). In the early 1990s, a preponderance of contributing theorists in the burgeoning field of ‘music psychology’ grappled with and

challenged the long-held notion that musicians were born, not made, and went about considering environmental factors in children's lives that could explain the differing levels of prodigy and artistic aptitude (Sloboda & Howe, 1991). The field of developmental psychology has enabled us to gain insights into artistic development and skill acquisition in its formative stages (Hargreaves, 1986). More recent work has observed the way musical identity begins to take shape in children and emerging professional musicians (Davidson & Burland, 2006).

Whether one deems oneself a performer, listener, educator, creator or customer, the choice of a musical medium must appear conducive to the intended purpose and be congruent with that person's idea of self (Levitin, 2006). This alignment of *self* is where the social-psychological constructs of androgyny, personality, values, cultural beliefs and personal motivation come into play. The paradigms of identities in music (IIM) and music in identity (MII) have been consequential in consideration of how a musician seeks out specific modes of performance and environments (Hargreaves et al., 2002). Social perceptions (Tajfel, 1978) and a person's belief about themselves (Rogers, 1951) contribute to artistic efficacy (Bandura, 1991) and the behaviours that ensue. Musical identity allows people to use music as a vehicle through which they can develop and express their human uniqueness and associated capabilities (Hargreaves et al., 2002). This research purports that *Who* I am is not only found to some degree through one's involvement with music but is also expressed through specific forms of musical participation and in ways synonymous with satisfying basic psychological needs.

Musicologists, educators and psychologists continue their endeavours to fathom the inner workings of the musical mind as performers seek to determine their concept of

identity, position in society and to establish a sense of meaning about their existence (Sacks, 2006). Even regarding the issue of trait and behavioural tendency, research on musicians and links to personality has dealt, to a large extent, with the disassembling of specific components of personality and personal style (Kemp, 1996). The observation of predisposition and conjectures made about correlations between personality types and performance/instrument preferences also merits consideration (Brodsky, 2006). The commending of performance behaviours as a cardinal factor in the articulation of self sees music ascending from being an optional accessory in contemporary life, or a recreational enhancement, to a primary mechanism for regulating our physiological, emotional and general sense of being (North & Hargreaves, 2004). Studies have shown we use music to help provide a narrative (an appropriate 'soundtrack') to our lives and to give voice to our desires and emotions both in everyday life ((Juslin & Laukka, 2004) and (Gabrielsson, 2002) and through performance practices (Juslin, 1997). Music has long been considered to be a source of leisure, pleasure and well-being (Bicknell, 2009). From a sociological point of view, however, it also allows society to reconfigure conduct and is a universally coherent artefact for the consideration and expression of many aspects of societal life (Kivy, 1980). Since music is suggested to be a mechanism and vehicle people have come to rely on for self-regulation and the ordering of meaningful experiences (DeNora, 2003, Faulkner, 2013), the investigation into performance practices becomes even more noteworthy.

Hargreaves suggests our musical decisions (in terms of taste and actions) inform the world who we are and that our identity, attitudes and values are embodied in the musical choices we make (Hargreaves et al., 2002). To this end, longitudinal studies have been

of great benefit in tracking and analysing the developmental journey of musicality and how young musicians' emerging identities morph as they progress through life (Burland & Davidson, 2004).

Research that is centrally concerned with the performer's musical behaviour demands enquiry into musical events themselves and, in particular to the performer.

Autoethnographic accounts must include the researcher's own perception of these events (Richardson, 1997).

Research by DeNora (2003) considered the features of actual real-time occurrences during musical events and has identified five discrete elements: The actors (performer, audience, etc.),

- (i) The music (in whatever form it has been presented),
- (ii) The engagement process (whereby the participants interact with the art form),
- (iii) Local conditions (the where, how and why this musical event has occurred),
- (iv) The environment (the physical and cultural setting within which the craft is experienced).

Defining the roles of these different 'actors' does not preclude the importance of the relationship between performer and instrument. Indeed, O'Neill suggests (as cited in Hargreaves et al., 2002) that musical instruments (although inanimate) play a role in shaping and informing not only the way we choose to interact within social constructs but the manner in which its insentient essence has an impact on the musician's identity and subjective well-being. The physicality and interplay that transpires between pianist and keyboard (Swanwick & Tillman, 1988) will be an issue brought centre-stage within

this research.

This brief annotation of the pertinent literature is presented in 4 sections - (2.1.1 The notion and origins of the *self*, 2.1.2 Music as ombudsman for identity and expression, 2.1.3 Early developmental influences, 2.1.4 Career and professional implications from ascribed and achieved identity).

2.1.1. The notion and origins of the *self*

Older ethical paradigms such as foundationalism and post-positivism have given way to a number of evolved and competing apparatuses of self; the sensibilities and actions considered real, necessary and ideologically moral for one individual yield new unchallengeable supremacy (Schwandt, 1997). As co-participants in a social world, the self strives to locate its place of functionality, meaning – a place where it belongs, and it can thrive. As Deci eloquently puts it, “When one understands self to be the integrated, psychological core from which a person acts authentically, with true volition, it is easy to see why so much confusion has resulted...” (Deci, 1995, p. 5). His research pushes back on social critics who claim that unchecked individualism spawns irresponsibility and narcissistic incivility. Authentic and cohesive realization of self comes from psychological nourishment and does not propagate antisocial tendencies or seek to control others. Rather, “as people become more authentic, as they develop greater capacity for autonomous self-regulation, they also become capable of a deeper relatedness to others” (Deci, 1995, p. 6).

Before the self can be regulated and ‘determined’, there is a need to develop a healthy and integrated schema pertaining to each of us as an individual entity. The self must be

perceived and the various behaviours emanating from one's material, social, and spiritual self interpreted (James, 1890). The concept of identity (and similar theories surrounding the *self*) have been studied in a wide array of academic contexts. Indeed, it "has been one of the unifying themes of the social sciences for the last twenty years" (Jenkins, 2008, p. 28). The Oxford Dictionary refers to identity as being "*the sameness of a person or thing at all times or in all circumstances*". Sociological and psychological research suggests this encompasses both the concepts of individuality and personality. From the paradigm of understanding personhood, identity is described as "*the condition or fact of remaining the same person throughout various phases of existence*" (Merriam-Webster's Collegiate Dictionary, 1999). The way an individual understands and perceives themselves is called personal identity, but the ways this recognition of self manifests varies depending on the culture within which the individual resides (Parncutt & Dorfer, 2008). Self-esteem, a psycho-situational cousin to self-identity, is concerned with the evaluative aspect of self-identity in that it seeks to determine how good one is in comparison to others. Research into music participation has observed this situational propensity for locating oneself along a competency continuum as compared to others performing the same activity. The perceived need for inclusion in a group (Leary, Tambor, Terdal & Downs, 1995) is juxtaposed by a need to assert one's value, musical accomplishment and sense of self (Hargreaves et al., 2002). To ascertain how the more discrete components of the self manifest, identity should be explored.

Identity as a detached entity (an independent concept) is difficult to quantify. The notion of embodied cognition exists in cognitive science that the mind is not merely connected

to the physical body but that the body has influence upon the mind. Descartes put forth that there was a difference between body and mind (dualism), and from proceeding centuries of philosophy, we arrived at the fundamental idea that reason is both transcendental and universal (Peterson, 1996). After advancing anatomical understanding, neurological research and on empirical grounds, cognitive science challenges this premise about consciousness, reason and self. Cognitive research claims that as all thought, imagination, and philosophy emanates from a physical neural network, the mind does not stand apart from the body and that to understand self and reason and identity, we also must study the motor and visual mechanisms which produce this rationality (Lakoff & Nunez, 2000).

However, philosophically, identity can offer people a way of making sense of their conduct within a particular culture, allowing them to come to terms with their behaviour. How someone chooses to express their sense of self within that sociological construct becomes a telling agent of their identity (Berger & Del Negro, 2004). The concept of identity, or 'the self', is a notion familiar to anthropologists, philosophers and psychologists, with recent work in the field of music proceeding from leading music academics whose purview has resulted in the probe into connections between the self and music participation (e.g., DeNora, (2000); Hargreaves & MacDonald (2002); Wilson, (2003); Faulkner, (2013); Evans, McPherson & Davidson (2013)). The primacy of this core aspect of human investigation, as it pertains to artistic and cultural expression, clearly warrants further attention. To this end, research has been undertaken in into the psychological theory associated with the identification and conceptualisation of the self, and study has revealed that music is an integral part of our expression of

lifestyle and life values within a socio-cultural environment (Talbot, 2013). In this regard, music is inextricably linked to how people assert agency, manage peer and cultural expectations and make essential connections both in terms of emotionalisation and the regulating habits of the mind (Adorno, 1976). Critical to this agency is the self-actualising state postulated by Maslow (1970).

Researchers since 1970 have benefited from a 'post-Maslowian' foundation for explaining musical generation as an agent of self-actualisation. How a person listens to and interprets what they hear is filtered through an identity membrane that impacts what a person thinks of themselves and how they locate and compare themselves to others (Cumming, 2000). What requires further investigation is the notion that some contemporary humanistic theories have suggested that the core aspects of one's defining personality or individualistic traits are more prone to fluidity than previously thought (Hargreaves et al., 2002). Studies suggest that the incessant changes that pervade our modern cultural life are more dynamic than the traditional views of fixed traits might suggest. In other words, do our identities change or adapt as we get older? Do we indeed possess an expanding and contracting self? (Weber, 2001).

2.1.2. Music as ombudsman for identity and expression

Much in the same way as an appointed official represents an individual in resolving disputes or brings a supportive voice to an issue, music can purvey support for those seeking to interact with and present themselves to the world. To explicate and analyse the most likely contributing facets and paradigms affecting the self and its journey in life, music has long been considered a source of leisure, pleasure and well-being (Bicknell, 2009). From a sociological point of view, it also allows society to reconfigure

conduct. It is a universally coherent artefact for the consideration and expression of many aspects of societal life. Music has been likened to a mechanism or technology of self (Faulkner, 2013), a vehicle people rely on for self-regulation and the ordering of meaningful experiences (DeNora, 2003). There has been a notable increase in the ways through which we experience music, from the inception of non-linear digital technologies to the superimposition of audio-based accompaniment for a plethora of life activities (North & Hargreaves, 2008). The ubiquitous uptake of music from both sides of the ‘proscenium arch’ (performers and audiences alike) demonstrates how we have come to rely on its innate virtue in expressing both who we are and what we want. Just as an arbiter or ombudsman represents their client on a matter of dispute or interpretation, music affords voice and non-linguistic expression for an individual’s felicity or malaise (Jourdain, 1997).

Motivation psychology lies at the core of much of the recent research where studies by McPherson, Davidson & Faulkner (2012), for example, have sought to understand how the ‘self’ manifests through the medium of music, as “music plays an important role in the negotiation, construction and maintenance of identities” (McDonald, Hargreaves, & Miell, 2009, p. 463). Studies have shown how we use music to provide a narrative to our lives and to give voice to our desires. Research suggests our musical decisions (in terms of taste and actions) inform the world who we are and that our identity, attitudes and values are embodied by the musical choices we make (Hargreaves *et al.*, 2002). Musical identity was, therefore, a significant consideration in this research, and an attempt was made to develop further the notion of musical identity and the way it socially defines people within a particular cultural or artistic milieu.

Presently, there are two paradigms from which to consider musical identity. One views aspects of identity and capability, whereby a young performer may or may not regard themselves as being identified as a 'musician'. This line of thinking applies to competent musicians who may consider themselves musically capable but do not identify as 'musicians'. This perspective of identities in music (IIM) also factors in the functional idioms of different musical professions where people might consider themselves more of a teacher than a performer, an arranger or a composer (MacDonald, Hargreaves & Miell, 2009). The adjacent perspective (MII = Music in identities) allows music to serve as a vehicle through which one can develop and express their human uniqueness. MII is where the social-psychological constructs of androgyny, personality, values, cultural beliefs and personal motivation come into play. (Hargreaves et al., 2002).

Identity and esteem, though not the same thing, are interconnected, and a simple example such as an individual's sense of interpretation about whether a performance was successful or not demonstrates the salience of a performer's physiological and emotional state at an intra- individual and inter-individual level (Doise, 1986).

Performance anxiety is also frequently reported as a phenomenon likely to be connected with a person's sense of capacity or need for autonomy. There is a perception that there is a level of control, agency, or authority to manage any pre-performance-related scenarios (whether regarding anxiety or confidence towards the task at hand) (Renwick & McPherson, 2002).

Research suggests performers are better served if they do not assume the typically anticipated sense of anxiety (i.e., it is possible to act in a manner other than our previous experiences have dictated). A study has indicated it is possible to curb memories of past

performance patterns, preventing them from influencing what may or may not occur this time (Burr, 1995). The bedrock of much educational music research is in reconciling the disparity between the ideal and the actual and in helping young performers understand how to actuate the necessary degree of focussed concentration without giving way to undue apprehension (O'Neill, 1999).

2.1.3. Early developmental influences on a musical *self*

The type of person into which a child develops and the integration of different self-conceptions with which every individual wrestles is where music can play a vital reinforcing and nurturing role. This particularly applies to ethnic identity formation, but also in regard to socialisation and life values (Hallam, 2009). According to recent social psychological surveys, self-identity (once established early in a child's developing years) can remain stable for a long time, depending on an individual's exposure to in-group identification, social expectation and cultural contexts (Bennett & Sani, 2004). Even as early as the 1980s, researchers such as Harter (1982) contend that a person's general self-concept develops in childhood. Similarly, a young musician's musical identity begins to take shape in their formative years (Reynolds, 1992).

The initial selection of instrument type is often out of a child's direct control. Recorders, for instance, support numerous objectives in early childhood musical participation due to their size, transportability, affordability, durability, ease of uptake, and use in both solo and ensemble situations. Their many advantages notwithstanding, the simplicity of the recorder's construction and design means that the child's developing sense of tone, timbre, range and expression is somewhat limited and available repertoire equally curbed (O'Neill, 2002). With reference to higher-pitched instruments, there is the

historical predominance of girls tending towards flute, clarinet, oboe and violin, with boys in guitar, drums, tuba, etcetera. The gendered patterns which have trended historically point to both sociological role establishment, are seeing modification and variance due to increased awareness of gender equity and access to expression regardless of pre-existing stereotypes (Hallam, Rogers & Creech, 2008).

A child's attraction to a specific instrument can often be traced back and attributed to the 'trigger' moment when exposed to a particular musical performance that they found enjoyable. This experience is referred to as 'initial situational interest' (Hidi & Renninger, 2006). Observation of children's interactive vocalisation activities continues to note the important role singing has in developing a child's socialisation skills and identity. Through music-making, the communicative capacity of a child is stimulated, reinforced and given expression. Different instruments enable the telling of stories in different ways and allow children to enact multiple ways of being (Barrett, 2011).

The potent and pervasive effects of social bonding constitute another contributing influence in the selection of instrument or even the style of music a student may choose to pursue (McPherson et al., 2012). As young people progress on their music journey, particularly as they near tertiary education age, the narrowing and realigning of priorities means they decide what they will pursue vocationally and what is important to them (values, dreams, hopes, causes). They consider finding a confluence of *what* they need to do with *whom* they want to be. (Cottrell, 2004).

2.1.4. Consideration of the *self*: Career and professional implications

Before the seminal work of Sloboda (1985) and his demonstration of the merit of the

socio-psychological investigation into music performance behaviours, the psychological aspects of a musician's manner and choice of music direction had not been the subject of much academic investigation. The field has since enjoyed a flurry of circumstantial identification of the fundamental contributing factors to career music engagement, including motivation, coping mechanisms, belief and value systems, and musical identity (Burland, 2005). An exploration into the divergence of musical pathways has often resulted in the formation of multiple identities, suggesting that the reality and demands of a music vocation require fluidity (Triantafyllaki, 2010). Studies show that identity (i.e., how a prospective career musician feels about what they do and how they interact with others in the field) is paramount to their assimilation and success in the profession (Bennett, 2012). Occupational research has investigated the concept of musical identity at a post-educational level. Findings suggest professional musicians exhibit the same proclivities evident in childhood learning and music participation. Their career pursuits reveal these preferences in the same vein as children's youthful preoccupation with a particular style of music, mode of music-making (be it extemporaneous or rote), and instrument preference (Oakland, MacDonald & Flowers, 2013).

The innate drive to discover, define and reaffirm a sense of self can be observed in the different developmental phases of a musician's life (Manturzevska, 1990). Particular stages of a journey require sensitivity and responsiveness to the needs of the changing situations in which a musician finds themselves (i.e., the formative need for acquiring skills, fitting into a social collective and expressing one's artistic voice openly and with efficacy). This suggests there is a need for social acceptance, autonomy and experience of competence. These needs can be supported through occupational identity in a field

that is likely to afford a musician the greatest opportunity to determine self (Holland, 1966). Past research suggests significant links between children's self-concept (identity) and music motivation (Schnare, MacIntyre & Doucette, 2011). However, more in-depth studies are needed to understand better how adult performers reconcile their musical choices, preference of environments and general sense of their ideal 'self' as expressed through their craft.

At the cusp of a new millennial strain of psychological science, Markus and Nurius (1986) proposed that our possible selves could be described and categorised by these three notions of self:

- (i) The hoped-for self (the optimistic tendencies we display in becoming the person we would most like to be);
- (ii) The expected self (a realistic view containing both negative and positive attributes, encapsulating what we believe we are most likely going to be);
- (iii) The feared self (what we are afraid of becoming).

Bennett (2009) and Rogers (2002) conjecture that conservatories and educational institutions often appear in a state of debate about the best way to prepare young performers for their music careers. They have suggested some ways to resolve this dilemma through developing skills, sub-identities and life perspectives and appropriately navigating an unpredictable labyrinth of artistic formation. On the more explicit end of this paradigm, subjective well-being theories suggest that when people's needs are met, they function more effectively and efficiently (Diener, 1984). Motivation for adult musicians would, therefore, appear to originate in basic needs satisfaction. It has been pointed out that the intentions and desired outcomes that lie beneath a musician's sense

of identity are valuable and required for one's general well-being. This is primarily due to the way need satisfaction and optimal functionality are linked. (Soenens & Vansteenkiste, 2011). The congruency of identity and the psychological needs of the self are dependent on the motives and external influences that exert pressure on a person and that individual's goals and aspirations – (i.e., their self-determination).

A critical aspect of this artistic motivation is posited through the work of Kogan (2002), where he examined the intrinsic facets of motivation and identity that influence an individual's career direction, well-being and longevity in a place of optimal functionality and creativity. In addition: positive psychology, the field from which many of this research's introspective and deterministic tenets were derived, cites life-longings as one of the more poignant and cogent reasons for career pursuits (Scheibe & Freund, 2008).

2.2. Self-determination theory as a framework within which to better understand music performance behaviours

2.2.1. Theoretical underpinnings

Self-determination theory lies at the core of recent research trying to understand how the primacy of *self* and its inclination for autonomy manifests through the medium of music (McPherson, 2009). At the heart of one of SDT's mini-theories, Basic Psychological Needs Theory (BPNT) draws from psychodynamic and humanistic theories of personality, self-development and motivation. Perspectives on motivation are based on the central premise that "all individuals have natural, innate and constructive tendencies to develop an ever more elaborated and unified sense of self" (Deci and Ryan, 2002, p.5). SDT suggests there are three basic psychological needs, namely:

- (i) Competence – the need to feel effective in one’s efforts and encounter success in the acquisition and execution of skills
- (ii) Relatedness – the need to feel socially connected and integrated
- (iii) Autonomy – the need to feel that one’s activities or pursuits are self-endorsed and self-governed (Ryan & Deci, 2002)

2.2.2. Self-determination theory and the essence of motivation

The application of SDT, and in particular, BPNT, allows us to determine the various motivational factors that lead to the pursuit of optimal functioning and well-being (Ryan & Deci, 2000). In-depth studies have tracked the role basic psychological needs play in facilitating healthy, functioning school music ensembles and programs (through avoiding pedagogical impediments and better understanding students’ motivational needs) (McPherson et al., 2012).

Music education research has adopted SDT as a motivational theory when addressing musical betterment through increased engagement, longevity and sense of agency (Evans, 2015). A similar application has seen success in understanding tertiary students transitioning to career performance arenas (Burland & Davidson, 2004). The enlisting of SDT has proved illuminating and enabled research to move beyond the acoustic, cultural, cognitive and developmental facets of music psychology, (e.g. Seashore, 1938; Sloboda, 1985; Hargreaves, 1986) and lean more heavily on the self-determining precepts of humanistic and social psychological motivation.

Seminal published work by Deci and Ryan (1985) saw the fledgeling stages of the SDT paradigm. Threads of this intra-motivational phenomenon are evident through indicative

studies. For example:

- (i) An individual's interpretation of whether a performance was successful or not impacts a performer's state of well-being at an intra-individual and inter-individual level (Doise, 1986).
- (ii) Research into frequently reported phenomena, such as performance anxiety, suggests performance behaviours (both positive and negative) are connected to people's sense of capacity or need for autonomy (Renwick & McPherson, 2002).
- (iii) A level of inherent control, agency or authority is needed to manage any performance-related scenario (McPherson et al., 2012).
- (iv) Ill-being arises when what a musician believes about themselves and what they feel they can do is impeded by a less than optimal performance environment or adverse conditions (Burr, 1995).
- (v) Performers' intentions to convey particular emotional meanings or induce emotions in their audience is part of an artist's tradecraft (Juslin & Lindstrom, 2011).
- (vi) A musician's own hedonic and emotionally charged moments (referred to as 'peak experiences' by Maslow (1970) and achieved through music performance or participation (Persson, 2001)) do not guarantee the amelioration of long-term ill-being. Optimal functioning is not just contingent on the provision of health, happiness or prosperity, but requires the management of needs thwarting events and situations (Gunnell, Crocker, Wilson, Mack & Zumbo, 2013).

These surveys of motivational factors demonstrate a capacity for meaning-making and autonomy through musical pursuit. Moreover, humanistic theoretical foundations may have provided a model for explaining music performance as an agent of self-

actualisation at a simplistic level (Maslow, 1964). However, the ways in which people listen to and interpret what they hear is still filtered through the lens of how they view themselves and how they locate and compare themselves to others in the world around them (Cumming, 2000). On the more explicit end of this paradigm, the supposition remains that when people's needs are met, they function more effectively (Diener, 1984). Motivation and consequent optimal functionality for musicians would, therefore, appear to originate in basic needs satisfaction (Deci and Ryan, 2002).

This satisfaction of psychological needs underlines the importance of undertaking research that examines the intrinsic facets of motivation, influencing an individual's creativity, artistic career direction, well-being, and longevity (Kogan, 2002). Studies into motivation-related variables reveal the extent to which a musician's desire to learn, perceived competence, level of motivational intensity, self-esteem for musical environments, willingness to perform in various contexts, and desire to communicate are related to SDT. Findings suggest that as musicians harness internally regulated motivation (intrinsic drives that fuel aspirations and willingness to learn and perform), they can more effectively sustain a virtuous cycle of music engagement (MacIntyre, Schnare & Ross, 2018). Research into this aspirational drive has been undertaken through educational studies, specifically those targeting the role of basic psychological needs.

The seminal work by McPherson, Davidson and Faulkner in the book "*Music in our Lives*" (2012) contains several figures which diagrammatically represent the acquisition of BPN and suggests the types of experiences and activities that may have thwarted or supported these needs. To navigate the transactions that lead to or away from need

needs (McPherson et al., 2012 p.202)

A modified version of this simple dichotomous inquiry could assist adults in the identification of what types of activities are supporting competence, relatedness and autonomy needs. It also might indicate possible ways to modify their choice of activity, environment, and personnel to enhance self-determination in their future musical pursuits.

2.2.3. SDT and well-being

As SDT sits within a positive psychological paradigm, in that it is a framework for understanding the nuances that lead to optimal functioning (Sheldon & Ryan, 2010), research into ideal human functioning and well-being allows for consideration of the notion that there is an evolving set of preferred musical behaviours and subsequent identity (i.e., how a performer locates themselves personally, sociologically and culturally within a particular artistic milieu. For example, the perceived need to be included in a group (Leary, Tambor, Terdal & Downs, 1995) is juxtaposed by a need to assert one's value, musical accomplishment and sense of self (Hargreaves et al., 2002). Positive psychology centres around the justification and coherence of factors contributing to a person's self-worth and sense of purpose (Seligman & Csikszentmihalyi, 2000). The aforementioned performance-related facets of identity, group relatedness and autonomy support, therefore, underscore the importance of research into how self-determined expression in music performance can lead to sustainable well-being and eudaimonia.

Studies indicate that music participation positively impacts well-being (Krause, North & Davidson, 2019). Observations have also been made regarding music student's propensity for locating themselves along a competency continuum, securing a sense of positional well-being (Parncutt & Dorfer, 2011). A major implication for the current pedagogical application of needs theory and the pursuit of well-being is the cautioning of educators to be vigilant in maintaining healthy expectations among performance students, especially in highly competitive environments such as conservatoriums (Valenzuela, Codina & Pestana, 2017). A successful transition into a career in music can be significantly affected by debilitating experiences of amotivation, frustration and stress.

2.3. Settling on the basic psychological needs of SDT

The importance of motivation in music education notwithstanding, significant research is needed to expand the deployment of these theoretical mechanisms into professional careers and performance-based contexts. Understanding how professional performers reconcile musical choices, preference of environments, and the general sense of their ideal 'self' as expressed through their craft has the potentiality to increase employability (Bennett, 2012). Bennett's work dissected and redefined 'employability', suggesting that music students with ability and strength-based thinking can find, create, and sustain meaningful employment across their lifespan. There needs to be a 'fit' with a performer's musical wherewithal and prospective employers.

I have often been asked to explain how I became so vitally involved in music (and give some rationale behind *why* I play what I play, where I play it, when, how and for/with

whom). Up until this point, I must confess that a succinct and cogent narrative has eluded me. Research indicates that socio-economic, parental, cultural and physiological factors impact the formation of a person's musical choices, stylistic propensity and level of proficiency (Parncutt, 2006; Trevarthen, 2002). However, this research explores these aspects at a more fundamental, philosophical and self-defining level, attempting to ascertain why I adopted and preferred particular manifestations of artistry and modes of performance.

Aspiring professional musicians and performing artists make artistic and vocational decisions based on what they believe to be the most salient factors in the furtherance of their craft (e.g., talent, enjoyment, success and opportunity) (Holland, 1966).

Developing effective and sustainable music practices is vital in constructing and expressing a performer's identity (MacDonald et al., 2009). However, efficacy, agency and well-being afforded through long-term artistic pursuits are undermined by a confluence of thwarted psychological and sociological needs (Gunnell et al., 2013).

The numerous causes and explanations for musical predilections resulted in a search for an interpretive theoretical model that could explain these performance behaviours. As a brief addendum to the literature review, this short account explains why SDT was considered the most promising framework to explore my performance journey and examine the underlying motivational factors. This process included: Observing and exploring the nature and quality of my current performance behaviours through psychological and sociological lenses

- (i) Listing salient theories within which to consider these behaviours and settling on one that provided a cohesive explicatory framework (which are listed in Chapter

7 - Further Research)

- (ii) Honing in on needs-based theories (Maslow, 1964; Rogers, 1951)
- (iii) Moving toward self-actualisation (Growth needs (Anatomical), the need to create (Anthropological) and the need to express and experience beauty (Aesthetic). The need to have something to celebrate, admire, emulate and provide appropriate socio-cultural cues (sociological) and the implications of attribution theory (Weiner, 1974)
- (iv) Encountering the limitations of Maslow's hierarchical approach to need fulfilment and unearthing criticisms of the seemingly unattainable, utopian goal of self-actualisation and ascent to eudaimonia
- (v) Preferring to explore a more recent and discrete theory of motivation
- (vi) Considering the motivational theories developed by Deci and Ryan (2000)
- (vii) Deciding on basic psychological needs as the focal point within the motivational theory of SDT and examining where consequential research was conducted to track and understand students' motivations towards artistic uptake, pedagogical engagement and continuity in musical activities (McPherson et al., 2012).

Ryan and Deci (2000) produced a diagrammatic representation of SDT (see Figure 2), demonstrating a causal route towards improved performance, longevity, increased perseverance, and optimised creativity. Self-determination stems from the development of volition, an amotivated state, and correct engagement of parties involved with activities and pursuits. The capacity for these tenets to make an integral contribution to our lives is built upon the simple foundation of met needs – basic psychological needs (Ryan & Deci, 2017).

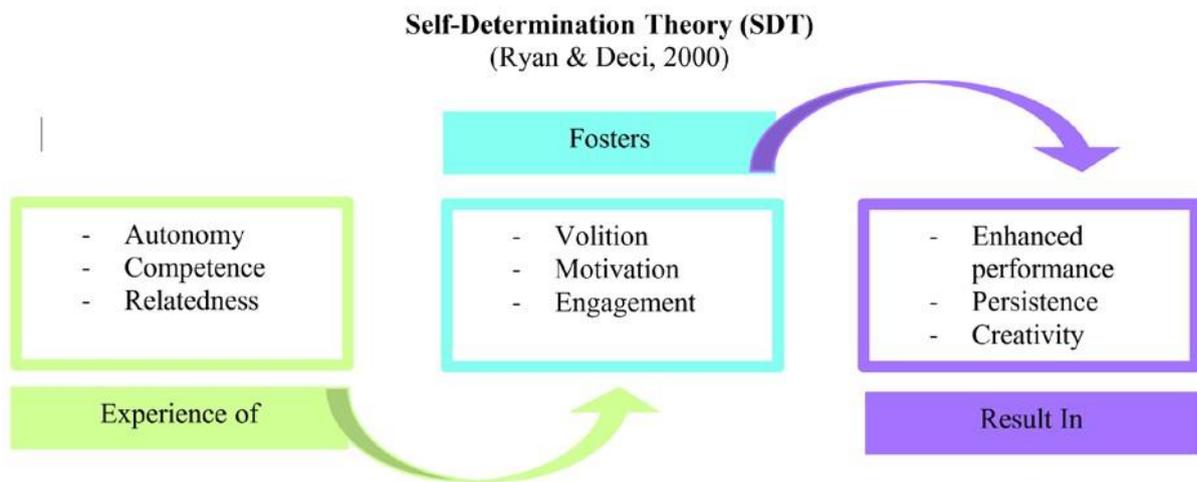


Figure 2. SDT flow chart

By addressing how the three basic psychological needs are satisfied in a career musician’s life, an examination into these correlations and their resulting behaviours will ensue. Such behaviours include competitiveness, commitment to practice, performance anxiety, choice of genre; size, role and longevity in a group; preferred environments and level of autonomy; audience engagement; and values-based performance decisions. The intersection of one’s musical ability, one’s involvement and engagement and the degree to which one’s psychological needs are met can assist in the prediction of future musical identity (McPherson, 2009). The following chapter outlines the methodological sequence for the inquiry into these predilections and their relationship to the tenets of SDT.

Chapter 3: Methodological design

3.1. Overview

The table below lays out the steps involved in investigating my performance practices and the methods employed for eliciting the narrative (data), interpreting the results and drawing conclusions from the findings. A justification is also presented as to the suitability of interpretive phenomenological practices being employed. An argument is presented regarding the preference of an autographic method which empowers evocative voice and personal perceptions about lived experiences. These stories constitute the data which is then viewed through the lens of SDT.

Table 1. Methodological sequence

1	Settling on Autoethnography	Establishing a story-telling protocol which enabled me to recall and capture my music experiences most effectively.
2	Stories	Writing down stories of my musical journey from age 5-52. These nine identifiable phases contain the peak moments pertinent to the enquiry into the way, why, where and how I performed music over the years.
3	Coding	Applying selective theoretical coding practices to identify and extract the themes relating to the predetermined framework of SDT.
4	Third-party coding adjudication	Independent judgments on the alignment of stories with SDT were indicated and amalgamated.
5	Establish a matrix of propositions	Based on the key themes mined from the coded stories, observations about my music experiences were considered. Propositions were then offered as to how the resultant performance behaviours reflected my need for competence, relatedness and autonomy.
6	Construction of a Venn model	The Venn Model affords a visible representation of the assignment of performance behaviours to each tenet of BPNT. The interplay and the potential intersection of the three basic psychological needs when I am performing is perceptible in the diagram.
7	Explanatory flowchart	This model signifies how SDT sits in the overall formation and maintenance of performance motivation. I also propose the subsequent contribution of BPN in affecting the directionality of my career pathway in music.

Before settling on a longitudinal survey of my life in music at the inception of this research, I had begun accruing real-time in-situ observations, insights, and feelings while at various performances. Over 180 recordings were archived on my phone in the form of raw audio captured from live performances. These small revelations were usually notated between songs or from side-stage before and after the show. I amassed a collection of 97 transcriptions and commentary notes on my smartphone and 54 sticky notes cataloguing my perceptions, musings and philosophical conceptualisations about the performance at hand. This included; how I felt, how I perceived the audience's expectations and opinions and why specific sociological interactions evoked different musical responses. Reflective and reflexive models are, in some ways, indicative of a broader pattern and 'wave' across the research community (Etherington, 2004; Chang, 2008). The music profession has, in turn, seen the increasing occurrence of self-reflexivity in research and practice. Whether in pure performance paradigms or other arenas such as education and research, the location of oneself in a cultural context like art and music allows us to explore how we acquire, use, and modify our skills to suit particular environments (Bartlett & Ellis, 2009).

This amalgamation of perceptions and reflections would not, however, become the central activity of my analysis. Instead, I elected to seek out a robust storytelling mechanism (autoethnography) to chronologically track and transcribe my evolving journey in music across my life span. Previous use of this method has seen collections of autoethnographic stories compiled in an attempt to provide exemplars of the role of music in people's lives (Bartlett & Ellis, 2009). However, as these narratives were reported, I did not attempt to identify patterns in these performance tendencies nor

explain the psychological and theoretical artefacts affecting these behaviours. This research was designed to reflect upon my chronology of lived musical experiences critically.

An investigation into every psychological and sociological factor and their resultant implications for musical development and performance behaviours proved too vast for the scope of this research. Numerous hypotheses were considered and proposals offered as to the genesis for different music performance behaviours. The engagement of other approaches would allow for the establishment of a unified theory: one which could present clear, up-to-date parallels between theoretical postulation and actual life.

3.2. Elucidation through Autoethnography

Self-study and reflective practice are subjective (Bullough & Pinnegar, 2001); however, an earnest and biographically sound narrative can deliver a vital perspective that epitomises humanistic psychological inquiry (Wall, 2006). The primacy of an individual's interpretation of events works effectively within the method referred to as interpretive phenomenological analysis (IPA), which places the enormity of human expression front and centre, unimpeded by presupposed patterns, statistical assertions or other's strong opinions (Richardson, 2009). IPA involves an approach that seeks to glean insights into how a person makes sense of a pertinent phenomenon, relationship or experience within a particular context (Heron, 1996) (musical experiences in this case). Phenomenological research methodologies (where theory and hypothetical supposition are based on descriptive testimonial data rather than statistics) are well suited to the use of reflexive and longitudinal case studies (Smith, Flowers & Larkin, 2009). As a

recently developed approach to qualitative inquiry, IPA is well-suited to the cognate disciplines of psychology and social science and enables researchers to explore things themselves, to dig deeper into a story and extract meaning (Smith et al., 2009). Smith urges the process whereby the participant reflects on significant experiences in their life, and then the hermeneutic process reveals the concepts, feelings and meanings behind these experiences. Autoethnography, an autobiographical genre of writing, sits within this IPA framework where story and interpretation collide (Ellis & Bochner, 2000). Here, however, the data is constrained to the researcher's reflections themselves. In this method, a writer's voice and perspective are explicit and can provide new insights into the human experience, addressing the challenge of defining personal creativity (Brady, 2000).

Autoethnography unapologetically allows a researcher to personally assume the stance of the 'research subject', breaking with many conventional precepts of research impartiality (Spry, 2001). I concede that selecting a theoretical premise a priori risks inviting accusations of imposing theory on the data rather than allowing an emergent theory to reveal itself through the narrative. I minimized the likelihood of any confirmation bias (Wason, 1990) by employing an independent coding/moderation team well-versed in SDT and its application. Their role was not to verify or nullify the proposed alignments but to question the interpretations and draw out more profound insights and perceptions about specific aspects of my story and the attributing theory. In this regard, the search for fit with SDT is only a slight departure from traditional approaches used in IPA and grounded theory, where emergent concepts get revealed and tested during the investigation. IPA often involves multiple participants and attempts to

develop interpretations that are consistent with the subject's 'subjective' experience (Tedlock, 1991). My autobiographical case attempts to do this through a one-stop reflective loop of self-arbitration and analysis. The interpretations herein are therefore not subjective in the traditional sense. They are objective because I am the actual participant, the 'subject' offering honest and valid conceptions and feelings

This project involved a multi-faceted approach to gathering, interpreting and drawing conclusions from the data, tying together theoretical concepts that harmonise well with practice-led experiences. The introspection and detailed personal narrative indicative in this type of autoethnographic should neither be about self-absorption nor narcissistic indulgence. Rather, it enables the researcher to embed multiple layers of consciousness into the text, making intuitive connections between; the cultural and the personal, the conceptual and the realised (Sinclair, 2009). As a method, autoethnography grants the subject of the research permission to be scriptwriter, philosopher, director and lead actor in what is written, often surprising themselves with what emerges. These confessional tales also furnish authors with new meaning and a sense of perspective about the events of their life (Muncey, 2010).

This research sought to demonstrate sound adherence to theoretical analyses through a process known as analytic coding. Firstly, an attempt was made to extract the most propertied and evocative musical memories in this storytelling endeavour. Undertakings such as this sit under the sub-genre of analytic autoethnography (Anderson, 2006). This approach allowed specific epistemological assumptions to be followed while seeking to ascertain and interpret the various behaviours and psychological dispositions throughout my life.

The effective use of a reflective and emotion-evoking autobiographic approach means the artist need not be left floundering in a state of epistemic ambivalence. Musicians should enjoy the assurance afforded by apparent alignments between observable modes of musical expression and the psychological paradigms and personal drives that undergird them. Deci and Ryan identified the perpetual struggle that can exist at the core of self-concept as they observed the interaction between internal and extrinsic pressures (Ryan & Deci, 2017). The pursuit of a more cohesive self invites the employment of SDT in comprehending how identity is developed; in this instance - am I a man, a musician or a minister? A longitudinally reflexive and biographical case study such as this allows for a sophisticated and comprehensive investigation into this identity supposition. Research has rigorously echoed the primacy of non-musical tenets relating to self-mastery and self-concept, including a sense of purpose, resilience, ambition, self-efficacy, positive outlook and capacity to take on challenges (Rutter, 1990). The consideration and personal application of such agentic and psycho-social qualities through the lens of SDT is the task of this research.

3.3. Analytic autoethnographic narrative

McIlveen (2008, p. 14) suggested a defining and central aspect of autoethnographic research “entails the scientist or practitioner performing narrative analysis pertaining to himself or herself as intimately related to a particular phenomenon”. A more analytical expression of autoethnography goes beyond the mere act of reflection and acting as one’s own scribe, mandating the critical evaluation of one’s experiences and subsequently relating them to a particular research topic. I employed this analytic form

of autoethnography, making life's experiences the focus of the study. Thus, life stories and confessional tales represent the data (Ellis & Bochner, 2000). As the autoethnographer, I explored as many musical episodes as I could recount and tried to include any associated social and environmental interactions that took place along the way. My style of writing is steeped in the narrative mode referred to as *stream of consciousness* (James, 1890). I allowed numerous thoughts and reflections about my past to flow onto the page in real-time (although a more thorough analysis of these ponderings will occur later in Chapter five through an analytic review).

Forty-five years' worth of descriptive and confessional tales underscored the salience of particular artistic tendencies, and personal life values also become evident throughout the journey. This autoethnographic project is an aggregation of memoirs: a phenomenological report serving as a baseline from which to consider my musical choices and experiences as a soloist with other performers and listeners.

3.4. The nine autobiographical phases

The scope and breadth of an autoethnographic project are contingent on the writer's intention and desire to illuminate particular life phases or set of experiences (Foster, McAllister & O'Brian, 2006). None can be so informative as the presentation of the complete life cycle and metamorphosis of an individual from their earliest recallable memories. These recollections carry an undisputed potency in reflecting on the early development of identity, cultural, social and cognitive disposition, right through to the doctoral researcher on a quest for phenomenological insights into their behaviours. My story is broken into nine phases. Nine is not an arbitrary number but rather a result of

carefully considered peak moments and easily identifiable points in my life, where either my self-perception or external environments were experiencing noticeable shifts. These periods in my life led to new opportunities for musical and self-exploration and represent critical phases in my emergence as a performer. These recollections exacted a realigning, reaffirmation and reconsideration of various performance modalities. I endeavoured to balance a pre-existing awareness of my own experiences with openness to the potential causal influences).

A priori is a technique used in philosophical pursuits and is synonymous with a deductive approach to research (Kant, 1781). In order to maintain transparency in this research project, my process involved preserving the evocative tone and visceral rendering of my story whilst making every effort to keep the storytelling and post-narrative analyses separate. By rendering a faithful narrative, this self-study gave rise to the detailed portrayal of events and feelings without coercing the 'data' to fit a pre-prescribed set of values or conceptual frameworks.

3.5. Selective theoretical coding process.

Traditional grounded theory IPA practices require raw data obtained from semi-structured interviews or participant's narratives to provide the researcher with an opportunity to identify a number of emergent patterns and theories to explain the concepts within. I have made a slight departure from traditional IPA coding methods where specific theories emerge from the data. I delimited the concepts to the selected precepts embodied by basic psychological needs (Charmaz, 2000). Without multiple participants rendering a range of stories and experiences, there is less requirement for

thematic analysis. I simply commenced the coding from the notion that SDT proffered new motivational explanations, and I treated it as an emergent theory, testing it against my lived experiences. As I believed SDT could explain these behaviours and choices, I looked for 'fit'. Employing SDT did not exclude other theories or perspectives, but it was a specific lens through which to formulate an interpretation of my experiences and enhance my understanding of them.

Up to this point, I was chronologically oriented in an attempt to make sense of the evolution of my musical identity and performance exemplification. A retrospective analysis was made possible through the use of analytic autoethnography. This post-reflective approach uses theoretical coding (often seen in grounded theory) but was adapted slightly to assist in the thematic identification of SDT tenets. Then began the process of locating and aligning these concepts with my lived experiences. As I had selected predetermined themes, my autoethnographic account provided the raw data from which to mine the attributes of basic psychological needs. This selective coding method supports the deductive approach and extracts only those concepts that pertain to the core explanatory concepts (Glaser and Strauss, 1967). In this case, the central themes of autonomy, competence and relatedness will be identified in the narrative and coded accordingly. The theoretical tenets of SDT (competence, relatedness, autonomy) sought to operationalise the concepts of needs and how they account for the reported experiences. For example, the need to be considered consummate would speak to competence. To require a prescribed level of artistic control or liberty would represent an autonomy issue. The desire to play only in joint participatory situations where there was a common alignment of values and mutual rapport suggests deference to a

particular type or amount of relatedness.

Subsequent to the confessional tales of my music journey, I used selective coding to help consider, map, analyse and measure basic psychological needs relating to my story. The entire narrative and the applied coding are located in the Appendix. As the story focuses on the intrinsic motivations and exertion of self from an intra-individual level (Doise, 1986), various propositions are offered, postulating that these internal basic psychological needs were a prime driver of many of my performance propensities. Once these confessional tales were transcribed, I became reflexively oriented towards the tenets of self-determination theory. I looked at how various intrapersonal and interpersonal social dynamics affected my performance behaviours. The amalgamation of these biographical tales was coupled with an analytic review of how the need for competence, relatedness and autonomy played into different musical behaviours throughout my career. Selective theoretical coding (Mills et al., 2010) enabled me to make appropriate distinctions between what appeared to transpire because of a simple creative, momentary choice and what was borne out of an underlying self-determining need.

An inexhaustive collection of keywords and phrases are included in the music matrix provided in Chapter 5. As vernacular and assigned descriptors can have multiple meanings and often have different interpretations, the coders discussed, clarified and labelled the relationships suggested between my musical experiences and need fulfilment.

3.6. Third-party coding adjudication

Reduction in potential subjective biases was made possible by enlisting independent coders who were experienced in qualitative coding (Stapleton, 2018). Salient concepts, as interpreted by the coding team, were derived from the text. They assigned one of the three tenets of Deci and Ryan's SDT model in an attempt to identify and explain the manifestation of these basic psychological needs from the stories.

Due to my joint role as researcher and interpreter in this autobiographical, musicological account, some degree of entanglement is to be expected. In many ways, the close relationship between the researcher and the process can be considered fundamental to IPA (Faulkner, 2013). However, to minimise confirmatory bias, this research was aided by external adjudication, where third parties identified tenets of basic psychological needs theory and subsequent coding alignments made. I commissioned two independent consultants to assist (an accomplished practitioner and SDT theorist and a respected practitioner with a vast reservoir of professional and pedagogical music experience). They afforded a level of inter-rater/adjudicator reliability for the coding process: that performance practices and vocational decisions may be explained by viewing the alignment with one or more of the tenets of SDT.

The coding team independently read the stories but used the same systematic process of identifying and assigning basic psychological needs, which could best explain the various musical manifestations, performance practices, and vocational decisions throughout my musical journey. The SDT elements identified in the autobiographical text were assigned a letter using a selective theoretical coding lettering system: The coding involved the insertion of the abbreviation (i.e., C = Competence, A = Autonomy,

R = Relatedness). The coding identification was accompanied by columnised notations citing my explanations for these behaviours and reactions. An indicative sample of selective coding and the agreement and some variance in interpretation is presented below (see Figure 3) in an example from Phase 5 – when I was a student at WAAPA and taking whatever gig opportunities presented themselves.

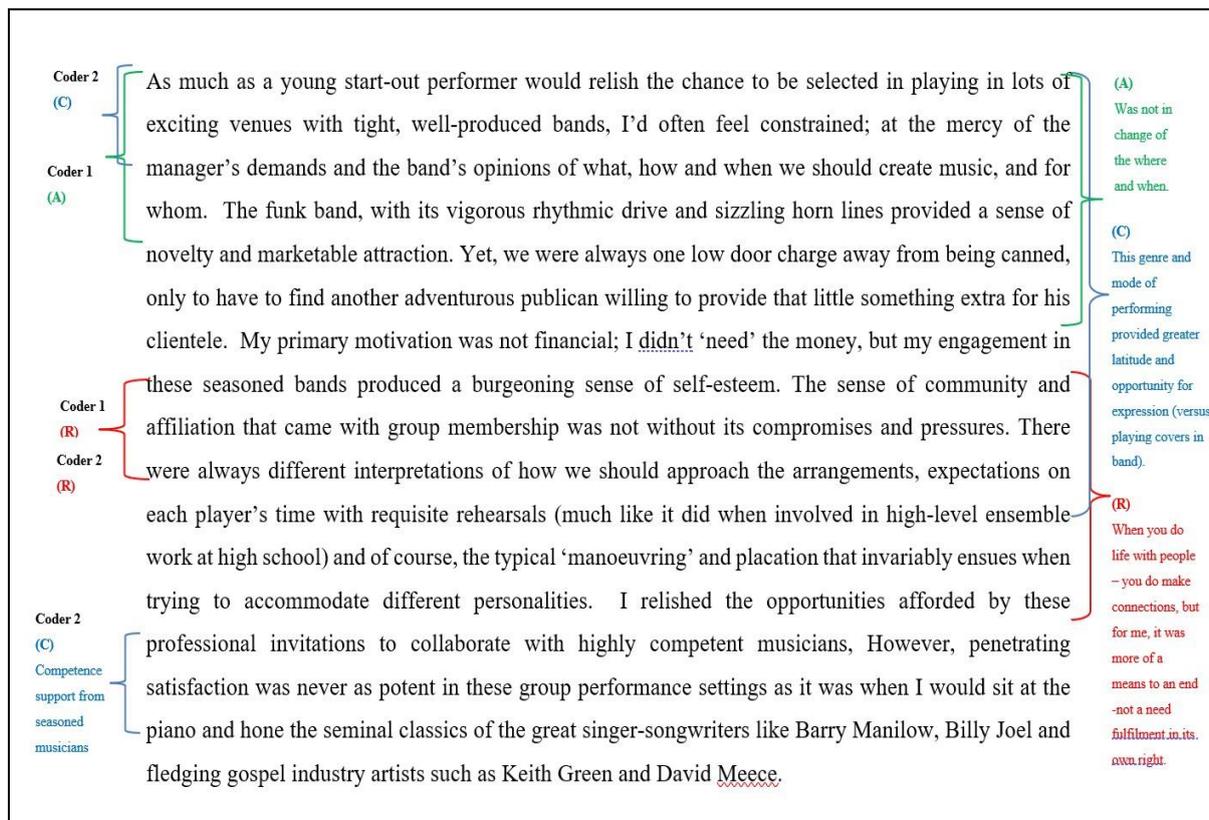


Figure 3. Coding sample 1

As with much IPA practice, the researcher would go back to the subject and verify the interpretation of data sets with the initial experience communicated by the participant. For example: “This is what the data is revealing about your testimony”, and “This is how we have assigned codes/themes to your story. Does this make sense to you? Does it resonate and ring true with you?” Being both researcher/coder and participant, I was the final judge of what these experiences meant. However, the objective insights garnered from the text by independent coders was extremely helpful as it showed me:

- i) How language could have multiple meanings, be extrapolated and interpreted differently;
- ii) How the sense of what I was experiencing may have affected other psychological motivation aspects. Thus, I, the first person omniscient, projected a deeper inherent trait that may not be perceivable by a third party reading my story.

Here is an example (See Figure 4) where in Phase 1 of my narrative, the three different coders were in disagreement and how I reconciled the conclusion. Both coder one and coder two believed the need being satisfied was relatedness and that it was these filial connections that afforded me warmth and acceptance, fuelling my desire for inclusion in family musical activities. I had a different interpretation of this passage. I had inherited a musical predisposition and living environment brimming with creative stimulation resulting in an ability to thrive in artistically expressive modes. These factors satisfied my need for competence and led to an increase in my self-confidence in that space.

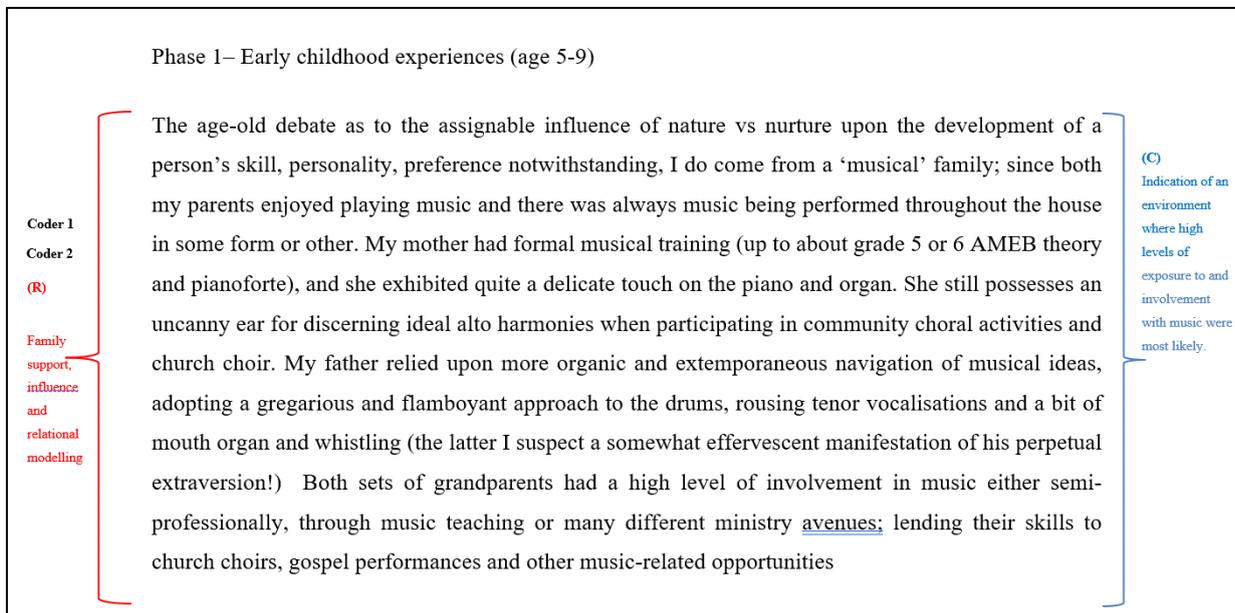


Figure 4. Coding sample 2

There is a significant difference between simple word categorisation or literary theming and emotionally charged memories represented by recalled autobiographical moments.

What I felt and how I made sense of my experiences was not always fully transferable to the typed page (certainly not without exhaustive paraphrased addendums and explanatory footnotes detailing the subtext). This explained some of the differences of opinion about the relevant SDT category.

3.7. Music Manifestation Matrix (mapped out in Chapter 5).

After discussions with the coding team and after analysing the BPN themes that emerged from the data, a compendary summation of the pertinent SDT factors in my journey was produced. This synthesis proved a valuable preparative source for the construction of a Music Performance Behaviour Matrix. After suggesting theoretical alignments with the various meaningful experiences depicted in the autoethnographic account, a grid was constructed to frame the basic psychological needs with suggested outcome performance behaviours. This grid provided a representation of the factors seen to be contributing to my musical decisions and the impact they had on my performance behaviours, creative choices and eventual career pathway. Each statement suggests which psychological premise was most salient and posits the tenet that best explained or represented these resultant behaviours.

The Matrix enabled me to suggest:

- i) The aspects of the musical memoirs best related to peak experiences
- ii) Experiences relating to discrete and regular music performance behaviours
- iii) Career pathway-inducing experiences and the environments they occupied

3.8. Optimal functioning Venn Model (mapped out in Chapter 6)

I developed a Venn diagram postulating the place of ‘optimal functioning’ (the confluence of all three SDT needs) that attempted to represent the ideal motivational conditions relating to my music performance endeavours. (See *Recital One*, Appendix B, which contained a large number of ideal performance situational and environments

intersects, ensuring a greater likelihood of performance efficacy and psychological well-being.

In the first recital, I allude to a sense of autonomy and musical efficacy that was indicative of these ideal performance environments and the most emotively engaging repertoire. Although informal in their mode of articulation, the banter between songs afforded guidance and insight to musical proclivities, which would later prove congruent with life-long performance patterns.

Recital 2 (the documentary video in Appendix C) also presents a number of the most viable and meaningful spaces for me as a musician. The videographic evidence portrays the immediacy of competence-building scenarios and meaningful musical activity. The narrative and interview in this documentary also differentiate between purely economic and functional gigs and those performance situations that issued need-supporting motivation. The authorship of the questions arose from my inquiry, my own philosophical curiosity. These questions also provided a focused lens through which to investigate my different modes of performance.

The SDT model (see Figure 1) in Chapter 2 serves as an emblematic reminder of the importance of need satisfaction in the overall integration of self and the effect that motivation has on well-being throughout task completion, relational cohesion and sense of autonomy throughout a journey. Here begins such a journey – 45 years and counting. A life with music!

Chapter 4: Autobiographical account - My journey in jazz

The next nine phases provide a chronicled recollection of and ruminations about my encounters with music. An earnest attempt to recall these memorable music moments and peak experiences from the past 45 years of my musical journey provides as faithful a narrative as possible, one from which subsequent hypotheses were developed along with the application of my chosen theorem. I thoroughly investigated these confessional tales and looked reflexively at the phenomenological data gathered. A fitting rationale for my life in music is presented (post- autography) in the form of a music manifestation matrix as I made better sense of these different performance behaviours and preferences. This rendering of events begins in the formative stages of my musical journey development (age 5) and culminates in my current career path as a performer, educator, church minister and researcher. The designation of these nine phases is in accordance with pivotal environmental, developmental and life-shaping shifts across my life.

4.1. Phase 1– Early childhood experiences (age 5-9)

“A house full of music.”

I hail from a ‘musical’ family. Both my parents enjoyed music, and there were always performances throughout the house in some form or other. My mother had formal musical training (up to about grade 5 or 6 Australian Music Examinations Board theory and pianoforte), and she had a delicate touch on the piano and organ. She still possesses an uncanny ear for discerning ideal alto harmonies when participating in community choral activities and her church choir. My father relied on a more cavalier and extemporaneous expression of musical ideas, adopting a gregarious and flamboyant

approach to the drums and crooning tenor vocalisations. He would even rouse the house with a bit of mouth organ and whistling. Both sets of grandparents were involved in music either semi-professionally, through music teaching or a through a range of different ministry avenues, lending their skills to church choirs, gospel performances and other music-related opportunities.

As an infant, toddler (and I suspect, even in utero), I was continuously exposed to a highly charged musical environment and subjected to many styles of music. Mum was always singing and dancing right up to the later stages of her pregnancy with me. My parents have recounted occasions where my grandfather would plonk my little feet atop his colossal size 13 farmer's boots and dance around to a staple of catchy tunes on the local country broadcast as they boomed from our old Pye radiogram.

One of the greatest encouragements afforded was, I believe, the coupling of access to instruments and an inducement to 'have a go'. Never short of devices, we owned two organs. One was a Yamaha Electone, complete with all the 'modern' dance beats like the Beguine and Cha-Cha, which would come in very handy a little later in my journey when cranking out renditions from the Reader's Digest of famous songs. The other was a bona fide reed pump organ circa 1890, housed in an old ballroom on our farm. This lovely harmonium, complete with a variety of stops, was used more like a workout machine with all the dual pedal pumping than a serious mode of accompaniment. Still, it was fun mixing the different flutes and reeds and pumping harder or softer to vary the volume. We also had three pianos – all uprights and of varied intonation, timbre and playability.

The old family Beale upright semi-grand was my favourite. It was warm, welcoming

and light to the touch. It seemed to work equally well for lilting ditties as it did for gentle classical sonatas. I also recall a small battered ukulele-like instrument lying around in one of our spare rooms, which I occasionally strummed. Aside from the two or three simple chord shapes, I was able to fashion with my little six-year-old fingers and juvenile attempts to mimic the 70s rock-stars of the day like Status Quo, Sweet and AC/DC, the desire to explore a full-sized guitar never really took seed. It wasn't that I didn't like the sound (to this day, I'm still a great admirer of guitar aficionados of all styles). It was just something I didn't see myself wanting to do. By the age of 7, I had chosen keyboards as my 'go-to' and principal mode of expression. Those old pianos and organs were where I would gladly spend countless hours experimenting and bringing musical ideas to life. Keyboard instruments were undoubtedly modelled a lot for me in the home and at church, and the stylistic and ministerial nature of my family's situation lent itself to pianistic practices.

My parents have often reminisced about family musical gatherings, including my proneness for dancing around the room at the hint of anything with a compelling beat. My uncle was extremely adept at cranking out effervescent show tunes and lively dance hall songs on his Deluxe Hammond Theatre organ at the neighbouring farm in Katanning. The gyrations from this seven-year-old often afforded my older relatives no end of entertainment. My apparent affinity for creating and responding to rhythmic pulse never left me. I'm surprised I never formally took up the drums. For years to come, I would befriend drummers, listening to albums for hours on end, analysing the many esoteric approaches of our favourite drummers. I would later become rather adept at identifying their various techniques and ruthlessly interrogate any opinions offered by

musicians regarding the quality of drumming on a particular album. Importantly, from this early chapter, the pianoforte became the *modus operandi* for my ensuing musical development.

This led to my siblings, my many cousins and I perceiving regular little concerts and jam sessions around the piano as common-place. Singing along with Sesame Street and Playschool tunes led to the incessant tapping of my cutlery in virtual Buddy Rich fashion. By the time I was eight, I was performing vocal duets with my cousins and piano duets with my older brother. Singing had a satisfying immediacy about it, and as long as I could remember the words and there was the occasion to perform, I would gladly indulge any obliging listener. With my piano duet performances, my brother always took the Primo part and I the Secondo part. I didn't mind. I liked the pounding bass rhythms I got to thump out, possibly explaining my love to this day for creating my own left-hand bass lines.

I wasn't particularly enamoured with formal 'piano lessons' (as I suspect was the case for many other enrolled farmers' kids). I recall my earliest lessons being conducted in groups. I was seven years old, and I couldn't wait to get home and try finessing my own interpretations of the pieces I fancied. I much preferred contriving little riffs of my choosing than burnishing the rudimentary musical concepts and exercises set for the class. This early pianistic tutelage constituted actual homework, regimented practice and disciplined approaches to notated theory, Hanon exercises, scales, etudes and other technique-forming mechanisms, which was boring! I felt more comfortable and effective being left to my own devices, using my ear and experimentation to copy little tunes I'd heard on the radio (Abba, KISS, TV show themes from M*A*S*H, Love Boat

and Chips) or manufacture my own versions of the worship choruses and hymns I had heard at church or Sunday School that week. Speaking of disciplined approaches, a highly potent factor in the acquisition of a fondness for music-related activity is the impression made on fledgeling students by their music instructor. I had several tutors between the age of 7 and 10, and I don't believe they quite knew how to harness the latent artistry I now believe I possessed. How they were expected to differentiate between a restless, fidgety and somewhat unconscientious student and a potentially highly perceptive and improvisatory proficient bears questioning. I wasn't a *bad* student per se, just easily distracted and not phenomenally attentive to the notated set pieces placed in front of me. Despite a disinterested young teacher (who, at their age, I would have hoped to consider a cool musical role model but found them somewhat detached and dorky), and a cranky old lady who actually introduced me to the proverbial *piano lid being shut on fingers*, I continued to be drawn to the piano. I likened this safe, familiar piece of lounge room furniture to a fun and stimulating place where my parents would continue to endorse and encourage my particular brand of adlibbing and experimentation.

4.2. Phase 2 – Preadolescent musical meanderings (age 10-12)

“Let me have a go!”

It was during these years I found myself being more and more drawn to the vocalisation of my musical ideas and becoming more highly attuned with harmonised lines. It seemed most likely that as both my mother and grandmother were terrific contraltos in their respective choirs, I would continue this tradition: apparently, I too had ‘the gift’. What

can be better than the feeling of efficacy and social contribution that comes from adding a lovely alto harmony to the classic Happy Birthday or Christmas carol or hymn? Of course, everyone loves the ethereal transcendence of boy sopranos and their high-flying descant countermelodies, but real musical prodigies - they're the ones who sing alto! For whatever reason, I had not yet sought to capitalise on the melding of both my growing capacity for fashioning harmonies on the piano with simultaneous singing. Either the appropriate role model eluded me, or there didn't exist a distinct environment that required such coupling. YouTube was three decades away, and the conservative cultural expressions of my small country town did not permit me to encounter or perceive what remarkable and diverse possibilities could lie in wait.

Nonetheless, I continued with my regular staple of AMEB theory and pianoforte exams, steadily working through the syllabus of mandatory set-works and technical exercises. I confess I was often ambivalent about the pursuance of formal music theory methods. I wanted, like any student, to do at least as well as my older brother, and relished the chance to recall all my symbols and musicological terms with aplomb. My efforts, though not extraordinary, usually yielded solid Bs and a few A-minuses, keeping me 'in the running' with my proficient siblings and cousins. Aspects of the identification of harmonic shapes and musical puzzles afforded me a certain allure and motivation, but other aspects of music literacy seemed somewhat arbitrary. I relied a little too heavily on my extrapolation of concepts in trying to finesse the answers rather than putting in the much required conscientious discipline of memorisation and application.

My introduction to brass instruments came at age ten, along with the new potentiality of putting my evolving musical ear to work. A friend of the family (who happened to be the

leader of the local brass band) let me ‘have a go’ on an old, unallocated tenor horn.

There are a few things in life that, for some reason, work straight away (water skiing was another example for me, surprising sceptical onlookers by ‘getting up’ on my first go!).

From the moment I pursed my lips against the mouthpiece, it felt inexplicably comfortable. I began successfully bellowing my first few notes. Procurement of this new brass apparatus provided yet another avenue for engaging in collaborative musical activity, one which would lead to the opportunity for blending, phrasing and working with others under the bandmaster’s baton. It wasn’t too long before I grew disinterested with my assigned simple lines, as complimentary as they may have been. I considered the tenor horn parts somewhat bland compared to the allure and soaring countermelodies of the king of the brass family – the euphonium! Even its name meant ‘pleasing to the ear!’ However, the management and transport of this cumbersome instrument proved impracticable, so I settled for a more portable lead instrument – the cornet. It didn’t take too long to adjust my embouchure, and soon I was playing second cornet parts for lovely old Salvo hymn arrangements and Sousa marches. There is nothing quite as potent and enabling as the confidence-fuelling belief that a peer or mentor places in you. The attentions and exhortations of the bandmaster and older band personnel made me feel extremely valued and supported. As a student councillor at my primary school, I also had the opportunity to assemble a group of up-and-coming musicians and perform at school events and official services. Due to the choice of the cornet, the ‘Last Post’ was to become a regular feature for me.

4.3. Phase 3 – Adolescent role formalisation (age 13-14)

“The big city beckons”

While I and a myriad of local farmers’ sons prepared for orientation at Katanning Senior High School, I was abruptly shipped off to Wesley College boarding school nearly 200 miles from home. It was just two weeks before I was due to commence my country high school journey, and I was but 12 years old. This exodus became necessary when my mum fell ill and my being sent further afield afforded my father some small measure of repose as he tended to the farm, my two brothers and younger sister. It was felt that of my siblings, and due to my age, I might make the best of this opportunity by being enrolled in a boarding school and private secondary college, one which could enhance or considerably further my musical and academic capabilities. I found myself on the threshold of an overwhelming yet possibility-filled chapter of my life and future musical journey. Armed with an old Salvo’s cornet, a pre-pubescent alto voice and grade three AMEB piano under my belt, I was ready to take on the big city. Or so I thought.

After a somewhat bumpy start and despite the disconcertion of being the only boy sans dad at the Father and Son Orientation Camp, I found myself in one of the most elite all-boys schools in the State. I likened boarding school life to a weird confluence of country and city conventions. Most of the boarders were rugged farmers’ sons destined to return to tend the land from whence they came (though I suspect their parents hoped for them the opportunity to explore a wider range of entrepreneurial possibilities). On the other hand, my life's course was being indubitably steered down a different path from that of my agriculturally inclined classmates.

From the moment I arrived, and it became apparent to teachers that I possessed musical

ability, I was thrust into every conceivable music ensemble and artistic initiative available on campus. My disposition for agreeableness meant that ‘no’ wasn’t part of my vocabulary, and so I quickly became overwhelmed by the avalanche of opportunities afforded me by this new school. As flattering as one may consider the relentless invitations to join several performance groups, it nearly killed me. I felt like a ping-pong ball in a hurricane. I had no tether other than a desperate hope that some sort of ombudsman (be they parents or the headmaster) would address the different teachers. I’d hoped they might consider my physical and emotional limitations and adjust their expectations for my involvement accordingly. I’m grateful to say (and alive to attest to the fact) that we worked it out.

I began the rigorous yet ultimately fulfilling journey of formal high school music education. Much of this necessitated regular involvement in various ensembles (including the brass band, chapel choir, concert band and orchestra) as well as undertaking private tuition on piano, trumpet and organ. My first essay into group performance was the chapel choir, where I could pitch accurately in a reasonably sonorous alto voice and use my early years of ‘ear training’ to good effect by leading the alto section. My basic harmonisation skills (from years at the piano) also meant I could pick inner parts easily and could sight-read new material quite well. This often meant I could get away with less preparation outside the group practice (at least until the content started to become more complex!)

As a 12-year-old boy dealing with the typical challenges of socialisation and peer-group identification, I don’t recall being the exemplification of a good ‘choir boy’ adorned in choral regalia (despite being immersed in the music culture of the school). I didn’t

identify with the stereotypically ‘academic’ chess club members. Nor did I assimilate into groups like my library monitor compatriots who aptly personified conscientiousness. Neither did I resemble the ‘smoking behind the bike rack’ football-loving jock archetype. Hormonally charged and brutish behaviour was incongruent with *who* I was, yet I didn’t fully embody the gentility of a highly cultivated English literature scholar or artist. Compared to some of them, I felt veritably neanderthal. I began to take on and exhibit my individuality. I enjoyed an assortment of activities and was able to benefit from affable interactions with a wide range of people through music ensembles and Christian youth groups as well as more physical, outdoor interests, adventuring and sporting pursuits like tennis, football and athletics. Surrounded by competing passions, and although extremely fond of tennis and athletics, I would later need to make some tough choices regarding my future endeavours and the concerted focus required by sport and music.

The plethora of musical ensembles and events in which I was engaged provided many opportunities to express myself within the collective identity of each particular group - some involving robes (choir), costumes (musical theatre), military uniforms (brass band) and the like. Aside from the mandated repertoire covered through regular collaboration with others in these groups, I continued to develop my tastes in music, initiating what I believed to constitute ‘fine artistry’. I treasured my first Sony Walkman and the melange of compilation tapes I smuggled into my dorm room which included highly influential exponents of the soft-pop idiom. These comprised singer-songwriter artists like Billy Joel, Barry Manilow and Michael McDonald, gospel artists like Keith Green and David Meece, King’s College Cambridge choral arrangements, and the

entertaining pianistic virtuosity of Liberace and Scott Joplin.

During a Year 8 music appreciation class (one which was compulsory for all my peers), I soon realised teenage boys possessed differing values and ways of expressing opinions and polarised tastes in music. Many preferred the pedestrian regurgitations of whatever was on the radio at the time. These selections usually comprised predictable rock idioms and could in no way compare with the musically stimulating examples of movie themes and ragtime piano I presented for all my classmates. I can recall two such exhibits from a beloved piano sampler tape. The response was less than overwhelming, and the derision I faced was eclipsed only by the mocking I would later endure at my Year 8 social dance. I pleaded with the disc jockey to pore through his stack of vinyl LPs and locate my somewhat esoteric requests. This included groove numbers like Michael Jackson's "Rock with You". Recommendations for dance-worthy songs fell upon unappreciative ears as the order of the day was more along the lines of Billy Idol, Men at Work and Blondie!

Interestingly enough, it was at that very school social where the boys would congregate in one corner, casting lots for their preference of female dance partner (or hiding from them) when I, inspired by the hypnotic rhythm emanating from the turntable, would find myself situated among the herd of female dancers. I became rather taken with a young lady from Wesley's sister school (Penrhos). She was sitting down, so I asked her to join me on the dancefloor, and she obliged. We had a lovely night, and we parted ways and were taken by different buses to our respective boarding houses. The young, naïve romantic that I was, I grilled my friend who knew the young lady from his hometown on what she liked and didn't like. I learned all I could so that I might have a chance of

winning the affections of this princess with whom I was utterly beguiled. It turned out she was an accomplished musician. Jackpot! She was undertaking grade six-level AMEB, and I was merely at fourth-grade level at that point. “Great”, I thought. “I’ll write her a song. That’s romantic, poetic and thoughtful, right?”

I spent the next three weeks crafting a song and not just the lyrics and a few underlying chord options, but actual melodic transcriptions on a grand staff with piano arpeggiations. I even included pedalling and had the words neatly calligraphed under the melody line. Long story short - I had it delivered in scroll form with a red ribbon around it and never heard back from her. I later discovered from my friend that she said she couldn’t even read it and discarded my blood, sweat and tears-infused parchment in the bin. Perhaps there was an ulterior motive afoot regarding the integrity of my friend’s testimony. Alas, I was in good company as Bach experienced early rejections of his Brandenburg works. While I possess nowhere near his prolific portfolio, I, too, could move past this artistic disappointment and the accompanying unrequited love. I have since penned nearly 100 compositions.

Although I found the experience of brass band and concert band somewhat restrictive in that I had to stick to the scored music, I enjoyed the social verticalisation that came with being promoted from third trumpet to second to principal trumpet. My roles in these musical collectives gave me an understanding of structured hierarchical environments, ones in which you could progress through the ranks through self-application and diligent effort. I don’t feel I was acting under the influence of unattended hubris; I just enjoyed becoming as accomplished as I could at something. I looked forward to the next challenging way in which I could add value to my collective. These group environments

also allowed me to develop considerateness and learn the merits of collaborative effort, the least of which was to not 'let the team down'. I can only remember doing this two or three times, but boy, were they potent! For example - I recollect an incident involving my trumpet's third valve tuning slide being pulled all the way out at an eisteddfod and my entire trumpet solo being almost a semitone flat. Another time involved my brass band cornet solo on the oval during a big Anzac Day parade. I had just got braces, and all of the bumping up and down on uneven grass tore my lips to shreds, and consequently, the main melody line became non-existent.

I generally found the variety of material we performed to be stimulating and enjoyable. You can't go wrong with Sousa marches and movie themes like 'Star Wars', can you? I seemed to lead others well. The younger musicians looked up to me, and I always gave my attention and energy to the respective conductors, choirmasters and band leaders (although they may have a different perspective on this, particularly regarding my gregarious nature and high-spirited air).

Concurrent peripatetic tuition on trumpet, piano and organ, and regular involvement in ensemble work was part of my scholarship undertaking. Unfortunately, an admonition to appear quite frequently on my report cards was the reference to me needing to apply myself "more consistently through a disciplined practice regime" if I was "to make the most" of my musical abilities. It's interesting that although I performed at a reasonably high level relative to others my age, there was a perception by my instrumental tutors that I was capable of more. In hindsight, I don't know how I could have conceived what that 'more' could or should have looked like. I didn't have a clear, measurable pathway or suitable peers whom I could emulate or creative benchmarks to which I could aspire.

Regular participation in eisteddfods, school assemblies, community events and fetes were all deemed admirable acts of civic and artistic citizenship. Even as a teenager, the knowledge that I was brightening the lives of others and representing my school to impact my community made my musical experiences so much more purposeful. Playing the pipe organ for chapel and assisting the Music Director in installing the third largest pipe organ in Western Australia also played a role in deepening my insights into other expressions of ingenuity and enterprise. This incursion, along with my Year 10 work experience assignment at a well-known Perth music store - Zenith Music - also provided a first-hand appreciation for the many ways music generates work beyond itself.

Whilst on work experience, I learnt how music-related activities could provide broader employment opportunities. I enjoyed assorted interactions with music store managers, publishers, sales associates, piano technicians, music teachers, gigging professionals, students, industry producers, schools and churches, hobbyists and parents. They all contributed to this kaleidoscopic community, seemingly joined, either by the shared pursuit of musical pleasure or artistic ascendancy. I was assigned to work with two young customer service representatives (who at the time were only 20 years of age, but I thought them seasoned veterans in the music industry). They were also responsible for my supervision during this work experience practicum and were to make a considerable impression on me. One was a bit of a 'rebel without a cause' type fellow; a mod meets techno-geek. Whilst driving me back to boarding school after each shift in his hotted up Holden Torana, he'd introduce me to different facets of audio technology, smoking and the progressive punk rock music of 'Flock of Seagulls'. The other was a more sensitive, conservative soul, concerned with matters of the heart and spirituality. We would

philosophize and contemplate various religious conundrums. We enjoyed comparing different versions of modern church choruses on the dozens of pianos at our disposal. This divergence of character and worldview was quite indicative of the two prospective paths which would unfold before me and which would somehow need to be reconciled. I'd ponder such things as, "Does art takes on the nature of the artist, and are a person's inherent values perceivable by the observer of a performance?"

Recent interactions with these guys thirty plus years on allowed me to see how their penchants played out through their careers and relationships. Both gentlemen still represented obverse approaches to morality, and their career choices and artistic direction seemed to corroborate my earlier impressions of their individualistic bents. One is now a highly sought-after engineer, producer, conductor and recording specialist. The other is a pastor, worship leader and successful church music specialist.

Throughout my early teens, amid puberty and the usual teenage kerfuffle prevalent in boarding school life, my concurrent involvement in citizenship clubs/youth groups and high-level sporting activities began to place increasing pressure on me and my forming identity. Balancing the need to fit in with the need to locate myself within a social paradigm left me with the stressful conundrum of forging for myself a framework for what constituted a successful life. I guess most young men invariably face identity-laden dilemmas towards the middle of their high school journey. Teachers and parents also wanted/needed to have their say in guiding us towards one primary expression or focus of achievement (sport vs. academia vs. art vs. citizenship). There were to be a few more years of straddling this divide!

One such expectation on me as a music scholarship holder was the relentless teaching I

received on trumpet, organ and piano. The mandated lessons allowed me to work toward AMEB classical grades, along with my final Tertiary Admission Examination (TAE) music classes. The discipline, time, focus, patience and conscientiousness necessary to excel in the more traditional forms of pianistic development became evident. As much as I admired and enjoyed listening to virtuosic performances, I held no genuine aspirations of conquering Rachmaninov, Brahms or the near inexecutable creations by Liszt. I would enjoy learning pieces that ‘sounded pleasant’ to my ear, but only if the cost/benefit ratio seemed reasonable and where mind-numbing repetition and mechanistic discipline didn’t suppress creativity. The price didn’t seem worth it unless I could get a similar result using shortcuts (a habit that soon became horrifically apparent to purists who would shun the fashioning off-the-cuff versions of classic piano works). For example - modified interpretations of Tchaikovsky’s Piano Concerto or Grieg’s A Minor masterpiece, Chopin’s Fantasy Impromptu and Beethoven’s Pathétique Sonata). To this day, I continue to enjoy, have great respect for and appreciate many styles and genres of music. I recall fondly the opportunity to turn the pages for world-renowned concert organist Dame Gillian Weir. To behold her octopus-like flourish across four manuals and pedalboards was a surreal musical encounter. However, it would not be my mastery of classical music that would get me to the Perth Concert Hall or Entertainment Centre in the years that followed.

As an aspiring vocalist and principal junior chorister in the choir, things got interesting, to say the least, when at age 14 my voice began to break. As cute as it may sound, the extremely tenuous renditions of “Where is Love” and other light soprano classics would have made the top ten in funniest YouTube clips had that form of social media been

available at the time. I did my best to manage the awkward abyss between soprano and baritone as I flip-flopped between registers for almost a year.

Once my voice settled down, the mid-teenage years (ages 14-16) became a highly defining period in my musical advancement. I serendipitously fell into opportunities to play the piano and sing in registers synonymous with contemporary pop stars of the day (Billy Joel, Elton John, Barry Manilow and the like). It helped that I was well-versed in the modern harmony chord patterns required for these popular pieces, which depicted the musical structures using basic hieroglyphics and chord symbols. Even though I was very active in school singing, I had no specific mentoring or voice coaching: something I now regret.

School chapel loomed large in boarding school life, and I enjoyed playing the chapel organ with its three manuals and triple octave pedal assembly. It was a fun yet sizeable challenge – to pull the many stops that activated the various arrays of pipes. Still, there was a disconnect between this more formal mode of musical expression and how I hoped music could be used to inspire and inform teenage boys, particularly concerning their perceptions about God and church. Yes, Bach's grand and sacred organ works could touch and stir the soul at one level, yet were unlikely to entice the typical teenage male specimens who resided in the boarding house. (I'm referring to the 180 country lads who were 'held hostage' twice a week at compulsory chapel, many of whom were forming life-impacting opinions and pivotal beliefs based on these initial impressions of God and church).

I was the chapel organist at the time and, after consulting the chaplain, took it upon myself to occasionally introduce the acoustic piano to accompany the singing portion of

the chapel services. This enabled me to incorporate more contemporary melodies and jazz up the harmonic accompaniment. The modern pop modality I had begun to adopt for secular pop ballads would continue to develop in parallel with these new demands for sacred expressions of musicality. I loved the boys' responses, who could now sing along, albeit in boisterous soccer hoard unison. They were having fun, and that to me was not just kudos for ingenuity or appreciation of my creative skill. It afforded some validation of a primary value that I held dear. Something for which I was mocked and persecuted in my first two years of boarding school (for being a 'bible- basher') became the expression of peer solidarity and popular boarding school culture. Miracles indeed!

It was at this point that I went from being a slightly above average pianist (with an obvious proclivity for contemporary and extemporaneous expression) and slightly above average chorister (whose pitching was consistent but encumbered by a somewhat husky and spread vocal tone and limited baritone range), to a regarded and sought-after musical entity. It was as if there was a confluence of optimal conditions that catapulted me into idyllic performance spaces: ones that reconciled much of my preference for flexibility in the manner of performing and interpretation of the song. This included the pace, nuances and register that I felt best encapsulated the idiom of the song and my level of prowess and comfortability.

At around the same time, as I was able to use my newfound ability to couple together piano and vocal to enhance the chapel worship experience, I was also commissioned by school leadership to begin selecting and performing popular secular material. Many of these songs were highly regarded by my peers and epitomised current popular culture.

The empowerment that came from creating and managing my own performance opportunities was of paramount significance.

Several other aspects merit acknowledgement as my confidence as a performer grew. Through my formal music classes, I was afforded a high level of music literacy. I understood the mechanisms and characteristics resident in the different genres of music and possessed a thorough grasp of the symbols and nomenclature used to represent music ideas. My living arrangement (that of an all-boys boarding school) also meant I had to learn to get along with others. Blessed with a somewhat amiable disposition and proactive approach to life, I began to enjoy leadership opportunities and requests to take on projects and responsibilities, which gave further voice to my creative endeavours.

In year eleven, I was invited into a senior pop group where they felt my considerable trumpet chops could add noteworthy colour and panache to their reinventions of contemporary repertoire like Dire Straits. I must have lacked an affinity with the group members and found it difficult to identify with their mission (which I surmise was to simply provide some small alleviation from boredom and legitimise occasional truancy from class). This incursion was not as fulfilling as I had hoped and did not allow me to engage deeply with the music's architecture; its substance. I needed to emote, to firmly yoke myself with the groove and harmonic intricacies of the material.

My improved musical adeptness and social affability even found me recruited into an enterprising young pop group where I played the bass guitar, an instrument I had never previously played. It was felt by the other members that I possessed the required degree of musical intuition and harmonic know-how to drive their little posse along. The cyclical harmonic movement was reminiscent of the repetitive 'ground bass' lines of the

baroque period. Naturally, those guys didn't have a clue what a ground bassline was. They just liked the fat booming sound I could produce for our group's staple of Little River Band and Eagles covers. I was recruited because I knew how to make songs sound right and to make the music 'work'. Once again, I found myself allied with other teenage boys, who liked music (and dare I say – the thought of achieving popularity and/or fame), but who did not share my particular aspiration for musical ascent and creative expression. I cannot presume that the affiliation and connection that transpired from these musical encounters were of no value. I certainly do not attribute many efficacy-producing moments or catharsis to these particular musical encounters, but perhaps I was amassing some degree of social capital along the way. Positions of responsibility within various ensemble configurations (e.g. Head Chorister, Concert Band and Brass Band leader and principal trumpet) earned me a level of peer success and opportunity for music participation. They were also invaluable to my social development and played a role in the formation of both my character and my capacity to co-ordinate others in musical environments. However, the most potent sense of wellbeing, efficacy and expression of my authentic 'self' was located in occasions where I was able to engage audiences as a soloist, singing songs from the piano.

4.4. Phase 4 – Mid-teen identity formation (age 15-17)

“Will the real me – please stand up (on the stage)?”

By the age of 16 (Year 11 high school), I had begun to adopt a level of comfortability in my creative prowess. There was perhaps an over-confidence and overestimation of others' regard for my proficiency. Without high levels of exposure to more contrastive

performance environments (ones in which opportunities for scrutiny and comparison were more customary), I was soon to encounter a humbling blow to my presumed musical infallibility. During the yearly Wesley College Eisteddfod in 1983, I had no doubt become overly complacent and dangerously nonchalant about my reputation as the leading chorister, school pianist, principal trumpet and concert band captain. Here is how the sobering incursion and almost Wagnerian demise of my musical supremacy played out.

The Open Instrumental solo final invited a select tier of quality performers from the school on instruments ranging from French horn, violin to the pianoforte. The technicality involved in flawless execution seemed more challenging for the non-piano participants where variables such as intonation, breath control and working in concert with accompanists proved to attract more obvious critique from the adjudicators. My performance was bound to place me high in the rankings. When it came to my turn, although I had a sense of generated confidence in my 'position' as a leading contender, due perhaps to ill preparation, my actual pianistic performance was found wanting. I gave a somewhat glib rendition of Chopin's "*Valse in C# Minor*". On a physiological level, my pre-performance hand-warming routine may have altered my fingertips' general waxiness and tactility (one of a piano player's greatest nightmares, along with the sustain pedal not working!). Consequently, I couldn't trust much of my intervallic movement. The black notes seemed to narrow, and as often happens when one begins to panic, breathing shallowed whilst hastening through the difficult arpeggiations.

It was quite a sloppy delivery and not at all representative of the quality I was generally capable. Nonetheless, it was still 'me', Michael Battersby, the top music student in the

college. The Director of Music, who also sat on the panel, knew who I was, and I saw him conferring with the other adjudicators as I returned to my seat. I remember thinking: “Surely he’s commending my many musical accomplishments and saying things like, ‘He normally plays much better than that. He really is the most competent candidate in this group’”.

Well, I was about to be served one of the most substantial portions of humble pie in my life! The adjudication chairperson stood and congratulated the various participants, gave the usual commentary on genre and interpretation, and offered general words of encouragement to all the performers. “Third place...” I don’t quite recall this recipient. ‘Who cares?’ I thought. “Second place.... Michael Battersby”. I couldn’t even tell you if there was applause. I went numb. I was immediately stricken with hollow and nauseating grief. The winner of first place was a much younger pianist who, in my opinion, had soullessly regurgitated just ‘another’ version of “*Moonlight Sonata*”. I do remember the adjudicator’s comments, though – “A tempered and considered rendering of a masterpiece”. His obsequious adherence to the essence, form and technical execution of this simple classic had won the judges’ favour.

I recall the utter disappointment and shock of not being perceived as accomplished as I had previously estimated. I certainly botched the delivery and was ill-prepared for the competition. Despite the validity of the result, it took me a few months to salvage my confidence from the rubble of this failed eisteddfod performance. Fortunately, I retained residual and implicit knowledge that I was still a deserving custodian of musical interpretation and expression and that my strong affinity for and understanding of music would provide me many future opportunities to delight audiences of varying type and

size. As a teenager, I ardently sought to express and share my musical ideas with others. Some may refer to musicianship as a divine spark deposited at birth; others - the creative blastulation and intermingling of biology, influence and environment. All I knew was – music comprised a massive part of my life and what I wanted to bring to the world. I hoped that others would experience great enjoyment, levity and solace each time I performed. As I neared adulthood, the path was laid for me to become a fully functioning creative entity with the capacity to derive great pleasure and strength from music and accompany me on my many life ventures. Music was to continue to be an integral part of my future, and God-willing, I – a worthy ambassador for its noble cause.

Being deposed as the peerless musical exponent in the school made me have to redefine and rediscover from whence might my esteem, sense of identity and artistic prerogative come. Previous attempts to locate a befitting musical role or voice led me to take part in a few different rock/pop groups whose personnel, range of musical abilities, hairstyles and values were as numerous and misaligned as the opinions on what and how the group should play. I needed a watershed moment, a defining canvas upon which to thrust my eager music potential. Two such scenarios presented themselves.

The aforementioned account of the evolving nature of chapel music in which the restrictive and austere chapel atmosphere began to take on a more relatable and genial mood led to the request by some of the boarders to explore contemporary gospel music. Before I knew it, we had about nine students regularly meeting to discuss biblical topics and seek out spiritual answers. At the nucleus of this mini discipleship movement was the music and testimony of a piano-playing evangelist and singer, Keith Green. His music moved hearts, challenged preconceptions, and just plain sounded really good. I

ended up learning most of his songs, performing them at devotional services, special assemblies, camps and concerts. This convergence encapsulated both my passion for cultivating all things musical and communicating all things spiritually meaningful.

Year 12 high school would also afford me another self-determining landscape as a performer. As a school prefect, I was involved in helping design, program and stage various elements in the school's event and assembly calendar. If a gospel song was required for a devotional chapel, I was there. If a love song was needed as a dedication at a school social, I was there. I remember, on one occasion, feeling quite overwhelmed by the attention rendered by several adoring females as I crooned the inimitable "Just the Way You Are". It was at an interschool social dance. These were quite exciting events yet somewhat unnerving for an all-boys school boarder. Untrained in teenage courtship, I didn't know what to do with all the attention lavished on me due to this 'pop-star' effect. I know I liked it! On a more pedestrian note, if incidental music was required for a lunchtime concert or background music for a Parents and Friends school function – I was there with my arsenal of Billy Joel, Stevie Wonder, Elton John and the like. I was called upon for Christmas songs for the Community Outreach Carols and even "The Last Post" in Kings Park for the Anzac service; I was there.

The heterogeneous nature of my musical involvement meant I was able to enjoy a considerable span of genres. The place where I believe I excelled and from which I could draw the highest personal satisfaction; where I could really be 'me' was at the piano, singing earnestly and with passion, captivating others with balladic anthems of hope during poignant moments. There was also a complementary synergy experienced at informal occasions, where I could provide the appropriate vivacity and pep-fuelled

accompaniment rendered by extemporaneous jazzy creations. Most of the latter involved my reworking and revitalising existing material familiar to people but performed with my own particular flair. This is why I would always feel constrained by fully notated music manuscripts. I greatly respect and admire the league of musicians who can adhere to the meticulous and faithful reanimation of notes on the page with their specific, pre-prescribed ordinance. However, I am not one of these.

One such encounter, which again reinforced my preference for real-time management and spur of the moment manoeuvring of musical and technical artefacts, was in a significant mid-year production of ‘Nehemiah’ staged by the combined Uniting Churches of Perth. I represented the up-and-coming musical talent from the flagship secondary educational arm of the Uniting Church – Wesley College. (I was also the Youth group leader at the time.) I played the support role in this ‘Jesus Christ Superstar-esque’ portrayal of Nehemiah’s work of rebuilding the walls of Jerusalem. I had to deliver a poignant ballad at the crux of the performance. My backing track comprised a pre-recorded, harmonically sinuous yet rhythmically vague classical guitar accompaniment.

Apart from the fact that radio transmitters were very heavy in the early 1980s and my period-appropriate linen ephod rendered very little support to the belt pack secured to my underpants, there was a matter far direr than my descending underwear. With no foldback and the vague echoing of the backing track bouncing around the cavernous Perth Entertainment Centre, I got completely out of step with the accompaniment. I could not for the life of me discern where I was in the arrangement. I began crying out (literally) with improvised melodic phrases “My God...My God...I’m scared”, which fortunately fitted the narrative of the song. It was theatrical irony at its finest. The audience didn’t

have a clue I was off-script, but everyone side stage was agasp. “Oh, no. He’s lost it. He’s lost it!” It took every skerrick of harmonic perceptivity to decipher where to come back in with the ‘regular’ lyrics and eventually finish the song as it was intended. At that moment, I was most grateful for my ability to finesse and improvise. Even with my audible cries for help, I made it through, embarrassed and with my jocks dangling around my ankles. I’ve hated backing tracks to this day and am still reluctant to engage a band that is not able to sync intuitively and organically with what I want to express in real-time.

As far as ‘positive’ peak performance experiences go, there was none quite as momentous as the final assembly of my secondary schooling. The principal asked all the graduating class to file forward to the front of the school auditorium as the rest of the school stood quietly, reverently. “Not you, Mr Battersby”, cautioned the principal as I was about to take my place along the front with my fellow Year 12s. “School – would you please put your hands together for Michael Battersby as he leads us for the last time in the school hymn and school song. There was thunderous applause. I remember thinking, ‘The students usually hate these dirge-like anthems. Why are they stamping their feet and whistling?’ ‘As I made my way to the grand piano, the rumble became deafening and yet there were no directives from any of the staff to curb this spontaneous show of admiration and solidarity. It was a moving validation, indeed. It was as if they were able to collaboratively unite and say they liked what I did, how I did it and perhaps even that I did it faithfully for so long.

The final months of 1984 meant that the end of my secondary schooling and time at Wesley College was drawing near. At the time, there was a dearth of career guidance

counselling or reference material available on post-secondary pursuits, which provided pathways for my particular niche of musicality. A simplistic recollection of my options lay in the understanding that Tertiary pathway recommendations were based on TAE scores, e.g. results between 350 and 390 indicated social sciences; 400-440 – engineering and maths-based academia; 440-500– pursuits in law or medical fields. In other words, further education and career options were based on scholarly capability and general aptitude rather than genuine interest level, passion, drive, learning style, preferred work environments or a sense of cause. Having no formal interviews or forums within which to discuss a range of options, I was about to encounter an unexpected and serendipitous turn of events, one which would lead me further into the music performance arena.

4.5. Phase 5 – Early adulthood (age 17-20) Tertiary experience and career commencement

“Let’s take this piano out for a spin.”

I had a strong, if somewhat vague, sense that music, whether performed, written or taught, was the path for me. TV programs such as “Fame” highlighted the intrigue and fascination of studying music at a formal level whilst exploring and developing one’s own artistic identity. I was from a small country town, and the opportunities were obviously to be found in the city, and during my time as a boarder at Wesley College, I had attended an evening lecture series hosted in what is now known as the Tunley Theatre at the University of Western Australia. Margaret Seares, who would go on to become the Senior Deputy Vice-Chancellor of the University, was the lecturer at the

time and took us through the workings of Music colloquium, particularly as it pertained to the Baroque era. I also recall that we spent significant time working our way through the syllabus-preparing exercise manual: Rupert Thackray's "*The Seeing Ear*". I loved learning about music history and theory, and due to a more than adequate aural facility, I was able to quickly relate learned principles to practical performance situations such as transcription, transposition, intervallic recognition and harmonic construction. Apart from the illuminating lectures, I also enjoyed the seldomly afforded opportunity to expand my socialising skills with the rather clever, urbane and highly musical girls from Methodist Ladies' College and other private schools.

I ended up receiving awards for my TAE work and placed in the top 7% of the State for overall secondary music achievement. My only preference for tertiary enrollment was admission into the School of Music at UWA, Bachelor of Music program. Protocol for admission into this highly competitive and elite degree program involved a reasonably modest TAE score and an audition. I believed I possessed the necessary breadth of musicianship and scope of repertoire to prove worthy of inclusion. Despite my initial mediocre sight-reading demonstration, I felt my performance pieces were appropriately representative of a university-level music student. Unfortunately, much like my disappointing high school eisteddfod placing, I was unsuccessful. According to the esteemed adjudication panel - I didn't 'cut it' and would not be included in the Bachelor cohort for 1985. I boasted a music resume that included AMEB grade 7 piano, grade 5 classical organ, grade 4 trumpet, and a St Augustine Medal recipient from The Royal School of Church Music. At Wesley, I was head chorister, concert band leader, music prefect with citizenship honours, winner of the graduating music prize for Wesley

College and in the top 7% of the state for TAE Year 12 Music. I discovered later that the year in question had a very high standard of intake, and only a limited number of places were available. Successful candidates had virtuosic potential with AMusA (Associate in Music) level pianoforte credentials and at least grade 7 or 8 on their second instrument.

There was a surreal moment when I felt rejected and betrayed by the very artistic community where I had previously felt so special and accepted. At the risk of sounding overly dramatic, music *was* my life, my future. This foreordained pathway was the only option I had ever considered or envisaged, my father's words, "You'll never go hungry if you can play the piano," echoing in my ears. Before being excused from the audition room, the Eileen Joyce Studio (which ironically is the very same room in which I just recently presented my recital for this doctoral program), the audition panel requested a short debrief with my parents and me. As good fortune would have it, they had heard me warming up in the room when they first came in. I would always settle naturally into smooth pop/jazz improvisations and bluesy riffs to get a feel for any keyboard instrument I was about to play. They remarked upon my competence with the genres that utilised more contemporary pianistic idioms and highly recommended that I investigate the newly formed Academy of Performing Arts at the Western Australian College of Advanced Education (WACAE), which is now Edith Cowan University.

WAAPA (Western Australian Academy of Performing Arts) had just finished their pilot year and were now able to offer Associate Diplomas in Performing Arts (ADPA) in both classical and jazz performance. This was a seminal moment in my journey and direction in music. Despite the doors being closed on my initial musical pathway and

my penchant for a more contemporary modality of musical expression, this unforeseen opportunity was to make room for me to grow as an artist. I mustered up the courage to quickly prepare for another panel-driven inquisition and hastily submitted the necessary application forms for an audition into WAAPA. The audition process involved some theory and general musicianship elements for which I was consummately prepared. I did, however, need to ask my father a few names of his favourite pianists: Oscar Peterson, Teddy Wilson, Erroll Garner, Bill Evans et al. Although I liked ‘jazzy’ music, I lacked formal training in the genre and was not versed in its historical, cultural or idiomatic vernacular. For the practical performance aspect of the audition, I was asked to improvise over a 12-bar blues progression. I felt like I exhibited quite well but was far more enamoured with the walking bass line provided by one of the lecturers as he accompanied my blues improvisation. He crafted a sophisticated facsimile of an upright bass on the lower register of the piano at which we both sat. That left-hand pianist would become my teacher, mentor and later – friend. Next came the major selected work: a real chance to demonstrate my adroit facility on the piano. I had prepared what I believed to be a little-known piece from an obscure publication of “The Readers Digest Songbook”. The song was “Misty”. I later discovered it was one of the most frequently delivered jazz standards in the jazz world. However, despite the apparent rolling of eyes as the panel endured yet another version of this ubiquitous classic, they unanimously agreed that I possessed the ‘feel’, interpretative ability and potential to become an accomplished jazz performer.

The Associate Diploma in Jazz program afforded me a formalised approach to reverse engineer and analyse all those beautiful harmonic resolutions and romantic melodic

nuances so prevalent in movies and piano bars and recorded music I had encountered in my formative years. To this day, I feel moved when I hear the piano strategically placed in movie soundscapes - tenderly twinkling in the background. One can just make out the melody, but the harmonic underlay is surprisingly complex and moving. My captivation was kindled all the more by the swirling symphonic string lines and their thick chordal structures, beautifully depicting emotionally heightened moments in movies. (If only then I was prescient of the probes carried out by Gabrielsson, 2002, Juslin, 1997 & Bicknell, 2009, corroborating the powerful interplay between music and emotion).

It made sense that I pursue the more contemporary and improvisatory forms of musical art as I had always been drawn to the pop/soul/jazz crossover music of Stevie Wonder, George Benson, Al Jarreau and Chaka Khan. In my late teens, I confess to sneaking out of boarding school with an older friend who had his driver's license, surreptitiously making my way to the side stage area to catch some of the more funk-infused bar performances. In the 1980s, Perth had live-music venues such as Pinocchio's and Gobble's nightclubs where you could hear some phenomenal fusion bands like Pizzazz, Harlequin and Manteca. Ironically, a few years later, I was one of those very guys frequenting the stage as part of a 12-piece funk ensemble, playing the same complex and groove-infused repertoire over which I had earlier salivated.

I belonged to one of the first groups to go through the Academy of Performing Arts in the ADPA Jazz stream. Of all the faculties at this heterogeneously co-opted assembly of artisans (which included music, dance, drama and production media), the jazz program and its student body seemed the closest sociological 'fit'. My adjacent faculty counterparts consisted of: a) musical theatre guys thrusting themselves upon lamp posts

(or whatever props were on hand) forlorn and desperate, always seemingly unperturbed by what others might think of them; b) classical music students – mild-mannered, slightly abstruse folk who seemed content to sit in small huddles playing their guitars and flutes, reflecting and conferring on different musical works they had encountered; c) the dancers, who were another breed altogether. Throughout the years of my course, I didn't dare go near them. I tried once, and it was disconcerting, to say the least. They were young, delicate, driven and highly disciplined. I would later discover that many battled with insecurity in this extremely competitive field, sometimes overcompensating with a pouting pretention; d) the production/tech faculty, with whom I had varied encounters.

They were a harmless crew, but a number seemed to me to embody an unusual concoction of aloofness and social ineptitude. All this being said, my naivety as an unseasoned lad from the country, lacking in worldly wisdom, meant I hadn't learnt to interpret the social cues and value-laden nuances inherent in different types of 'tribal' groups. There was nothing wrong with them, but I, for whatever reason, lacked a sense of empathy for and understanding of their worldview, behaviours and the social conventions they considered 'normal'.

The jazz performance majors seemed the most 'down to earth' of the wide-ranging mob at WAAPA during these exciting and formative years with legendary arts education directors Geoff Gibbs and Richard Gill at the helm. I was the youngest student in my class, so it was interesting going from being a prefect and senior ambassador of all things 'music' at high school to the youngest on campus again; a small fish in a big, colourful and cacophonous pond! Hailing from a lowly country farm in Katanning, I

again found myself in a big city boarding school environment, this time housed in dormitory units designed for university undergraduate students. With my very own room, I was able to organise a modest cubicle-style living set-up, complete with an electric piano (much like the hirsute keyboard guy's apartment from the musical "FAME"). I would sit and write songs, prepare arrangements and work feverishly towards mastering the required scalar modes and mechanics inherent in the jazz vernacular. Despite the difference in age between myself and other students in the Jazz department, we shared a sense of belonging. There existed mutual respect between all enrolled in this inaugural cohort. Many of the career rock and club performers with a bent for jazz had discovered this newly accredited music program. They wanted to upskill and consolidate their theoretical understanding of jazz idioms. There existed curious levelling phenomena whereby older students experienced the stresses associated with going back to school, whilst I, though more comfortable with regular timetables, still had to adjust to the self-driven and independently organised study regiment.

I was placed in a performance ensemble with others of congruent ability and experience. I later found out what the assigning panel's perceptions were and why they made their particular recommendations regarding band personnel placement. I was considered 'capable' with a reasonable degree of musical aptitude but had far less experience than the other seasoned jazz performers in my cohort (a fair call at the time). I learnt about jazz soloing and group performance protocols as everyone covered the same material and harmonic understanding of each jazz work. All players were required to solo over the changes and navigate the chord progressions with guide-tone lines, creating counter-melodies for the piece in question. Just as in the high-school band configuration,

everyone had to play a particular role in a particular way to maximise cohesion within the group. These rudimentary structural facets of ensemble performance and the frustration I would sometimes feel within these constraints bear out my later-revealed preference for autonomy and ideal levels of control and interaction in creative situations.

Not long after my orientation into the first Semester program of my Jazz degree in 1985, I found myself in an unplanned yet highly serendipitous situation that had far-reaching implications for my future musical career. It led to my first official 'gig' in the music business. The incident took place at the local watering hole for boarding college students near the University campus, a pub called Minsky's Tavern. One of the second-year lawyers noticed me sipping my lemon, lime and bitters and asked, "Hey, aren't you the guy doing a music major or something? Go up and play the piano for us!"

Being a reasonably acquiescent soul, I agreed to this request, risking the impertinence of playing at someone else's regular gig and on *their* piano. I bashed out Billy Joel's "Piano Man" and a few other well-known requests, receiving rousing responses from all those who frequented the pub. Unanimous applause from the rowdy and appreciative patrons induced boisterous participation at the crucial junctures in such iconic songs as American Pie, Crocodile Rock and Let it Be. (I must confess, there's a special kind of affiliation afforded when you sing something that others already believe to be worthy of adulation and respect. The fact is - you're aligning and supplementing others' positive association with the song in question and the subsequent memories and feelings of nostalgia it evokes.) My university comrades hustled me across to the bar where the manager stood, looking back at me with a seemingly ambivalent expression. After an extremely informal proposal put forth by myself and several other slightly inebriated well-meaning

would-be agents, I was offered a once-a-week spot on one of the quieter nights of the week.

My first gig was a marathon. I played through the whole evening – 4 hours straight! I had yet to become familiar with things like union award rates, performer’s rights or little details like taking breaks etc. I played everything I knew to fill my allotted time slot: from Mozart to Happy Birthday, Hymns to Doobie Brothers, Billy Joel to the School anthems, and Xmas carols to Richard Clayderman. I took requests for anything and everything that came along. I wasn’t precious about what. Just that I could sing and play, get some positive feedback and a bit of cash to help me through university. It was a hard slog. It wasn’t sufficient having an arsenal of the right repertoire, gear and artist nonchalance. Each gig engagement was a business proposition requiring me to finesse and charm my way into performance opportunities.

Armed only with a little portable 40 Watt Pioneer “Disco Karaoke” machine as a PA system and a fairly amiable personality, I entered the world of gigging. My recently developed dulcet tones, coupled with a modest level of pianistic prowess, meant I was able to keep most audiences happy. (Well, at least at bay!) I was young, had loads of energy but, at that stage, didn’t fully comprehend what the modus operandi for a performer involved, let alone be concerned about where my personal performance preferences or professional fulfilment might lie. My naïve understanding of coping in the industry was that you just did the best you could with songs and styles that you had in your toolkit and tried to make them as conducive as possible for the occasion and crowd with which you found yourself. (By the way – I got a massive \$20 cash from that first gig – enough for a week’s supply of late-night burgers at Bernie’s Burger joint on

Stirling Highway (a staple for students burning the midnight oil of late-night study). I thought, “I’ve made it – I’m a real pro now.” Technically, I was correct. I had officially received remuneration in exchange for the supply of goods or services!

One hilarious situation at my next series of gigs caused much consternation for my father, who’d made the trip up from our farm in the country to visit me and to see how I was settling into university life. This time it was at Steve’s pub in Nedlands – another popular hotel frequented by the local university students. Thanks to some laborious transcriptions of easy-listening records over the holidays, I’d amassed about 50 popular songs for my piano-bar repertoire. I was proudly ploughing through my sentimental staple of Manilow, Joel and the like when about halfway through the gig, in the middle of the Eagle’s classic lamentation “Desperado”, an overly amorous 40-something lady sat alongside me on my piano stool and began singing, terribly! This experience was far less gratifying than the acknowledgement rendered at Minsky’s, and what was worse, she was putting me off my performance. I battled on, not wanting to make a scene in front of my audience, including my bemused father. As the song finished, she gave me a quick kiss on the cheek, one which would have registered on *my* breathalyser test, and she returned to the bar. I noticed that she left without her glass in which she had sported a full middy of beer when alighting on my piano stool. “Oh, no. Where is that lady’s drink?” I thought. I looked into the string and felted hammer section of the beautiful Yamaha baby grand piano only to notice a sea of golden, hops-infused liquid meandering through the strings of this exquisite instrument.

The next 2 hours of my performance would have surely made it onto some YouTube-fuelled meme had this platform existed at the time. Each note I played resulted in the

splattering of Emu Bitters spraying all around me like the kaleidoscopic effects common in 1980s beer commercials. Needless to say, I had some reassuring to do with my dad so he could return to the country with some peace of mind while his 17-year-old son waged war amidst incorrigible patrons and other such perilous social predicaments. However, as far as crowd interaction goes, this pales in comparison to the time in a county pub up the Western Australian coast in Carnarvon, where a disgruntled customer threw a full can of beer at me, bouncing off my keyboard and into the side of my head. Perhaps the unruly lout disapproved of my interpretation of his favourite Doobie Brother's song. I certainly won't forget that gig, as it left me with a rather swollen ear and protruding cranial mass. I guess that's what they call "playing by ear!"

As the popular 'pub' songs were putting food on the plate, I continued to familiarise myself with the esoteric nuances expected within jazz practices. Although much of the listening material and performance repertoire was drawn from the basic swing/Latin and straight-ahead disciplines (studying the likes of MJQ, Bill Evans, Ella Fitzgerald, Oscar Peterson, Charlie Parker, Miles Davis), I was concurrently developing music literacy and a historical understanding of the evolution of music from 1910 to 1980. This repertoire included the more avant-garde and experimental expressions found in post-war extemporaneous music. Many of these more complex creations seemed at the time to be overly indulgent and unnecessarily ostracizing. I continue to lean towards the more accessible and mainstream conventions with a simple and tastefully finessed demonstration of musical ideas.

Now initiated into the performing community, there were times when social convention mandated levels of collaboration and contribution to ensemble-based performance

opportunities. Ergo - if your lecturer needs you to fill in for a pianist at a gig, the correct response is, “Yes. I’m available”. I was barely 19 when summoned to play a big corporate show with the legendary Ricky May. His repertoire was wide and varied and involved several nine-page charts. In hindsight, I should have commandeered a younger student to be my page-turning mignon. It was terrifying! He was such a musical genius he would launch directly out of a comedic monologue into “I Just Called, to say, I love you”, and I had to pick what key he was in and pick up from the appropriate location within the chart. He was the boss, and as much as I tried to keep up, his light berating “Keep up, kid!” and castigating looks from the bandleader and drummer weren’t helping. It was a nerve-wracking experience, and although it was a great honour for me to play (and survive) with one of the greats of show business, it demonstrated the actualities of teamwork and its inherent unpredictability.

I must add that I felt somewhat vindicated when asked, at the end of my studies, to support Dizzy Gillespie at the Perth Concert Hall, along with the top students and artists in residence. Every nook and cranny of the hallowed hall was pervaded by frenzied bebop lines and visceral solo exchanges, doing WAAPA proud in the process. Recognition of one’s musical capabilities is something every performer would appreciate, but this heartening attention does not come without the risk of sensitivity to criticism. I, like any typical entertainer, relished the increase in confidence when noticed by industry legends. On a few occasions, talent scouts and music promoters Johnny Young and Bobby Limb saw me playing in 5-star hotel lobbies and silver service restaurants. They told me they could make me the next Simon Gallaher (akin to Hugh Jackman in the 1980s). Then, respected Conservatorium jazz lecturers such as Mike

Nelson and Murray Wilkins would comment on what they considered a rare and seasoned sense of phrasing and artistry by someone not yet 20. Lecturers even asked me to sit in with jazz giants like Red Rodney and Reiner Brooninghaus on their artist-in-residence stints at the Conservatorium.

However, having an open temperament and possessing an eagerness for positive feedback can make one assailable to ill-considered and poorly timed criticism. I found myself particularly vulnerable in this respect. I had, on one occasion, received unnecessarily derisive judgements about my piano voicings and rhythmic approach while participating in a big band workshop. The acerbic comments made by this visiting lecturer were demoralizing. Other seeds of doubt were sown when receiving unsolicited and nefarious intimations that perhaps I was just an 'adequate' piano player and should focus on developing other musical outlets or that I should leave the 'singing' to trained, dedicated vocal practitioners. I quickly learned that if one is overly attuned and susceptible to negative remarks, it is crucial to develop an inner sense of confidence and measured belief regarding one's performance execution, a general feeling of mastery and career trajectory, unabated by criticism or deterrence. I don't think I possessed the inner grit, wherewithal or sense of artistic identity to withstand scrutiny from the masses or aspersions from personal critics.

As a young, independent university student, I came to corroborate the axioms recited by my father about never going short of a meal if I could play the piano. So, while studying and shortly after graduating, I continued to expand my portfolio of popular folk, pop and rock tunes, which lent themselves to pianistic and vocal performances for mass appeal. For example, pubs like Steve's and The Black Pearl were partial to the sturdy,

popularised sounds of Bruce Hornsby, Don McClean, Billy Joel, Van Morrison and Elton John. My collegial interaction with other accomplished jazz students and lecturers meant I was also called upon for ensemble work in pop/crossover funk bands as a keyboardist and sometimes as a vocalist. It was the height of the 1980s with the America's Cup looming large, hospitality venues broadening their options and a newly commissioned casino, whose license mandated 24-hour constant live entertainment, seven days a week.

As much as a young start-out performer would relish the chance to be selected in playing in lots of exciting venues with tight, well-produced bands, I'd often feel constrained; at the mercy of the venue's demands, band manager's expectations and the other players' opinions of what, how and when we should create music, and for whom. The funk band, with its vigorous rhythmic drive and sizzling horn lines, provided a sense of novelty and marketable attraction. Unfortunately, we were always one low door charge away from being canned, only to seek out another adventurous publican willing to provide that little something extra for his clientele. My primary motivation was not financial: I didn't 'need' the money, but my engagement in these seasoned bands produced a burgeoning sense of self-esteem. The sense of community and affiliation that came with group membership was not without its compromises and pressures. There were always different interpretations of how we should approach the arrangements and expectations on each player's time with requisite rehearsals (much like it did when involved in high-level ensemble work at high school). Of course, we'd also need to weather the typical 'manoeuvring' and placation that invariably ensues when trying to accommodate different personalities. I relished the opportunities afforded by

these professional invitations to collaborate with highly competent musicians. Still, penetrating satisfaction was never as potent in these group performance settings as it was when I would sit at the piano and hone the seminal classics of the great singer-songwriters. Barry Manilow, Billy Joel and fledging gospel industry artists such as Keith Green and David Meece topped this list.

I had the pianistic and vocal skills to consider a divergence into a soloist/self-accompanied performance paradigm, one which fitted the flexibility of timetable, repertoire and aspects of musicianship I most desired. Subconsciously, I was steering myself away from collaborative environments where what I produced didn't seem critical to a mode of performance where my musical prowess was highly exposed: working without a net, you might say. Why would I prefer this level of vulnerability? Was it necessary to explicitly define and determine my musical adeptness? Was it that 'punters' offered a more cordial reception to my performances, unlike the more critical attentions I might receive from professional colleagues? Or was it an issue of self-sufficiency?

As I continued to develop comfortability and flow with this solo mode of performance, there existed a gap in the coalescing of style, mode of performance and genre. How could independence, spontaneous self-expression, old fashioned values and smooth jazz cohabitate? I needed performance material and an artistic paradigm that satisfied my musical preferences, self-sustenance, and moralistic worldview. Enter – Harry Connick Junior! (I'll share more about this idyllic confluence of artist and medium in the next phase of this autobiography).

4.6. Phase 6 – Adult (age 21-25 yrs. Early professional experiences)

“You’ll never go hungry if you keep up your piano practice!”

There can be no doubt that life circumstances, living arrangements and relational affiliation can drastically affect one’s life journey. However, I also believe an instilled, inherent belief of right and wrong was responsible for me being led away from many of the pitfalls assailing other performers in the entertainment industry. After university, I had a few flatmate situations where the perceived norm was to partake of drugs, alcohol and engage in exploratory physical relationships. My initial communal experiences led me to believe that there existed some kind of universal principle which saw creative artists automatically relegated to a hippie lifestyle of drug-taking, nihilism and rampant espousing of anarchistic, self-serving manifestos. At the time, I didn't have weighty evidence to the contrary or role models who could refute these apparent co-relations. My inauguration into a ‘nightlife’ career would mean I would need to straddle the divide between a relatively wholesome and conservative Judaeo-Christian upbringing and environments which perpetually fuelled hedonistic pursuits such as the proverbial ‘sex, drugs and rock ‘n’ roll’ (or in my case...jazz).

In my formative university years, I had envied the solo artists who found themselves with a residency in one of the four or five top tier hotels in Perth. Unfortunately, this type of arrangement was not going to be a sustainable employment option for me, as three weeks after my 21st birthday, I married my wife, Linda. Arriving home smelling of cigarette smoke and spilt beer (which was an all too common occurrence), wasn’t part of our newly-weds’ routine. Amazingly, the very dream appointment I had previously coveted was offered to me as a regular gig. Unlike many of the pub/club venues, this

upmarket bar/restaurant was a pleasant, modest and low-pressure performance situation with an appreciative, if not overtly jazz-savvy, audience. The manager and the patrons just wanted gentle, sophisticated and romantic background music. The perfect performance environment doesn't always complement other practical considerations, life commitments or relational imperatives like being home with my wife. It was soon after performing 4-5 nights a week that an alternative means of procuring financial security needed to be considered. Bands which required rehearsal time and perpetual evening gigs were not a viable option in my newly married situation. Linda's love language was time: time with me! I think many artists can feel resentful over having to engage in work situations outside their craft, but for me – my relationship with my wife came first. Not having to work until 2 am on Saturday nights also meant that I could make it to church for the 9 am Sunday morning service, which was also of paramount importance to me.

I worked at Myers in the electrical goods department as the sales and customer service assistant manager. This practical, convenient yet pedestrian vocation always felt like a place-holder, a transition node to what I ultimately felt was most rewarding and made the best use of my creative abilities. I continued to do occasional gigs, where the benefits of being a sole operator with a varied repertoire and my own entertainment equipment skewed contract opportunities in my favour. As much as the buoyancy of the entertainment industry was linked to tourism, hospitality and the general overflow from other lucrative concerns, I had a reasonably employable model being a multi-faceted solo performance act.

Although nine to five sales work provided stability and predictable work hours, it did

not proffer the variety, creativity or the sense of purpose I craved. After one year, I sought rectification. I realised that I needed opportunities to flex my creative muscles, hold a reasonable degree of control over my workplace decisions and regulate the manner in which I worked towards my goals. General sales in the retail industry would not ultimately nourish my predilection for enterprise and independence. I pursued new avenues for meeting these needs and achieving my goals.

Enter - the music teaching phase. I was offered a teaching post in a private co-ed school and took on the responsibility for developing a music program with promising teenagers. This tenure was contingent upon me concurrently completing some university education units. I became more of a performance collaborator and Sherpa for the young musical minds in my care rather than adopting the traditional model of an instructor in musical literacy. I wasn't much older than my students. So a lot of my pedagogical influence came in the form of mentoring and performing with my classes. Socialisation, affinity and rapport became significant allies in my piquing musical interest and fostering a desire in individuals to hone their skills. The use of jazz elements was pivotal when it came to re-harmonising, tweaking and arranging the more popular repertoire with which the students were more familiar. This aspect of creating colourful scholastic scenarios was indeed satisfying. As there was a lack of material available to engage small ensembles, we produced our own interpretations of contemporary pieces and popular classics.

What was not as gratifying was the inane monotony of keyboard lab classes with students who would run in the opposite direction if given the option to choose music as an elective. Those who felt they'd been taken hostage in this mandated class had little

desire, motivation or prior skill upon which to build a developed musical vocabulary or palette. Although I did my best to entertain and engage students en masse, the disparity in music aptitude was tricky to reconcile. Amazingly, some of the less musical students who have long since graduated and become lawyers, doctors and the like, have reflected that they remember fondly the few sessions they did have in my class, clumsily bashing out their favourite songs on the keyboard. They may have been bereft of high musical functionality, but they appreciated these fun, creative sessions.

A desire for meaning, purpose and expression of values through music led me to pursue situations that enabled me to utilise my vocal, instrumental and arranging abilities outside purely recreational and educational frameworks. These scenarios included congregational worship leading at my local church and involvement in the devotional aspects of school life, such as special items and musical testimonies at chapel and assemblies.

I'd like to expound on one particular peak music experience as it epitomised the coupling of the two things that I considered to be highly influential to the human condition. It was as a guest speaker at the school's Year 12 camp that I had the chance to speak into the lives of the soon-to-be graduates as they prepared to enter the next momentous and transitional phase of their life. I was asked to share a word of encouragement and hopefully provide helpful advice, offering a young adult's perspective. I was serving as a mediator between them and the big 'n' brave new world into which they were about to enter. The confluence of musical passion and spiritual leadership during my short presentation resulted in a remarkable and defining moment. I gave a brief testimony outlining my personal experience of walking in the precepts of the

Bible and the Christian faith. They'd probably heard this sort of preaching/teaching before in various forms. However, as I proceeded to sing a medley of songs that encapsulated my journey, these emotive songs appealed to them at a very personal level. They became open to the notion of God and His plan for their life. One would not normally expect to garner respect from a group of 17 year-olds through a display of vulnerability like this, but many of the students responded sincerely and fervidly. It was as if singing and playing a simple song from my heart earned me the respect, credibility, ear and trust of these young lives in a way that plain oratory could not. It was a moving, watershed moment. I had put it all out there: my heart, my beliefs, my passionate execution of musical and spiritual ideals. The ensuing affirmations were confirmation of this performance space as one which afforded enormous gratification. One teacher put it like this – "Michael, you have a unique gift with your music to draw people to God: to invite them onto the stage with you. When you play, you open up their hearts, and for the duration of the song – they're yours!"

It was at church camps and times of ministry that I learned to develop extemporaneous encapsulation of mood, feelings and atmosphere. I enjoyed employing a broad palette of colourful and sensitively executed harmonies. Much of this 'soundscaping' involved creating settings for prayer and worship, interpreting and complementing the room's atmosphere. Whether as a backdrop to someone speaking or as a musical presentation during a time of worship or quiet introspection, these unrehearsed musical offerings served to suspend people in a place of reflective meditation. I've observed even to this day that the consensus of those involved in sacred, inspirational events is that the essence of these moments is enhanced through the use of sensitively sculpted jazz

techniques and compatible harmonic movement. It was during these years that I finally got to enjoy the consolidation of all the reharmonisation exercises and modal interchange techniques that I'd learned at the Conservatorium. I had discovered the optimal context within which to assert my jazz-infused romanticism with inner-voice movement. It was eternal program music: the soundtrack enlisted to help tell the most excellent story of all - God's story of hope, love, redemption and salvation for humankind. As fulfilling as this was, my musical appetite was not driven by ambition or self-serving agenda. I felt compelled: enlisted for a higher purpose.

Etymologically speaking, one aspect of the word 'entertain' stems from the late middle-English word, which means to captivate: hold the attention of someone or a group of people. How an audience is maintained in a particular condition or state speaks to the nature, form and purpose of the entertainment. In the late fifteenth century, fashionable use of the word included the provision of hospitality and offering amusement and enjoyment. Although positive affect and levity are afforded through stimuli that are pleasing to the senses and thus therapeutic to others' general well-being, I've often sought to engage people's attention with more purposed intentionality. I travail in these artistic efforts that I may assist in connecting others to a significant and lasting source of well-being beyond the physiological, that involving the transcendental plane of spiritual faith.

The particular church denomination to which I belonged had a strong emphasis on flowing 'in the moment' and not sticking to a highly prescriptive liturgy and order of service. My journey into the world of jazz was the best possible preparation for this performance environment as it allowed me to play songs in any key, by ear and with altered harmonies and various rhythmic styles depending on what the moment required.

The unwritten liturgy of contemporary Pentecostal church services included the extemporaneous and free-flowing exposition of messages, words of encouragement, prophetic utterance and general heartfelt testimony. There exists a great deal of biblical precedent for these unscripted moments to be enhanced through musical accompaniment. Minstrels and psalmists were often called upon by prophetic and priestly oracles as the complementary music backing would serve to connect the narrative better and hold the mood and essence of what was happening in those times of ministry. Cum hoc ergo propter hoc reasoning would dictate that because they occurred together, they caused each other. I consider myself an analytical sort of fellow and never want to be deluded about what is real and what works. I would observe times that when the people sharing from the pulpit were conveying an inspirational message or reflective devotional thought, the presence or absence of conducive music greatly impacted the way a message was communicated. I'd say it was a reciprocal and harmonizing relationship, not a causal one.

The gospel music tradition lends itself to the fluidity of real-time expression, energised by spontaneous testimonies, musical breaks and 'praise times'. For a non-ear-player, this musical situation would be terrifying and intimidating. However, with a basic sense of the melody and underlying chordal structure, I could introduce new harmonic options from the piano and vocally embellish the melodic theme in a way which evoked a greater emotive response. I was making the song 'mine'. I was making it live right now - a personal interpretation of what I believe about the subject at hand and about and how I felt in that singular moment. These free-form improvised musical opportunities, and the sense of liberty and creative expression they rendered, complimented my boss's (the

church leader's) willingness to go with the flow. It was, however, dependent upon the band and singer's skill level, their ability to interpret the direction and the congregation's engagement, enthusiasm and buy-in.

Over the next decade, my senior pastor, the predominant preacher on the Sunday roster, would begin to flesh out different idiosyncratic scenarios in real-time during his message. He would often call me up to create a musical portrayal of the story he was telling off the cuff. It ranged from Bible stories like David vs. Goliath, Elijah running away from Jezebel, or the crucifixion story, to anecdotal real-life experiences requiring depiction of various emotional states. This highly collaborative form of interplay between narrative and musical portrayal is somewhat reminiscent of the work of the late Korngold with his improvising for Hollywood films in the 1920s. There was indisputable enhancement made possible by these musical accompaniments. We were, in fact, telling the same story - one with words, one with notes. He tended not to get other musicians to assist in these portrayals as it required both an intuitive sense of the concept being illustrated and a vast stylistic arsenal and repertoire from which to draw. Once again, I was manifesting my musicianship and creative exhibits as a solo performer. This included the meanderings of romanticism-inspired soundtracks to highly energetic silent movies style interpretations (not to mention the regular alluding to recognisable motifs from the popular music library). Talk about the quantifiable effect of entertainment and engaging people's focus in a poignant and teachable state. These sermons were the ones that people remembered for years!

It was also around this period of my life that my times of musing and personal devotion at the piano saw an overflow effect where songs would emerge; worship compositions

that also lent themselves to congregational participation. The art of songwriting is something that can take years to perfect. Yet, the sense of satisfaction derived from witnessing other people vocally express their deep affections and admiration for God with songs I had penned was both remarkable and incredibly humbling. This process led to an ensuing 15 albums and over 80 original compositions. I would consider myself to be more logic focussed rather than living on or out of my emotions. Although I have a natural bent to the melodic and harmonic swells indicative of romantic and highly emotive music, when it came to lyric writing, there was a tendency to try to capture theological concepts and doctrine-infused prose. My particular combination of melody and lyric sometimes resulted in dilution of meaning and a possible disconnect between raw expression and the listener. There was a disparity between the sonic lyricism of the music and the intent of the lyric itself. I fashioned easily singable songs with memorable hooks and catchy phrases, and many songs are still being sung in different places around the world today. However, I don't believe I represent the epitome of authentic wordsmithing as displayed by the noble and sentimental artisans and poets. They so vividly emote through the smallest turn of phrase. What is subsequently rather telling is that once my role as Worship and Creative Pastor ceased and I was no longer responsible for the leading of church singing, the birthing of new works songs also abated. I seemed to require extrinsic motivation: an external locus of control and pragmatic mechanisms to drive me to activity, initiate new projects and bring tasks to completion.

4.7. Phase 7 – Muso and Minister (age 26-45)

“The ‘Best of both worlds’ certainly gets busy.”

An intriguing juxtaposition ensued at this juncture as my role in church leadership and music development was formalised, and I left the music teaching sector. In the early 1990s, I was ordained as a Minister of Religion, whose primary portfolio included responsibility for the vision and leadership of the Worship and Creative Arts team. This post required as much leadership ability from me as it did my creative direction and musical competence.

Being on a minister’s modest salary, I needed to supplement my income. Scarcity of time would preclude me from pursuing any substantial collaboration with other gigging instrumentalists. Commitment to rehearsals is expected, and acceptance of bookings every time they are offered is standard practice in band situations. I would address any monetary shortfall by simultaneously pursuing an ever-narrowing niche within the entertainment industry in Perth - that of ‘crooning, solo jazz pianist/vocalist’. This incarnation of my performance persona was made possible and given legitimacy in part by Harry Connick Jr. His revitalisation of swing classics and revival of the Great American Songbook has since given rise to other Sinatra- esque performers such as Michael Buble`, Dianna Krall and Jamie Cullum.

One instrumental adaptation, in particular, highlights the evolution of my performance craft and legitimises a mode of performance that became a milestone in my musical journey. To adequately capture the essence of the classic American standards repertoire (that of smooth, effortless sophistication), I needed to augment my approach beyond the simple solo piano and vocal representation. Whilst studying, I would often frequent the

Hyatt and Sheraton Hotel lobby bars where, with my three dollar lemon lime and bitters and a little bowl of 5-star nuts, I'd soak in the nonchalance and elegant performances of some of Perth's finest solo musicians. As it was very early on in the MIDI era (Musical Instrument Digital Interface), integrators of electronic musical instruments in their performances had only a few options. They either used organ foot pedals for the bass lines (enabling them to reproduce complex band arrangements inherent within the easy-listening and smooth jazz traditions). Or they simply placed a second keyboard atop the grand piano so that the left hand could address the bass lines using the lower register, simulating a fat, resonant acoustic bass sound.

I had studied some very rudimentary approaches to left-hand bass work on the pianoforte as part of my performance training at the Conservatorium. This was rarely integrated into real-life performance terms because pianists were urged to play in the upper register. The bass players were the ones commissioned to facilitate all the lower-end harmonic content. Consequently, my ability to develop independence with my left hand, add voiced chord comping with my right and trigger a series of appropriate pre-programmed rhythm patterns on a little sequencer or drum machine, enabled me to simulate my very own little three-piece jazz combo. Adding my frontline vocals on the top provided a distinctive romantic quality and the finishing touches to my little four-piece jazz outfit and, I might add, all for the price of one performer. (Quite the economical and saleable option for enquiring agents and venues.)

Having reconciled the pros and cons of solo extemporaneous arrangement development vs. ensemble-based performance, I could now provide what I had so eagerly desired to emulate years earlier. Gone were the uncouth, beer-swilling, hooligan-populated pubs. I

offered sophisticated and romantic music to people who appreciated it: upmarket weddings, classy cocktail parties and high-end co-corporate events. I was able to reprise the very repertoire which first endeared me to the jazz tradition – “Misty” and its stylistically euphonious counterparts.

The co-opting of these two seemingly diametrically opposed career paths (my pastoral ministry and my involvement in the entertainment industry) somehow still worked. On the one hand, I was going out at night – a ‘muso’ performing in places where people were seeking momentary levity congregating in places offering escape, furnished with the ideals of self-gratification and hedonic pleasure. On the other - a minister of religion, one who shepherded people, leading them to a place of safety, healing, sense of meaning, morality and spiritual wellness. The incongruence of this dichotomy is delightfully encapsulated in the following predicament (in which I would quite often find myself!). I’d be playing for ‘happy hour’ at a cocktail party for the Friday evening 5 pm – 7:30 pm session at the Sheraton Hotel, crooning a melange of Dean Martin, Frank Sinatra and carefree cocktail jazz. Then, at 7:30 pm, I’d switch off the PA system, pop the mic in my pocket, close the piano lid and sprint up the terrace to Murray street and into the old Salvation Army Fortress (an inner-city heritage building where our church resided). I’d jump onto the stage to assist in leading the weekly prayer meeting. I somehow managed to put my bow tie in my spare pocket and, during the 700-metre run, try and change gears – emotionally, mentally and socially. For the next hour, I’d help engage the congregants in spiritual activities such as prayer and devotional worship.

Another example of this duality of worlds was when I would perform the late shift on Saturday nights at the Parmelia Hilton’s premier piano bar from 10 pm to 2 am.

Encompassed by fawning middle-aged luses and dishevelled businessmen, I'd drive home smelling of cigars and cognac, then have to get up at 6 am and be ready to lead quiet, reverent worship at church for the 8 am service. I'm surprised I could reconcile these contradictory functions and expressions. It was still 'me' but a different, discrete manifestation of 'me'. I didn't resent the duplicity of worlds. They helped make the kaleidoscopic essence of who I was and what I was capable of accomplishing. The practical mechanics of managing these different performance environments did not appear among the standard protocols in "the young performer's handbook", and the industry prerequisites didn't always go quite hand in hand with my personal convictions and mores.

I've pondered how I was able to reconcile the incongruence of these situations. My belief in a benevolent and all-powerful creator required that I also hold true to the notion that He created all good things and wants us to use these things to enhance the world in which we live and to lift the lives of those around us. The caveat being that we synchronously uphold the virtues of truth, integrity, and positive values while engaging in these modes of enjoyment. In terms of reconciling the ideological abyss between sacred music and secular music, that's another theo-philosophical debate. Needless to say, I wanted to use my talents in a way which inspired, touched and moved people both within and without the Church's walls. Besides, I continue to believe that if I am a steward of a message of hope and light for all people, I am responsible for taking that light and hope into places that need that light and hope. I ought not use it simply as an indulgent marinade for where light and hope already exist.

I love the fact that in God's economy, nothing is wasted – I believe He works all things

together for good and for a higher redemptive purpose that benefits every person. The relationships I had fostered in the entertainment industry gave rise to opportunities to connect people in worship ministry with touring professionals who may seldom see the inside of a church auditorium. I was asked by Darlene Zschech to put together a team of vocalists to accompany Tina Arena for a special Telethon TV broadcast. So, there we were. Five worship leaders on the Channel 7 set singing acapella with Tina. We had a blast! She was working through some difficult personal issues at that time, and we were able to stand in support and pray for her. Shortly before that, an agent had asked a friend and me to put together a Gospel Choir to sing with Michael Bolton on his Australian tour. We invited twelve strong Christian vocalists to step up and provide a stirring rendition of “Lean on me” and other classics, as Michael, with his fan-blown curls, had the back rows of the Entertainment Centre rattling. The production staff seemed to love how easy we were to work with and that we were so friendly and gracious to the touring crew. Although these were team-based contributions, I felt a great sense of pride in the accomplishment of connecting two worlds and bringing the excellence of artistry, spirit and message to all involved. To be entrusted with such a cause was both humbling and wholly gratifying.

One serendipitous vehicle afforded a timely expression of both my heart to encourage and inspire people and a keen love of things that SWING! In 2004 I released an album that combined the nuances of Oscar Peterson, Antonio Jobim, Harry Connick Jr. and Michael Buble` (who had just come to notoriety) and my love of old hymns (or as I like to refer to them – “Anthems of soul-saving grace”). The first album was a fun exercise in harmonic reworking of classic old hymn melodies, then the adding of medium swing,

bossa nova and light sixteenth funk rhythm arrangements, and I pulled in some wonderful associates and lecturers from the WAAPA Conservatorium (e.g. Chris Tarr on drums, Mark Underwood on trumpet, Priam Bacich on guitar and Michael Collinson on sax).

I repeated this project in 2006 with a contemplative piano-only offering reminiscent of Bill Evans and Dave Grusin. To this day, it is my most requested album as it seems to tick all the boxes of being relaxing, ministerially inspiring, atmospheric and unobtrusive. There were people who even used it as their birthing suite accompaniment! By my third project, I had amassed enough financial support and listenership to warrant greater investment and was able to get a full live band into the studio with me, including Daniel Susnjar on drums, Peter Jeavons on Bass and world-renowned performer James Morrison. This was another incredible collision of worlds. James, whom we'd booked through my agent to play for the opening of our new Church and Community outreach facilities, couldn't get his regular pianist (Matt Jodrell) or bassist to accompany him. The agent suggested I offer my services and 'bang', I'm on stage with James and recently awarded JM scholarship recipient and young drumming virtuoso Andy Fisenden (whose mum was a long-time friend and fellow worship leader). Coincidentally, James had his upbringing in a faith environment and was also a fan of great hymns. He joined me on my third project – *Jazz for the Soul*, which he then included in his Qantas Jazz Channel, a popular playlist on national flights at the time. Although James offered me the opportunity to do more tours with him around the country, my priorities and responsibilities still lay with the church associate pastor position and my steadfast commitment to my wife. This relationship may have incurred substantial upheaval had I

pursued travel-intensive opportunities.

So, back in my routine was the sobering reality of the duality of functions, which meant I was always straddling the secular and sacred divide. The money I earned from secular excursions meant I was able to better support the work of our welfare and charity arms at church, including the three young orphans we sponsor in other parts of the world. I also got to maintain a high level of pianistic dexterity and performance industry acumen, which afforded me the opportunity to play for presidents, prime ministers, and premiers, rub shoulders with leaders in commerce, education, politics, and the arts. What greater mission field than to be a positive presence (salt and light, to use biblical vernacular) amongst such a diverse group of people.

Music is an efficient transcender of boundaries, whether linguistic, cultural, political or ideological, so in that sense, my bivocationality afforded ample scope for my desire to perform and influence multiple economic, artistic, and spiritual fronts. However, throughout these years, I often found myself grappling with the problem of balancing the consolidation of my artistic talents with the practical responsibilities incumbent on me as a pastoral leader. Hopes for a more homogenised lifestyle, one which not only harnessed my creative ability but also aligned with my values framework, was something that still eluded me.

One could have suggested at this juncture that meaning-making requires more than a reductionist approach whereby a person is defined by what they do; that self-concept is formed entirely around one particular expression of what they do. My developing sense of identity certainly involved an intricate web of intersecting philosophies and activities. There existed no more potently charged environment than my two decades of leadership

of the creative ministry department in a large contemporary church. This post, which enabled me to simultaneously bring to the fore much of my songwriting and arranging skills, and the assimilation of young, up-and-coming Christian performers, was something I considered to be both noble and artistically pragmatic. Notable undertakings, including the inception of a Creative Arts Academy and city-wide summits, prompted my re-entry into academia.

In 2009 I completed a Master's Degree in Education. Much of this research involved the investigation into musicians' attitudes, their predisposition for attention-seeking and affirmation, disadvantageous levels of hubris and issues of self-identity too closely aligned with their craft. The resulting studies revealed that although no one is immune from the pressures of performance or the allure of notoriety, artists' reliance upon finding meaning and a sense of self entirely through their music can have a pernicious effect. Musicians who were better able to uncouple themselves from the success or failure of a particular performance invariably exhibited a more stable and cohesive self. Emotional intelligence and resilience also played into this but was beyond the scope of that piece of research. My case studies involved the observation of church music teams where team dysfunction and uneasy interpersonal relationships seemed to be a major source of anxiety and pressure amongst them. I believed there had to be ways of people finding more healthy and sustainable methods of relating whilst engaging in musical activities, especially as Christendom purports the values of harmony and selflessness. The fascination of this topic is contingent at some level on the reconciliation of this paradoxical issue: Performance adulation – i.e., “Look at me! Aren't I wonderful? Don't you just admire how clever I am?” and self-deprecation, where a meekness of character

displayed by those who also possess an inherent creative spirit means they use their talents to shine the light on others. Simply put, ‘are extraordinary talent and humility mutually exclusive?’

Another anecdote worthy of mention was the opportune intersection of my two major yet vastly contrasting performance worlds: a special event and TV recording called Praise Rhapsody (later rebranded for DVD and CDs as ‘Praise Symphony’). Staged in the late 1990s, this city-wide production was one of those sublime encounters where I had two converse worlds colliding. Where my peers, and my role models from both sides of the apologetics divide, were able to collaborate for the first time, doing what we all did best. The night boasted an exquisite line-up: a professional and ministerial *who’s who* in the music world. Featuring the Western Australian Symphony Orchestra, the Western Australian Jazz Orchestra, the funk band I used to perform with, six of the leading gospel vocalists from the state, and soloist Darlene Zschech – the foremost worship leader in the nation. We performed popular Christian praise songs by my favourite songwriter and psalmist, scored by my arranging lecturer from WAAPA and conducted by legendary American music icon, Mr Ralph Carmichael. Carmichael is also a devout Christian and one of the great film, big band and orchestral arrangers who’d worked with Nat King Cole and Frank Sinatra.

The two-night performance represented the epitome of synergy, bringing together so many important facets of my life: things foundational to my development as a person and artist. It took place at Riverview church, Perth’s largest congregation at the time and where I had been to Bible College. Mr Andrew Bolt, an esteemed figure in the management of big Perth productions and the Perth Concert Hall manager, had pulled

together a stellar team including Graham Maybury – a beloved personality of notoriety in both secular and church circles. He worked with me and the vocalists in a coaching capacity, preparing us for the live concert recording. In between songs, I was able to give thumbs-up to my fellow jazz associates, many of whom had not darkened the door of a church for a very long time, whilst leading the thousands of attendees in worship and celebration of God’s goodness. The video director gave some feedback to the frontline performers about stage presence and engaging the audience with appropriate gusto and zest. No such inducement was necessary for me, as is wildly apparent on the video capture. I was aiming for the back row - singing, dancing and summoning every physiological faculty and stagecraft trick to inspire every person in that auditorium. I wanted to make the most of this extraordinary performance opportunity. I loved it. I loved how it validated an inherent and deep-rooted passion for excellence and performing on purpose, for a purpose: a higher purpose!

The impact was evident as rave reviews began to circulate. From paper articles to transformative audience testimonials and lively banter between band members. Some of the notable post-performance comments suggested to me that they’d never experienced anything quite like that. It wasn’t just the bespoke musical quality of the production, the execution of the arrangements or the ensemble refinement. There was a perceived yet inexplicable sense of peace and hope: a transcendency which had eluded many of these performers at their regular gigs. No longer was this just about entertainment – it was about the performers themselves encountering something far beyond the score. It was ‘church’!

4.8. Phase 8 – New career direction, analysis and educational initiative (age 46-50)

“Teaching an ‘older’ dog, new tricks – again!”

A crossroads was reached in the later phase of this confessional tale when in 2012, I handed over the leadership of the music and creative arts ministry at church, relinquishing a key avenue through which my creativity, leadership and music performance had platforms and voice. Primarily focussed on pastoral leadership, I had to rediscover how I might locate and express my true creative ‘self’. The adjustment of my performance outlets was found in a multiplicity of forms, including personal meditative performance, professional coaching of promising young artists, development of a home studio, design of performance equipment specifically suited to my mode of solo piano/vocalist performance, representation of and sponsorship from Yamaha Corporation as a professional artist and regular performances in the entertainment field using my preferred mode of ambient jazz. Some of these were necessary in order to allay fiscal demands, and a diverse range of invitations to sing and play themed items at significant church and community events kept my profile as a seasoned performer and communicator intact.

I faced the enormity of continuously balancing ‘art for art’s sake’ type ventures with purpose-aligned projects. I still needed to capitulate to the harsh realities of the industry (i.e. playing what the market requested to cover the bills). However, more and more, I found myself considering *what* I was prepared to do, *what* I felt most efficacious doing, *where* and *when* I would be able to perform best and *with/for whom*. Adopting an autotelic approach would mean that I would seek out performance experiences that

afforded the greatest sense of flow – a notion so aptly conveyed by Czitchsentmihaly (1990). When presented with performance invitations, I no longer acquiesced to every musical request, with just anyone, for just anyone, with whatever specification of equipment or location deemed viable by the client. My technical rider, booking requirements and expectations of the client had now become far more prescriptive. Perhaps due to my increased pragmatism as an ageing performer, I was becoming more litigious and forthright with regards to practical expectations, and there were self-efficacious and self-determining needs to be considered and met.

In 2016 I flew to Malaysia on a church mission trip. I was invited to perform and coach people to create basic church worship constructs and assist in creative team development. Midway through the flight, after a couple of hours ruminating on my musical journey, I had an epiphany. I became emotionally aware of what was most likely to engender anticipation and pure elation versus the types of scenarios that might incite a sense of resentment. I was consolidating a philosophy of optimal performance. I asked hard questions of myself, especially when it came to committing myself musically and socially in different performance situations and environments. As much as I enjoy serving and adding value to other's endeavours, I'm not generally artistically motivated when asked to simply regurgitate a combination of songs (secular or sacred). The primacy of my performance motivation is found in contributing something uniquely personal, poignant, professionally executed, precisely finessed, yet still proportionally aligned with my values. My propensity for alliteration is perhaps indicative of my obsession for pushing the realms of creativity, where the finessing of language allows me to find further expression for my ideas: ergo – the profusion of 'p's!

It would seem that my proclivity for having control over my choice of repertoire, equipment, mode of performance and stylistic vein superseded the levity and enjoyment afforded through gregarious and collaborative efforts with other 'creatives'. Perhaps my early years in boarding school evoked the need to forge my own musical identity as a young, sensitive and artistic Christian individual. It brought about a sort of self-reliance, one which permitted the expression of efficacy, specific and strategic forms of relatedness and autonomy most conducive for a moralistic yet creative soul.

In 2017, I was offered the position of Music Director at The King's College and asked to take a fledgling music program and develop a healthy creative department, one which would not only serve to fuel the musical passion in young people but also be a catalyst for positivity and culture of excellence in the life of the school community. I was tasked with programming artistic encounters for very young children right through to pre-university teenagers. I began to oversee 4-year olds at the beginning of their journey (learning the basal elements of musical language and experiencing the joy of self-expression), but I have since commissioned a primary music specialist to deliver this formative music curriculum. I also began to work collaboratively with older adolescents as they engaged with different musical forms and discovered their unique voice, personality and passions through performance. The pedagogical journey would culminate in a Year 12 graduating class, who'd complete a Certificate IV in Music Industry and be ready to embark on a career in the arts. The serendipity in this educational paradigm is that the principal and school executive saw me as a role model and mentor for fostering musical aspiration in the children.

As much admiration I feel towards my fellow music teacher peers, I don't consider

myself, nor identify with, the quintessential classroom teacher. I'm much more comfortable with a more organic, unstructured approach to music instruction as opposed to the requisitioning of rote-learned musical precepts or drilling students with the necessary rudiments and musical vocabulary expected in traditional musical pedagogy. I initially joined the young student band members on the stage and performed with them. Every time they saw and heard me play, I hoped a slither of vision, inspiration and sense of possibility might be illuminated within them. I was still in control of what and how we set out on musical adventures, but it became about *us*: it became about *who* we were becoming, not just what we do. My purview revolved more around personal development under the guise of music participation.

The founder of the school and current Senior Pastor of the church with whom the school is aligned had a dream - that music and worship would flow out from the school to bring healing, unity and influence in ways that honoured the values of Christendom and made our community a safe, vital and connected one. The CD albums, concerts and music initiatives that were hoped to stem from my induction as Director of Music are the result of the augmentation of my personal best. I get to be and do my best which, when accompanied by the empowerment and resourcing of the executive leadership, will herald the commencement of an effectual and synergistic mission. It is early days, but this role and its inherent modality of teaching, inspiring and performing, seem to tick many proverbial self-determination boxes. I still get called on by agents in the professional gig world and other churches who want to procure my solo performance services for special events and august ceremonies. I do them because of a sense of reciprocity and because *I can*, not because I especially *want* or *need* to perform.

Now, after three years in the role, I believe I've laid positive cultural foundations and established a catalytic environment where empowerment, innovation and community make our music department a haven for exciting creativity and collaboration. We have 94 members (one in four students from Years 5-12) involved in our Creative Worship club, which includes four contemporary bands and choral groups. Here, students learn the responsibilities of musical performance, production, teamwork and the disciplines of producing a music program. The acquired skills are then put into action through regular involvement in entertainment (assemblies, concerts, showcases) and ministerial settings (chapel services, community events and devotional sessions). A key factor in mentoring others and releasing them into their potential was to stop the children from relying on me to cover things musically, either on our wonderful Yamaha Clavinovas or through my vocal leading. I needed to get off the stage and to set up structures and mechanisms for peer leadership, where new young influencers begin to emerge and assume greater responsibility.

We now have a new principal, and although he initially mentioned some re-fashioning of the existing vision and musical direction of the school, he has seen the incredible fruit of our young contemporary worship bands leading the entire school in devotion with other school conferences and leadership summits. Organisations have continued to request our student teams to host and facilitate music at corporate worship events. Our College is leading the charge on student-led worship and a new culture of music ministry at these large events. He has, in no uncertain terms, assured me he has the same vision for our school. I help students discover their full potential through music and worship experiences and enjoy learning about God's unique and wonderful plan for each of their

lives. Once again – I find that a calling on one’s life is greater than an arbitrary roadmap or carefully finessed blueprint, as “He who began a good work in me...*with all its esoteric creativity and jazz-fuelled nuances*, is faithful to complete that work in and through me” (Philippians 1:6 NKJV – paraphrased)

AMEN!

4.9. Phase 9 – Epilogue (reconciliation and consolidation) (age 51 -52)

“The thinking musician and meaning-making.....many years later”

Up to this point, I’ve been oriented chronologically, attempting to make sense of the evolution of my musical identity and performance exemplification. I expected the rumination and reflection required to present this discourse of my journey toward self-determination would prove somewhat indulgent and egocentric. It was, however, an illuminating and epiphanic experience: a virtual testament to the way music bore witness to my maturation as a performer and was fundamental to me developing and expressing the different stages of my changing self! This self-report has provided me with interpretable data to challenge the phrase “You are what you do”. I am now able to suggest an adage more befitting this personal exploration – “You are ‘how’, ‘why’ and with ‘whom’ you do what you do!”

Music has proffered me a multiplicity of life-affecting opportunities: to unwind, to stir up, to inspire, to draw, alter mood, to intrigue, to earn the right to be heard, to serenade, to change cerebral state, to enhance projects, to heal, to achieve new dimensions in expression. These modalities of self are captured in the documentary video

accompanying this document – (See Appendices for transcript). Philosophically and anthropologically, music is a medium which has cogent ramifications for the human experience (Godlovitch, 1998). Its potentiality to leave a mark on different echelons of a person's life journey is a primary motivator in this research undertaking. Early musicologists described music as a force with the capacity to envelope, enhance, and communicate perspectives on life's meaning (Seashore, 1938). It is not only responsible for the delivery of acoustic aural sensations, making their way from nucleus to nucleus as they travel from the cochlea to the cerebral cortex (Jourdain, 1997), it also has an immense physiological impact, consequently providing individual performers like me with an array of ombudsman-like services. Music serves as an ally to navigate the various sociological and metaphysical experiences in life (Wilson, 2003). Societally, it is known for its formidable influence in political advocacy, commercial enterprise and recreational/pleasure-based activity (Sacks, 2008). I have called on its essence in times of emotive introspection, serenity, missional expression and moderation of arousal.

Through the application of humanistic principles of psychological understanding and the composition of an assigned SDT framework, I hope to understand better the tendencies, drives and motivational processes behind my particular performance choices. Regardless of variations in approaches to motivation, scientists generally concur "that a motive is an internal factor that arouses, directs and integrates a person's behaviour" (Murray, 1938: Atkinson, 1964). My performance behaviours and choices have enabled me to explore and present the best version of myself. I don't believe I epitomise the paragon of excellence. However, I have sought to lift the lives of others and create inspirational moments through an array of performance situations to which I've had the

privilege of contributing. I've also striven to exert influence that exceeds the organismic: to convey values, spiritual dimension and fidelity to a higher purpose.

Music for recreational listeners is seen as an extension of their leisure life: something to provide a feel or ambience to complement other vital activities, a tool to punctuate the mundane. However, music also has agency in the essential issues of life like career, love, family, health, mood, and communication. Music touches and enhances a multiplicity of realms - metaphysical, epistemological, ontological, physiological, anthropological, sociological, and cultural. For me, music performance has in its own way provided a template, an explicative framework within which the diverse hues of the human experience lie. In the same way, a picture can paint a thousand words, a song can attest to a wide gamut of human emotion and actuality.

Music for a performer might be likened to a companion, a provider of solace and an interpreter of meaning. It affords different ways to engage with it – listening, playing, writing, recording, and performing. As a musician, I am not merely a person with musical ability or someone who can generate musical patterns and sounds from sonically variant objects. A reciprocal response exists; a marriage between music and its benefactor. I, too, am an instrument - a living expression of sound, silence, colour, and the core of who I am, resonates with vigour, creating my own story through music and song. My personality and character find their voice through the notes on music's pages. At the risk of waxing overly esoteric, aspects of quantum physics suggest that different types of matter (animate, inanimate, light and sound) exist in their particular form because they vibrate at a certain frequency (Kaku, 1999). This presumption can lead someone to suggest that because we all feel differently and have varying emotional and

physical responses to stimuli such as music, then we all resonate at slightly different frequencies. Self-determination theory proffers a rationale for the embodiment of this self-actualisation process, ergo – it helps someone find their ideal ‘frequency’. It poses an interesting area for contemplation and further research. However, I will refrain from too much scope creep at this juncture.

Chapter 5: Results: The Manifestation of Basic Psychological Needs

5.1. Music Performance Behavioural Matrix and Analytic review

As this research was approached from an overtly qualitative and humanistic paradigm, I observed and considered things that are part of the fundamental human experience (Rogers, 1951). The essence of SDT as a construct of motivation sits comfortably alongside positive psychology as it hinges on the primacy of the individual's will and ability to derive meaning based on what they believe to be the most valuable and salient issues (Seligman & Csikszentmihalyi, 2000). Self-actualisation, self-determination, happiness, love and other peak experiences are conscious processes. So, to better understand this affective domain, key elements from the autoethnographic coding results were used to identify the impact of basic psychological needs as they occurred.

Each of the three basic psychological needs; competence, autonomy and relatedness, intersects with other related concepts (such as behavioural, environmental, and physiological factors), so an attempt was made to explore only the aspects that might contribute to basic psychological need fulfilment. A proposition was then put forth for each supporting factor as it contributed to the overall impact of competence, autonomy and relatedness. Some other factors that may warrant consideration for their contribution to outcomes have been suggested in the Further Research section (Chapter 7).

5.1.1. Competence

Competence – is a need to feel effective in one's efforts; to be successful in the acquisition and execution of skills. It is where one possesses and demonstrates a level of prowess, feels effectiveness and experiences mastery (Deci and Ryan, 2002).

Competence is closely related to the concept of self-efficacy (Bandura, 1991). Still, it differs in that it not only points to optimal functionality in performance but considers the way people perceive their capacity and inner assurance about the successful completion of tasks or activities. The repeatability and sustainability of these levels of peak performance lead to specific manifestations and relationships between the need for competence and outcome variables. Competence grows from effectance motivation; (i.e., the capacity to manage and respond to one's environment in such a way as to have an effect that betters one's experience of or survival within that space). The joy that comes from effecting change upon the world around us is even observable from early developmental stages (White, 1959).

Relevant keywords (Garnered from the text using a key-phrase search of concepts contributing to competence)

Mastery, engagement, proficient, confidence, performance, ingenuity, accomplished, discipline, cope, thrive, excel, practice, skill, challenging, competition, improvement, facility, confidence, nonchalance, craft, diligence, conscientiousness, criticism, execution, flow, in-the-zone, success, ability, comfortable, energised, risk, success, capability, experience, elite, prowess.

Table 2. Competence matrix

Code ©	Aspects relating to Competence	Resultant Behaviour
(a)	<i>That to which I had ready access, with which I enjoyed physical interaction and experienced early success</i>	Choice of instrument
(b)	<i>I was more likely to spend regular time pursuing</i>	Commitment to practice
(c)	<i>In a manner most proportional to my preferred level of risk</i>	Mode of performance
(d)	<i>Enabling my sense of agency and competence to be developed and repeated</i>	Aspirational quality
(e)	<i>In environments which permitted the most desirable forms of creative expression</i>	Performance situation
(f)	<i>Helping me to manage better the apprehension evoked by particular performance situations and audiences</i>	Performance anxiety level

Resultant Behaviour a) - Instrument choice – Piano and Singing (This choice was also influenced by the need for pleasure afforded by optimal levels of arousal and early experience of success)

Proposition a) “The level of arousal and positive affect afforded by experiences with a particular instrument determined the degree of ongoing engagement I had with said instrument. The subsequent acquisition of esoteric skills required for mastery, efficacy and sense of competence develop proportionally with the right opportunities to interact with and perform on that instrument.”

Premise – Competence and an innate sense of agency develop over time due to the integration of initial performance experiences, imagined experiences, vicarious experiences, verbal influences and physiologically evoked emotional states (Maslow, 1964). Pleasure and leisure are also core ingredients that contribute to this sense of positivity and overall well-being. Feelings of success become synonymous with the key life domain of well-being, and the engagement of these psychological pathways evokes greater self-confidence (Diener & Biswas-Diener, 2008).

The predisposition for attraction to particular musical instruments, especially at an early age, underlines the need for recreational pleasure and stress-reducing activities as well as a sense of mastery and social acceptance that is afforded by competent execution of such activities (McPherson, Davidson & Faulkner, 2012). The nature of these activities will most likely be congruent with the optimal level of arousal sought by an individual and the peak experiences that ensue (Whaley, Sloboda & Gabrielsson, 2009). The SDT approach to instrument choice suggests people will pursue with greater frequency the activities through which they procure enjoyment, derive meaning and have self-

expressive opportunities to grow as a person. The choice to engage with and pursue a musical instrument goes beyond the physical activities created by the actual object in question. However, it can become a part of and indeed an extension of an individual's way of relating to the world and self-identity (MacIntyre & Potter, 2013).

Further study could assist in identifying the types of specific mood states and arousal levels of different instruments that solicit interest from performers. For example, students desiring a sense of calm may be more drawn to woodwinds because of their soothing tones. In contrast, students seeking higher arousal and excitement might find greater emotional affinity with brass or the drums. Singers may be found to possess an immediate and emotionally transparent connection with their instrument (their voice). Pianists tend to exhibit a wide dynamic and stylistic palette of emotion-eliciting timbres, possibly reflected in a multi-blended score on an arousal scale. Who knows what my journey may have been like if I'd encountered difficulty mastering a different instrument and experienced a stilted essay into all things musical.

Resultant behaviour – Choice of instrument – Piano, Voice (and subsequent combining of the two)

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

The age-old debate as to the assignable influence of nature versus nurture on the development of a child's skill, personality, preference notwithstanding, I was raised in an environment with high levels of exposure to and involvement with music-making, increasing its appeal and opportunities for me. I was drawn to the immediacy of the piano: its uncomplicated generation of sound; its dynamic range; simple, linear construction for pitch calculation; and its ability to economically provide the apparatus for simultaneous melody, harmony and rhythm. All these attributes made the piano a clear winner for a young boy who did not possess a very long concentration span. I could formulate (either through copying my mum and relatives or through simple experimentation) discernible melodies of any song with which I was familiar and with very little need for the lengthy process of mastering the more physiologically demanding techniques of, say, the violin or oboe. The feelings of successful completion of a new song or made-up arrangement of songs from Sunday School, family dances, Christmas carols or TV show jingles summoned greater and greater musical challenges. The enjoyment of these prompt representations of musical themes and ideas probably belied the actual level of technicality involved. I just knew it was fun, I felt energised, and I wanted to keep going back for more!

The same can be said for my early vocal expeditions. As a young singer, there was no serious attention given to technique, timbre or breathing. However, according to my mother, I was to be found perpetually singing along with whatever song was popular at family sing-alongs or on the radio at the time. The heterogeneous nature of my musical exposure and evolving tastes conveys a need for different levels of arousal, emotionality and affective expression. In terms of raw agency, I had a perceptive ear capable of

discerning and emulating different stylistic nuances. This led to small performances, where I would render tributes to the popular bands at the time. My listening repertoire ranged from Abba to the Bay City Rollers to the mimicry of the more flamboyant rock stagecraft of Queen and Kiss. Although I never received formal vocal training, I maintained fairly accurate pitch and quickly picked up harmony lines. My aural aptitude meant I was able to engage in a range of musical scenarios both as a soloist and as part of collective musical activities. Each time, my confidence was buoyed, and my experience broadened.

Resultant behaviour b) – Practice adherence. Commitment to agency and skill improvement.

Proposition b) “A commitment to regular practice speaks to a heightened sense of competence, not necessarily a deficiency. The corollary of this is that the manner in which this exercise takes place varies according to my affective, arousal and agentic needs as a performer.”

Premise - A professional musician’s livelihood often aligns with the level and frequency of the public performances in which they engage. It is reasonable to assume that preparation for these public appearances requires a minimum quality and quantity of focussed practice (Manturzevska, 1990). The Theory of Reasoned Action (Ajzen, 1991) suggests behaviours, such as musical practice, are determined by a person’s intention. A commitment to regular skill development can lean toward the negation of potential failure and loss of perceived esteem (Peterson et al., 1998). However, the demonstration of conscientiousness may also convey cognitive representation of a person’s attitude and readiness to perform a given task.

Resultant behaviour - Level and amount of consistent practice

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

As evidenced in Chapter 4, phase 2 of the autoethnographic account, I never had to be cajoled into spending more time on the piano. I loved interacting with it: touching the keys, sensing the resonance of the strings against the soundboard and almost having conversations with the instrument. My fingers, telling it how I felt and the inevitable response expressed in different chord formations, rhythmic riffs and melodic invention. However, as seen in my earlier narrative, my foray into more disciplined musical pedagogy reveals a partiality for recreational and freeform expression rather than the mechanical, unimaginative and technique-refining rigour of scales and arpeggios. Not blessed with the most conscientious of dispositions, given a choice between high-level dissection and repetition of difficult passages, and a chance to jam out on a new little jazz riff off the radio, I would yield to the latter, the former only begrudgingly getting a brief look-in out of sheer necessity (or fear of admonishment by a strict tutor!).

The now-refuted 10 000 rule for expert proficiency popularised by Gladwell (2008) supposes an amassed number of hours for greatness at a particular task (Ericsson, Krampe & Tesch-Romer, 1993). More recent meta-analyses suggest it is not purely the nominal hours expended on a task. It is the way one modifies, adapts and applies the pertinent skills in a deliberate fashion that ensures superior proficiency. One must possess a number of aptitudes and physical and mental attributes to ascend to the

pinnacles of a field. There is no questioning that serious replication and discipline at honing necessary skills is required for high-level mastery, but even as a pragmatic youngster, I was cognisant of the risk to reward ratios pertaining to my practice regimes; how much and what type of practice I needed to complete. I wanted to succeed to a point; to do well, to achieve musical goals. However, the perceived return on investment regarding my approach to practice appears to indicate that I didn't identify as a virtuoso. I was not someone who felt they owed it to the world to gift their genius to the artistic community. I loved making music and, where possible, would even try to recreate the seminal pianistic classics (appropriating my own particular version: an approximation, not a note-for-note reproduction of the score).

Resultant behaviour c) - Mode of Performance (influenced by a *need for variety and or risk*)

Proposition c) “The greater the sense of proficiency in musical scenarios requiring real-time adjustment of musical parameters or improvisation, the greater my propensity for extemporaneous performance environments.”

Premise – Sensation seeking theory suggests people seek activities and experiences that gratify their need for sensation. Research suggests there may be a biological basis for sensation (Zuckerman, 1983). Individual musicians may, therefore, choose to act on that urge for variety of feelings.

Taking risks places performers in a position of vulnerability. For a musician to take an active role in the creative situation of which they are a part, they need to feel a sense of personal agency. Agency is described as a sense that the individual can carry out

activities independently and is closely linked with optimism, skill, know-how and confidence (Bruner, 1996).

An important factor is a person's preference for structure (pre-prescribed and directed) rather than unstructured (extemporaneous and flexible) modes of performance.

Improvisation involves venturing into unprescribed and potentially unknown musical territory. Hence, risk-taking is more synonymous with and intrinsic to this mode of execution. The poles of human arousal, the need to know, and the need to make things up as we go along furnished this psychological investigation with ample opportunity to examine the relationship between optimal levels of challenge and a desire for improvised musical settings.

Resultant behaviour - My preference for improvisational flexibility above scored and pre-prescribed musical structures.

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

Frequent and varied versions of scenarios appeared in Chapter 4, where on-the-spot musical creation was required of me. Examples range from:

- (i) When a simple chord chart was all that was provided for church gospel singalongs
- (ii) A simple melody of a song (with which I was not yet familiar) needed accompaniment
- (iii) Situations where some form of background complementary musical narrative required fashioning (and there were no scores or music cues offered)

(iv) An awkward social silence needs to be alleviated by the appropriate mood music.

My general sense of intrepidity and preference for impromptu artistry is also corroborated by the numerous occasions where my off-the-cuff services were required. The upshot of this preferred modality occurred when I was given explicit instructions via notated scores and pieces to perform with others in a formulated way. The increased number of requisite factors and the specificity of expected outcomes added considerably to my sense of apprehension. They decreased my motivation and general sense of well-being (e.g., audition sight-reading and playing fixed arrangements within a band setting). The mode of performance in which I appear to thrive is where I am given license to interpret the situation's needs and call on my array of stylistic and harmonic ideas. Then, with pianistic and vocal flair, I am free to fabricate a musical concoction best suited to the activity at hand. There is a noteworthy line in “The Importance of Being Earnest”, where one of the nonchalant and self-important protagonists espouses of himself – “I don’t play accurately... anyone can play accurately, but I play with wonderful expression!” (Referring, of course, to his errant, albeit flamboyant approach to piano-playing.)

Resultant behaviour d – **Performance Anxiety** (influenced by a need to manage the internal stress triggered by external scrutiny)

Proposition d “The greater my perceived competence, the less likely I am to experience debilitating levels of apprehension and performance anxiety.”

“The repercussions of anxiety flow from the need to safeguard reputation, affirmation from others and secured future opportunities.”

Premise – When it comes to performance motivation and personal achievement, an individual's self-belief is pivotal to their expectations of future success (Bandura, 1991). In music, self-efficacy is a strong predictor of performance management, particularly in environments or situations where there is perceived pressure, scrutiny or threat (McCormick & McPherson, 2003). The management of anxiety is a pivotal element in a performer's success (Hamann, 1982). Although musicians can adopt a range of life-coping strategies, the primacy of self-efficacy is generally unrefuted (Bartel & Thompson, 1994). As competence and self-efficacy beliefs are heavily influenced by mastery and failure experiences (Hendricks, 2016), musicians seek out situations in which they are assured greater opportunity and likelihood of success.

Resultant behaviour - My level of pre-performance and performance nonchalance, sense of calm and management of emotions.

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

My earlier precis on identity (Chapter 2.1.4) looked at the role of self-integration with music and music-related activities. It considers whether someone identifies as a musician or an artist whose sense of self, purpose for being, and pursuing lifelong endeavours in that vocation is intrinsically linked with their role as a musician. If one believes, as I do, that they are called to occupy that arena and confidently contribute their brand of artistry, then each successful performance becomes a re-enforcement of that actuality and every poor performance an opportunity to contradict it. When I reflected on my times of greatest apprehension, I attributed this nervousness to one of four major factors, namely:

- (i) I was ill-prepared and knew that there was a good chance I could not deliver the performance as well as I could or should.
- (ii) There was an element of judgement or evaluation involved (e.g., reviews, adjudicators, where the consequences of an unsatisfactory performance would mean a diminished result and future opportunities). The observer expertise effect can render a competent performer quite ineffective as the captivation of things other than the task at hand become detrimental to efficacious productivity (Kwan, 2016).
- (iii) There was an unreconciled sense of musical identity. “Can I really perform at this level? Do I belong in this space? Am I borrowing other’s idioms, or is this performance iteration an authentic and justifiable contribution to the genre?” Imposter syndrome and audiences' knowledgeable ability can impact a performer’s anxiety level (Valentine, 2002). Although not necessarily perceptible to the audience, any lack of confidence plays out in the execution of that performance. As I look for the perceived rapport and respect of those listening, I am not genuinely offering a robust and passionate performance of the piece.
- (iv) There is an attachment of self-esteem to performance inerrancy, and one is only deemed as competent as one’s last performance. At some point, after years of performing for a host of different audiences, my need to prove my competence becomes less of a factor (because I am more capable and comfortably prepared for those times). Nevertheless, it also became more critical because one’s musical identity has the potential to become one’s legacy, and there is less time to repair or renew a tarnished reputation in a niche community.

5.1.2. Relatedness – A need for belonging

Relatedness, as a concept, is concerned with interpersonal relationships. Repeatability and sustainability of these relationship needs lead to specific manifestations and co-relationships between several predictors and outcome variables. I've experienced a perpetual tussle with balancing a value-laden, faith-based philosophy (very much concerned with regular engagement and welfare of others) and my own temperament, which requires varying levels of interaction, an affinity for and felicity with others.

Relevant keywords (Garnered from the text using a key-phrase search of concepts contributing to competence)

Closeness, trust, rapport, acceptance, affinity, warmth, partner, affiliation, collaboration, appreciation, friends, peers, interdependent, socialisation, empathy, connectedness, solidarity, teamwork, mutual, belonging, supportive, relationships.

Table 3. Relatedness matrix

Code (R)	Aspects relating to Relatedness	Resultant Behaviour
(a)	<i>Those with whom I most readily identified</i>	Preference of musical genre
(b)	<i>I sought out optimal levels of interaction</i>	Size of Group
(c)	<i>And would attempt to re-acquire feelings of warmth and receptivity</i>	Type of audience/demographic
(d)	<i>by utilising the most appropriate social skills</i>	Professional rapport/ Employability
(e)	<i>to maintain longstanding creative relationships and advance my career</i>	Longevity in ensemble/industry

Resultant behaviour a) – Preference of musical genre (influenced by a *need to connect with the congruous prototype of my perceived self*)

Proposition a) “I, when demonstrating a vital and lasting preference for a particular style of music, possess an equally high level of self to prototype matching and social identity with people who also show deference to this style.”

Premise - Social identity theory suggests a range of leisure, lifestyle preference and expressive behaviours are related to the extent to which one perceives oneself as being similar to the prototype of an individual who would engage in such behaviours or activities (Tajfel, 1978). Artistic and cultural empathy is a factor in the environments to which we are drawn. Suppose I perceive myself as being similar to the prototype of another (who, for example, plays music composed for the cello). In that case, I will be more likely to play the cello and become involved with and connected to those who also play this instrument. I’ll also explore the associated works and genres conducive to the cello and become more influenced by other factors of socialisation, from clothing choice and brand preference to vernacular and other idiomatic persuasions.

Resultant behaviour - Music style and genre in which participant most often performs

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

The need to belong, fit somewhere and feel accepted, valued and respected is of great importance in the journey toward self-determination. For some years, the one clearly

identifiable ‘tribe’ or social group within which I would most regularly function as a musician seemed to elude me. Neither the late-night-loving and ostentatious ‘rock heads’ nor the slightly more urbane chamber orchestra advocates scurrying to their next rehearsal would claim my membership. It seemed I was destined to navigate my own path, occasionally intersecting with some of the earlier frequented genres. I would continue to do my best to engender the appropriate stylistic lingo and etiquette requisite for each group. In my formative years, I possessed an appreciation for a wide assortment of music styles. This is evidenced by my collection of ABBA, KISS and AC/DC tee-shirts; LP Records of Kings College Cambridge and the Vienna Boys’ Choir; Old Dance Hall Singalong tapes; ragtime piano and Readers Digest Songbooks. I amassed an assortment of old compendiums filled with jazz standards sheet music, Royal School of Church Music ribbons and AMEB classical exam certificates. Despite these kaleidoscopic musical encounters, my identity as a musician experienced a paradigm shift upon my entry into pastoral ministry. I never felt I truly belonged in the classical cohort, the pub rock scene, the typical classroom music teacher faithfully dispatching the state curriculum or even the pure jazz world for which I was initially trained and groomed. Perhaps it was more because of the types of core values and worldview held by the different musical ecosystems on offer and less about the style of music. The opportunity to explore a jazz-infused gospel hybrid provided a more well-aligned and cohesive medium to express my beliefs and values. It was a satisfying coupling of artistic nuance and purposeful intent.

Resultant behaviour b) Ensemble size (influenced by a *need to connect/belong*)

Proposition b) “There is a positive relationship between the level of desired

interpersonal interaction and the size of the music group within which I chose to engage and perform consistently.”

Premise -There exist specific sociological set-points, ideal relational orientations within which individuals prefer to operate (Schutz, 1958). These fundamental interpersonal predispositions can influence the environments to which musicians are drawn and energised. Because of established music conventions and ensemble aggregation, certain instruments are more likely suited to group collaboration. However, the sustainable level of social interaction is also a factor in the tendency and preference towards performance groups that do not place conflicting emotional and social demands.

Resultant behaviour - The number of other people with whom I typically performed.

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

The nature and level of inclusion with others, both expressed and wanted, is outlined in William Schutz’s (1958) FIRO-B theory (Fundamental Interpersonal Relations Orientation) and its behavioural implications. As much as I enjoyed being invited to play and perform at different functions, events, celebrations and ceremonies, my degree of receptivity to each performance opportunity was caveated. My level of respect for or assessment of potential musical collaborators with whom I’d be performing also affected my experience. I would advocate that my need for control in any given performance environment or level of prowess and competence in delivering the performance were also contributing factors. As a young boy, my participation in concert bands and choirs was highly gratifying, and I learnt how to get along with others.

As I moved more into smaller ensemble arrangements in the post-school popular music scene, it was also rewarding to feel included in artistic enterprises where solidarity and collaboration produced an enhanced sense of accomplishment. It also meant there were people with whom I could share the practical responsibilities and emotional pressure of the gig. However, once I had resourced myself with an adequate musical arsenal, I found sufficiency in my approach to embark on solo performances. This became more practicable and sustainable once I got married as I could take solo gigs as I needed, without rehearsal and when it suited our timetable. The middle years in this chronology involved frequent interaction with other musicians, singers and production personal as I was the Music Director at Metrochurch. I had a team of 90 people and regularly provided ministry music for around 800 people. My relational needs were driven more by the function of my role and the responsibility I had as the team's leader. This involved a high level of expressed inclusion, where I recruited, trained and did 'music life' with these contemporary gospel artists as part of my commitment to a cause greater than myself. It is worth noting that along the way, some team members felt I did not adequately express authentic and genuine care through external social activities with the group. As much as I respected the feedback, those who felt the need for greater one-on-one engagement outside formal practice times were wired for greater *wanted* inclusion. This requirement was at odds with my capacity to provide the desired level of familial intimacy.

Resultant behaviour c) Type of audience (influenced by a *need for mutual affiliation and reciprocal benefit*)

Proposition c) "I sought to repeat instances and settings where there was a discernible

acknowledgement of and appreciation for my particular blend of musical performance.”

Premise - One of the most compelling ways to draw attention to oneself is through performance. Proximity is power. It generates the possibility for appreciation and admiration, but it also exposes one to cynicism, jealousy, disapproval and indifference. The attention and subsequent warmth (or coolness) engendered by bringing people into one’s orbit through music introduces the potentiality for a range of reciprocal responses.

Resultant behaviour – Expressed reciprocal warmth and conviviality.

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

Career musicians must quickly come to terms with a wide range of audience responses, especially with regards to receptivity and respect. I have had experiences at dramatically polar opposites. I have had people throw things at me (not money or underwear, but full cans of beer!), and others who’ve dressed up as ‘me’ as a surprise present for their fiancé (the former, undoubtedly a fan of my music performances and compositions). I have had standing ovations and tear-filled testimonies from people saying how my performance had penetrated and transformed the deepest recesses of their souls. I have had people play my CDs and testify to physical miracles and impossible conceptions. There have been belligerent patrons who have yelled across performance venues, “You suck!”, “Give up and try something else!” and I have worn the derision from purists within my field who considered me far from adequate as an ambassador for the genre. Even well-meaning friends, whose curt and insensitive rationale after a less than stellar performance or ministry time, have rendered me perplexed and disenfranchised. Some

even recommended that I seek a more conducive expression for my artistry other than performing on piano or worship leading at church.

Most of my performance life can be divided into two categories:

- (i) Background music where I am not under much scrutiny from the audience but mandated by the client to provide an arresting sense of occasion and sophistication. In these ambience-creating scenarios, even a few nods and gestures of appreciation from the guests, like ‘Thank you...we *were* listening” are gratitude enough. As long as I believed I contributed positively to the overall feel and delight of the event, I didn’t need a huge amount of acknowledgement or pageantry.
- (ii) Leading people/ministry music is the other performance instance where I am either leading congregational singing or stirring audiences with the intention of inspiring and evoking the listener toward a sincere heart response. In these settings, the objective is to connect and direct the crowd rather than parade the pure aesthetics of artistry. This is where the ‘group think’, and the immediacy of feedback are most prevalent. Their level of trust in me and engagement soon becomes evident from their responsiveness and participation.

Building a connection with a crowd is a unique and advantageous skill. Each scenario requires the artist to determine the ‘type of crowd’ they are: their expectations, needs, potential state of mind etc. My attempts have always been to provide my guests with the best performance for moving them toward a place of levity, catharsis or piqued interest in the narrative or event at hand. I’ve learnt that most people in an audience want you to succeed and are not given to schadenfreude. It is important for me to relax during the performance and, in effect, enjoy myself: humbly and generously opening up my

experience to others in the room. In a way, I am inviting them onto the stage with me, engendering a sense of solidarity and connection beyond the ‘us and them’. The consideration of mutual respect built between audience and performer is a contributing factor to the confidence and esteem of the artist (Green, 2002). The mutual affinity between myself as the performer and the appreciative audiences drives me to seek out further opportunities to perform and offer my creative talents to awaiting listeners.

Resultant behaviour d) Professional rapport and employability – (influenced by a *need to procure a regular source of income*)

Proposition d) – “There is a positive relationship between my social intelligence, personal growth and the frequency and regularity with which I am employed.”

Premise – Attesting to one of the foundational imperatives of the hierarchy of biological needs (Maslow, 1970), financial security is necessary for sustainability and quality of life. For a performer to attain and maintain a role within any creative organisational construct or enterprise, particularly where remuneration is involved, requires an ability to work efficiently and effectively with others. For the aspiring career musician, entrepreneurial flexibility and adaptability are expected in order to survive difficult economic climates. To say one is a competent or a near-virtuosic exponent of a particular instrument within an artistic niche in no way guarantees a steady projected commissioned role and subsequent income. There is statistical evidence corroborating the expectation that musicians must be prepared to engage in varying types of multi-vocational enterprises (whether that be teaching or even tasks beyond the arts industry) (Bennett, 2009). As Bennett puts it, employability is “The ability to find, create and sustain meaningful work across a career life-span”. It is contingent upon identifying a

need or gap in the market and presenting one's musical offerings and professional services as the correct answer for a prospective cultural or education-sector employer. A substantial aspect of obtaining new affiliatory arrangements involves social intelligence (Goleman, 2007) and interpersonal adeptness (Albrecht, 2009). Different environmental conditions and client requirements can involve diverse approaches (e.g., one resume and demo tape will not work for all potential employers).

Resultant behaviour – Frequency and consistency of performance engagement

Synthesis of the analytic review (see comments in Appendix A: Theoretical Coding)

Throughout my life and across a wide range of social encounters (see Chapter 4, phase 6), I've done my best to respect and appreciate every person with whom I've interacted. A gregarious and congenial disposition has afforded me a sizeable network of professional allies and avenues in society's professional, social, and ministerial echelons. These varied contexts enabled me to explore and develop my relational intelligence, trusting and working with others when collaboration or professional reciprocity was required. Much of my self-development training was undertaken while pursuing teaching, leadership and pastoral ministry roles over the years. It involved attendance at courses in coaching, people skills, awareness of others, interpersonal relationships, emotional intelligence, mentoring, conflict resolution, personality theory and motivational psychology. Learning how to very quickly put a client's mind at ease with regards to showing up on time, not being too loud, being polite to the guests, and resolving differences of interpretation on contracts, meant that there were probably only two or three unhappy dealings with clients, brides or function co-ordinators over thousands of performance engagements. The pain of not being able to perform what and

how and for whom I would prefer to perform was not without its price. I definitely could feel the type of scenarios where I would brace myself, dig in and just say, “It’s only a gig. Get it done!” The majority of my interactions with clients who procured my services resulted in positive, mutual regard and repeat calls to perform again.

Resultant behaviour e) Longevity in the industry (Influenced by a need for a sustained sense of rapport and chemistry with key stakeholders)

Premise - Social theory, specifically those concerned with rapport and emotional resonance, has established the fluid nature of relationships and the need for adaptability when fostering new connections (Harrington, 2005). However, the need for regular affiliation varies depending on an individual’s emotional and psychological make-up and interpersonal needs (Yeats & Hyten, 1998).

Proposition e) – “The length of time I remained in connection with particular audiences (or how long my membership in a musical group lasted) is not only determined by the required season of functionality but by the level of sustained rapport between performers and with the client.”

Resultant behaviour – Length of time in a particular musical ecosystem or group relationship

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

When musicians do life with others (which includes any number of activities,

rehearsals, preparations and performance scenarios), they invariably make connections of differing levels of inclusion, closeness and trust. I have enjoyed the insights gained from being a certified Myers Briggs Training Institute psychometric facilitator. As an ENTP personality type (Myers Briggs classification of a person with predominantly extravert, intuitive, thinking and perceiving traits) (Myers, 1995), much of my approach for operating in the world and desire for partnership and interaction with others, is driven by a desire to have influence. My personality type likes to feel and be esteemed competent and fulfil the profound objectives of innovation, continual improvement and a sense of accomplishment. That is not to say that the base needs of feeling accepted and loved are not significant; they simply aren't the compelling force behind my performance endeavours with and for others. The result of my preferred mode of musical expression manifested through solo performance for crowds who either:

- (i) appreciated the delicate 'old world charm' mustered through soulful crooning and soft tickling of the ivories, or
- (ii) yearned for a heartening expression of faith-infused music to rally their spirits.

I have intended across my performance career to meld different genres on multiple instruments for the particular needs of each distinct audience and maintain a professional rapport with my listeners; before, during and after the performance.

5.1.3. Autonomy – A need for control

As a concept, autonomy points to a person's urge to be the causal agent of their own life, choices and beliefs. This need to act in harmony with one's integrated self leads to specific manifestations of the below determinants of intrinsic motivation. The role faith

has played in my life, and my implicit trust in a higher power has not rendered me impotent in this regard. Rather, it engenders a greater sense of responsibility to make the most of whatever situation I find myself in and conduct myself in ways consistent with those guiding precepts.

Related Keywords (As garnered from the text)

Control, volition, independence, life-meaning, values, autotelic, choice, empowered, causal, creativity, options, intrinsic motivation, structure, individuality, environment, directive, boundaries, boundaries, self-contained, secure, predictable, leadership, initiative, power.

Table 4. Autonomy matrix

Code (A)	Aspects relating to Autonomy	Resultant Behaviour
a)	<i>How I preferred to order my world</i>	Role in Group
b)	<i>Determined the types of environments, I would select</i>	Performance environment
c)	<i>To express with proportional emotionality/conviction</i>	Musical expressiveness
d)	<i>The values/beliefs I regarded most highly</i>	Active Mission/Purpose

Resultant behaviour a) – Role within a group (influenced by a *need to assert or receive control*)

Proposition a) “There is a positive relationship between a desire for control and my level of seniority within a music group’s hierarchy.”

Premise – Music, as an organisational entity, provides opportunities for adherence to a mode of operation within a pre-prescribed structure. People have functional preferences that manifest at both ends of the ‘control’ spectrum in terms of locus and level (Rotter, 1966). The propensity for initiative and involvement towards objectives is determined by who demonstrates leadership and who is happy to go with the flow. A person’s self-concept and relative experience ‘taking’ charge also contribute to their acquisition of leadership roles.

Resultant behaviour - Hierarchical position/leadership function within a music group

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

For as long as I can remember, I have been fascinated with personality theory and constancy to deducing why some people are drawn to leadership while others shy away from it. Frustration mounts when there is no leadership, and as nature abhors a vacuum, something will fill the space. For my liking, it has to be someone more accomplished and experienced than I. Being an intuiting and highly logical person, I value competence. I’m content to trust the direction of a capable leader or those given

responsibility for the area in which I am involved. Still, at that point, I thrive best when there is a clear stipulation of what my role is and what is expected of me. A case in point is the example in Phase 7 when I was not required to organise or lead others for the “Praise Rhapsody” production but was called upon to provide a supportive role as part of a large cast of industry professionals. I could simply focus on my aspect of delivery, having every confidence that the ship was being steered aright by capable directors. I imagine few people preferring things *not* being under control. As sentient and autotelic beings, we hope to have an expression of volition and to be able to make our own choices in the various situations we find ourselves. I, however, am inclined towards a very hands-on and deliberate expression of power within any hierarchically defined activity. Where a job, performance or creative task is to be carried out proficiently, it doesn’t matter if I am not the leader. I just need to know I’m part of something vital and purposeful: that I’m making an appreciable contribution to that endeavour. The brass bands, choirs, family concerts, TV appearances, massive gospel crusades in which I participated – it did not matter if I was not in charge. I simply required clear parameters and autonomy support so I could execute my role efficaciously.

Resultant behaviour b) - Preferred Performance Environment (influenced by a *need for life satisfaction and well-being*)

Proposition b) "There is a relationship between my subjective well-being (SWB) and the frequency with which I perform in my preferred environment."

Premise – Both well-being and proficiency are more likely to be experienced in an environment where there exists an opportunity for repeatable success. One variable

facing this prospect is a person's appetite for predictability or risk. The notions of confidence and increased performance effectiveness are supported by the Broaden and Build theory (BBT) of positive emotions (Fredrickson, 2001). BBT suggests that when a person experiences positive feelings about a task or role, there is a broadening of that person's perspective and an increased likelihood of engaging in new experiences. This often results in the individual setting higher goals for themselves (Fredrickson, 2001). It is possible that clusters of associated interests can also significantly impact a performer's preferred platform when expressing their artistry (e.g., the age groups involved, values-based initiatives, level of structure in activities, recreational opportunities, outdoor vs. indoor and the amount of task variety.) Vocational psychology research groups these other 'factors' under General Occupational Themes (Holland, 1966).

Resultant behaviour – Performance environment: The place and mode of the most satisfying performance (e.g., in front of a large audience, in a studio with no one around, providing background music, highly observed and scrutinized concert settings and competitions, personal enjoyment, live or recorded).

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

As can be seen in the attached video documentary, there are several environments where my need for autonomy found different ways of being satisfied. This included the self-regulating free time at the piano where my mood is managed, and pianistic experimentation acts as a veritable emotional masseuse. Unshackled from the tyranny of

any urgent or demanding musical feat; free from any risk of inquisition or persecution. I am able to find my own peculiar rehabilitative space, playing whatever feels good on that specific instrument at that precise moment. The diametrically opposed example would be that of a live performance: being recorded (both audio and video source) in front of multitudes and in an environment where I am part of a more extensive cast or ensemble and very much at the mercy of other musical and production elements (such as pre-set arrangements, teleprompter cueing systems, foldback levels and the correct discharging of musical expertise by those accompanying me on stage). Being autonomous is not about an absence of pressure but rather the capacity to retain an integral sense of self-representation: managing my output in ways conducive to my mode of operating and the requirements for each performance setting. For me, that means clear guidelines and boundaries and the wherewithal to deliver a performance that enables me to bring ingenuity, panache and poise to the stage.

Resultant behaviour c) - Level of Emotional Creativity (Influenced by *a need to express oneself*)

Proposition c) “My need to emote will most often find its vehicle of manifestation through activities that afford the greatest capacity and choice to express a range of feelings.”

Premise – Musicians engage at a physiological level to create the actual sounds and textures responsible for evoking emotive responses. I would expect the degree to which a performer can convey an emotion is related to the performer’s emotional vocabulary. A predisposition towards unabashed extraversion of feeling would, therefore, contribute to the portrayal of emotion.

Resultant behaviour - Expressivity

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

One of the key elements of Emotional Intelligence is the ability to self-regulate (Goleman, 1995). This was part of my journey of learning how to interpret, process and manage a range of emotions. As I matured, I became familiar with a complex array of sensory and emotive experiences (e.g., falling in love, dealing with grief, contending with competitive situations and celebrating euphoric moments of triumph). Those feelings' essence and sonic conveyance would invariably find their way through to my fingers and voice. I am not suggesting that the arts cannot convey a broad range of human emotions without the equivalent real-life experience. Music provides extraordinary analogies for all those experiences (Juslin, 1997), but I do not consider myself just a courier for representative artistic expression eliciting the appropriate musical accompaniment. As I allowed myself to emote and dig deeper, as it were, I could express at a visceral level, real-time authentic emotion. My saccharine melancholy and impassioned spirituality both found ample opportunity for expression when afforded autonomy of environment, repertoire and an opportunity for individualistic expression through a piano and a microphone.

Resultant behaviour d) Musician's purpose/mission (Influenced by a need to make a difference/feel part of something bigger than themselves)

Premise – Alignment with values (Music as a tool for altruism and philanthropic

mission)

Proposition d) “The value of purposive musical activity resides not only in the final result, but in the manner in which one arrives at this point of zenith, and the ‘why’ which undergirds the whole enterprise.”

Resultant behaviour – Performance involvement in events congruent with values

Synthesis of the analytic review (see aligned comments in Appendix A: Theoretical Coding)

Godlovitch (1998, p.30) refers to accomplished musicians as “those who carefully appraise their audience, their attitude, toward the expressive content of their program, the place itself and other additional factors”. Musicians become ‘ministers’ and stewards of the noble mission of levity provision, and the conscientious execution of their craft constitutes a timeless and respected tradition. However, my autographic account reveals a strong inclination for inducing listeners to lay hold of moral-laden sentiments and life-directing statutes that can encourage and transform, not merely entertain or divert. From concerts at youth camps to playing testimonial songs in church and leading worship for thousands of people, I feel God’s pleasure when I sing *for* and *about* Him. The gospel music tradition and recent worship based iterations of the genre, in essence, aim to restore and enrich the relationship between God and each individual. For me, it has not been through ritual, rationality or formalised religious dogma. I have found the quintessential resonance of art, well-being, identity and purpose through a lifestyle and personal expression of faith. As the Christian musicologist and author Harold Best (1993) puts it, “*through a right understanding, artistic excellence and a heart which*

humbly seeks to know and please our creator”.

The relaxing background music for which I often found myself requisitioned was not just a matter of amusing my audiences for a few hours as they enjoyed a function or night out. I sought to leave customers and audiences with a taste of elegance and sophistication. I hoped to afford them a reprieve from their hard day’s work. Even if I was not imparting a potent life-affecting message, I was affording conviviality and placing value on the important sense of leisure, reward and ease for those who had earned their rest.

5.2. Summary

In summation, music has immense worth, exerting influence on so many societal activities (such as the many conveyed in the above accounts). For me, they ranged from celebratory occasions to the more spiritual events at which I found myself performing. Add to these the way it positions me to provide a soundtrack, an accompaniment to people’s ontological wrestle for meaning, a sense of autonomy and multiple aspects for self-expression. That’s what makes the execution of my craft all the more gratifying.

Through examining each related subcategory and populating a grid that presented these peak performance experiences, I postulated the likely source from which each concept emerged. Identifying a large number of contributing motivational factors enabled me to align them within the unifying theory of Basic Psychological Needs. The ensuing chapter delves deeper into the interplay between these three BPNs as they manifest on emotional, psychological, and physiological levels.

Chapter 6: Discussion

6.1. Venn Model of optimal functioning between interlaced factors: An emergent theory of the Matrix

The themed suppositions above and their observed relationships with basic psychological needs and various modes of performance behaviours and environments have to this point found representation through a table form. Throughout the inquiry, this 'matrix' preserves the three discrete offerings of Self Determination Theory's basic psychological needs. However, there will always exist some level of cross-pollination between motivational elements. The use of a Venn diagram provides a diagrammatic representation of the synthesis of this study – the matrix tables in Chapter 5. It was incumbent on me to hypothesise whether the three tenets of SDT were interrelated via causal flow (one need affecting the subsequent fulfilment or thwarting of another) or were they independent and allowed for separate manifestation of need support. This Venn model also posits the expanding and contracting nature of need fulfilment. Specific performance environments and modes of expression support or thwart, to varying degrees, the three needs of competence, autonomy and relatedness, and their crossover in certain music environments indicates strong coalescence of the different needs.

The dynamic nature of how I achieve a greater sense of need fulfilment and subsequent well-being is represented through the directional arrows in Figure 5. There is a dynamism with the arrows because, as seen below, one need is sometimes sacrificed or reduced in order that a more salient need might be met. Not that there is a hierarchy per se, but expectations of a situation may result in a compromise of need satisfaction. The different values of client appeasement, artistic optimisation and personal preference are thus held in tension and managed through fluid and ever-moving inter-relationships.

Theory of the Matrix

(C) Competence – the closer toward the Reuleaux Triangle, the greater my ability to successfully execute musical ideas and perform in a way which demonstrates the full breadth of my capabilities.

(A) Autonomy – the closer toward the Reuleaux Triangle, the greater sense of feeling empowered, in control of my choices and environment, and able to vitally express what is most important to me.

(R) Relatedness – the closer toward the Reuleaux Triangle, the greater the sense of mutual respect, appreciation and solidarity with those in the audience.

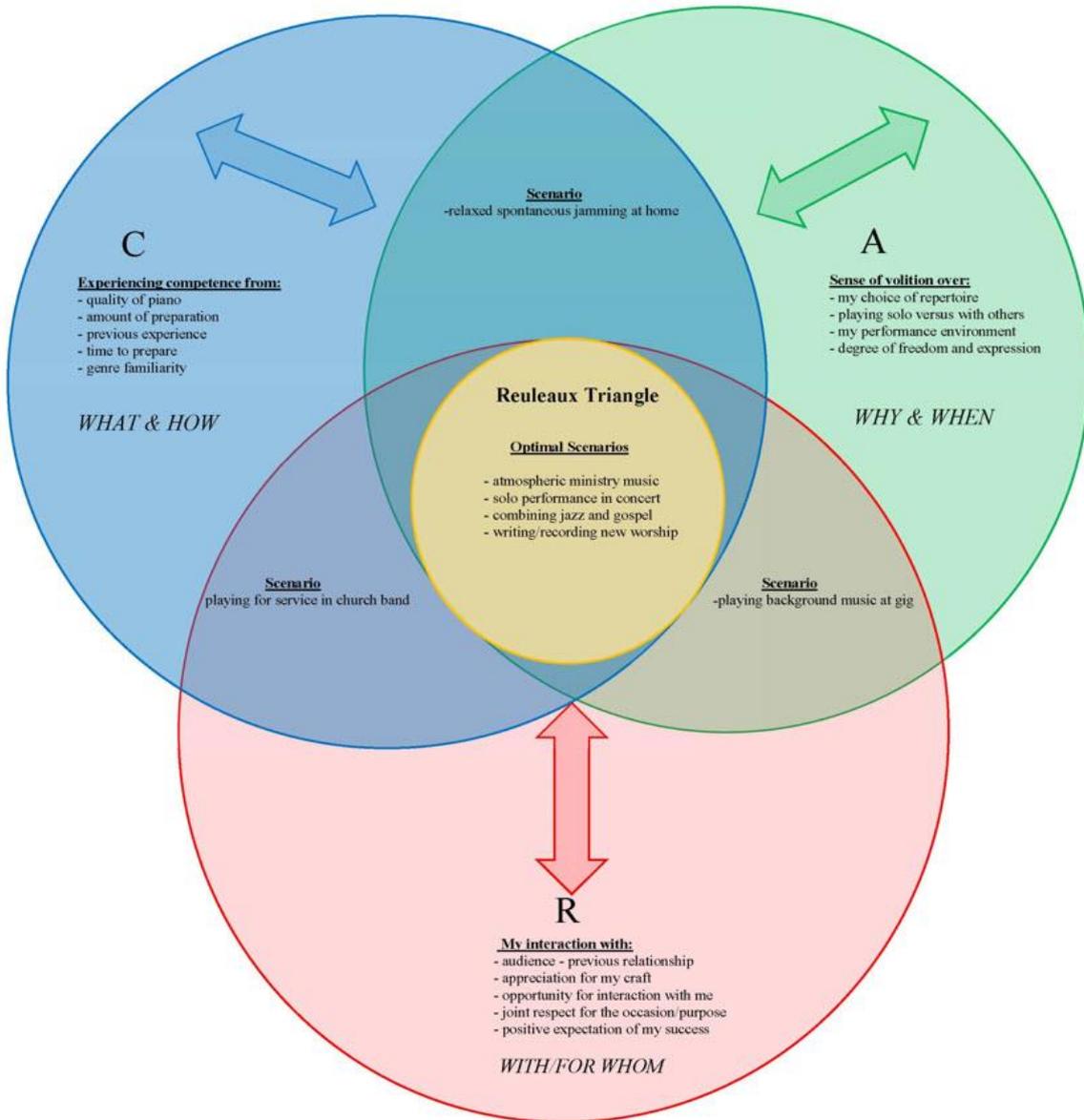


Figure 5: Optimal Performance Venn Model

The literature presented in Chapter 2 discussed the importance of optimal functionality and state of well-being; when our basic psychological needs are met, we are more likely to perform, engage and operate more effectively. This is when we become more confident and cohesive individuals. The accompanying media files represent the resultant manifestation of the SDT needs and how they were satisfied in varying environments and manners. These performance vignettes, along with the practical recital aspects of the research, enabled me to capture and demonstrate situational expressions of performance exemplars. The autoethnography and subsequent analysis afforded me the reflective opportunity to consider which needs were being met or hindered. Figure 4 indicates my optimal expressions of performing, coinciding with the greatest sense of need fulfilment.

Some observations:

- Performing with others presents clear opportunities for influence and solidarity. In these instances, my need for autonomy acquiesced to the requirements of that performance situation. In order to maintain a healthy rapport and functional relationship with fellow performers, I learned to absorb any temporary frustration caused by my autonomy and volition needs remaining unmet, e.g., playing for church services in the church band.
- My penchant for jamming at home, though musically expressive and inspiring to me, does not offer an effectual medium for influencing or fostering congeniality with others, hence the relegation of this scenario more towards the Competence and Autonomy sectors, but registering low on the Relatedness ‘scale’, e.g., relaxed, spontaneous jamming at home.

- The background ‘gig’ performances assist in meeting fiscal targets and provide some form of relational context. However, I’m generally not motivated to the degree of aspirational musical execution (as indicated by the distance of this performance scenario from the competence need-meeting sector, e.g., providing ambience and romantic music at gigs and functions).

The convergence of all three arrows (C. A. R) as they move toward the centre point of optimisation reveals the environments, rationale and musical manifestations which wholly satisfy all three needs to the extent where I feel a positive state of well-being. It’s where I’m most motivated, expectant, autonomous, energised and integrated; both as a person and as a performing artist.

The Reuleaux triangle (intersection point of all three circles) presents the landscape and situational dynamic where I was most likely to have all three basic psychological needs met: thrive in a creative flow and with little impediment. These optimal scenarios were:

- (i) Where I was responsible for fashioning (as a concierge of atmosphere, if you will) a real-time music bed to help create a flow and sonic context for ministry and prayer
- (ii) Entertaining crowds with jazz-infused gospel music where the repertoire was vibrant, uplifting and arranged to suit my vocal-pianistic coalescence
- (iii) Composing and recording new expressions of worship and intimate song that foster poignant and heart-felt devotion: firstly for my own reflection, then made available to others via recordings and for use in public congregational settings

6.2. A meaning-making model for musicians

Like much qualitative research, the propositions set forth in this thesis may invite some repudiation regarding our ability to conjecture on the myriad of ways in which SDT might be applied to a broader societal subset. This project proposes specificity as I claim discrete needs are unique to an individual. Chapter 7 offers some suggestions for verifying these individual differences across a group through studies involving multiple participants.

A positivist might caution these suggestions as being reductionist. They may raise concerns that every performer possesses the same need to seek out ideal performance scenarios. Wouldn't a musician's repeated involvement in activities indicate a tendency toward similar optimal environments: geographically, socially and behaviourally? Is not this research merely confirming a preferred and sustainable generality about artistic life which all performers share?"

My response is that we can never presume that what motivates one person will be equally vitalising to another. The argument of SDT is that functioning human beings have similar needs and that we will seek out opportunities (where we can) to meet them (Ryan and Deci, 2000). However, the nature of the environment and activities that afford self-determining support are specific to each individual and uniquely so. The Venn Model conveys how I was drawn to performance activities that met aspects of my psychological needs, where specific environments provided experiences that complemented my motivational state and optimal functioning. A broader conceptual application of the role each need played in ordering my performance life is illustrated below (Figure 6).

- (i) Competence – is concerned with what and how I perform. This will include the perceived expectation of the level of competent execution or product (high/low) and is directly impacted by a beneficial or limiting environment and other attributing factors like quality of equipment, rehearsal strategy and skill acquisition.
- (ii) Autonomy – is concerned with the level of control afforded to me as a performer (much/little) and aspects relating to why and when I perform and involves alignment with philosophical views, expression of personal values.
- (iii) Relatedness - is concerned with the number of participants and spectators (many/few), along with the type of social acknowledgement and interaction that’s most conducive for me as a performer (including feeling affection and connection)

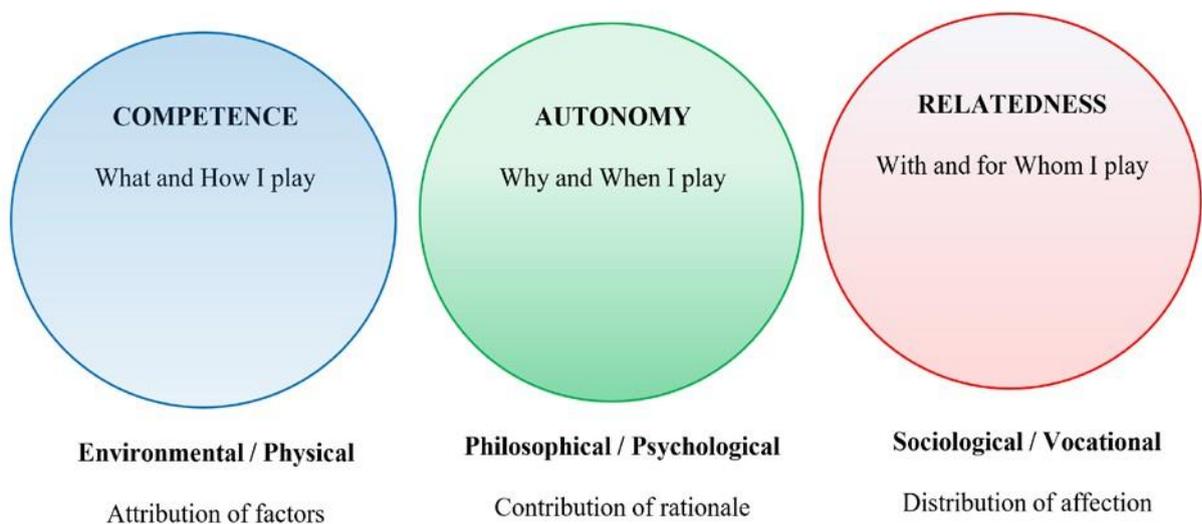


Figure 6. Basic psychological needs and related factors

I am also cognisant in the instance of my specific journey, that while I ended up operating in vastly different musical spaces from many of my compatriots in my early years of study, we would hopefully share a similar desire to be happy and effective. It is in the pursuit of need-fulfilling modalities of performance that we each are driven to behave differently and explore dissimilar career pathways. The diagrammatic philosophy of the Venn model makes comprehensible the way my three basic psychological needs sit alongside each other and how they intersect. The fluidity and variability of the movement towards the most optimal and niched environment for my finest moments of artistry finds clear representation in this graphical template. It has demonstrated its ability to render an organic tribute to the self with its three parts expanding and contracting (a veritable accordion-like coaching system), driving my musical expression.

Chapter 7: Conclusion

7.1. Executive Summary

The main conclusion of this exegesis is that Self Determination Theory afforded salient motivational factors for me as a performing artist and a framework within which to construct explanations for my performance behaviours and musical career direction. The process of autoethnography story-telling and retroactive psychological analysis presents a positive psychology of music performance and musical development: an approach that suggests sustained motivation and well-being are paramount for any endeavour or a successful career. By locating the internal motivating factors in my own life, I was able to examine the plausibility of psychological needs as guiding artefacts in my musical journey. The self-articulated story central to this research (Bartleet, 2013) investigated my first captivating experiences with music as a five-year-old boy to the momentous moments as a seasoned career professional. The story reconciles the ways in which I was able to present my artistry in a manner befitting my need for cohesion and autonomy.

The process of generating a story, eliciting over one hundred thematic codes under the three basic psychological needs, and the subsequent analysis of performance traits as they relate to the tenets of self-determination theory, has enabled this research to fill a void between:

- (i) arts education programs, where technique-focussed regimes and syllabus compliance are most prevalent and considered the key determinants in musical proclivity
- (ii) inter/intra-personal support mechanisms that enable career musicians to thrive as self-

motivated, integrated human beings, where they feel equipped to seek out the most efficacious spaces and scenarios in which to exhibit their prowess and a particular mode of artistry

(iii) the engagement of a literary model for qualitative inquiry with the full reflexive research approach of coding and analysing one's story retroactively (with impartial measures in place to prevent bias and presumption).

Using SDT concepts in the coding process allowed a theoretical construct to render a discrete and novel investigation into some particular artistically directed life choices and career pathways. Throughout the operationalisation of this self-survey and phenomenological reflection, I have enjoyed illumination and a sense of empowerment with regard to my performance choices. In particular, it has informed the ways I will consequently choose to contribute to, connect with and locate myself within the music profession in more consistent and meaningful ways. The autoethnographic tradition afforded me permission to:

- Go beyond vague reflective notions about my performance behaviours.
- Express myself more honestly and emphatically.
- Search for more ingrained and instinctual responses.

However, it was the coupling of autoethnographic reflective inquiry and theoretical overlay that enabled me to explore the psychological processes at work—elucidating the “Why”, “How”, “What”, “With/for Whom”, “Where” and “When” of my music performance experiences, has substantiated my life's journey in music. I now possess a vital and meaningful story to which these experiences contributed.

Over the past five years, there has been an escalation in the body of work using the theoretical scaffolding of SDT when considering the types of performances that bring the greatest joy, satisfaction and fulfilment to students and prospective career performers. Studies by McPherson (2018), Valenzuela et al. (2017), Freer & Evans (2017), MacIntyre, Schnare & Ross (2018), Schatt (2017) and Kingsford-Smith & Evans (2019) have cited aspects of basic psychological needs when explaining musicians' motivation (or lack thereof). The significance of this conclusion is that, although the application of SDT has enjoyed an increased presence in the literature, this study is the first to present a longitudinal autoethnographic account of the key indicators of music potentiality. Since the seminal work by McPherson, Davidson and Faulkner (2012) and follow-up investigations in educational settings by Evans (2015), I've used the novel approach of employing a coding process in the post-narrative assignment of telling psychological explanations for the range of performance behaviours over an individual musician's life-span.

In contrast to the above multiple-participant research undertakings, this self-study resulted in an original contribution to the field through the formulation of:

- (i) A plausible and defensible rationale regarding basic psychological need fulfilment throughout an individual's musical journey across a 52-year lifespan.
- (ii) A proposed model for music performance career pathways (Figure 7) that portrays the inexorable manifestation of performance life modalities in the form of a flowchart. These stem from SDT and the deep-seated need to make sense of (why I am) (Deci, Ryan & Guay, 2013). This suggests that:

- Identity and my self-concept (who I am) informs
- Performance behaviours (how I am), which in turn determines
- Career pathways (where I am)

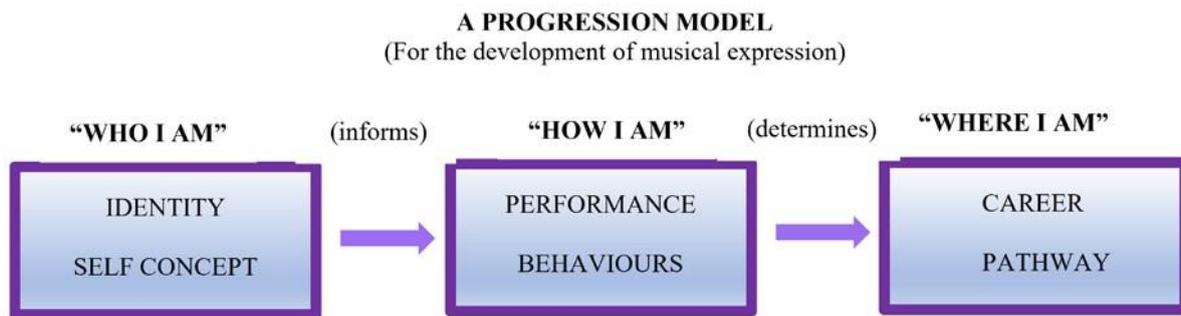


Figure 7. Proposed model for a career musician's development

(iii) Integration of an autoethnographic documentation of a life story with subsequent theoretical coding. The techniques used in gathering, organising and examining the data were appropriate, given the qualitative nature of the subject matter. The suggestions put forward were grounded in a specific theoretical perspective used throughout the study, namely:

- Autoethnographic storytelling (Chapter 4)
- Selective theoretical coding (Appendix 1)

(iv) Some suggested ramifications for the industry, should a league of musicians be mobilised, armed with an effectual self-awareness. Consider the

proliferation of artists and performers no longer content to merely offer their musical talents to serve various utilitarian agendas and different audiences. Through greater insight into and awareness of their self-determining needs, they may afford the opportunity for more assuredly engaging in music practices that leave them feeling robust and well-integrated. New-found positivity and self-determination would be both catalytic and enduring.

Self-determination theory was the motivational premise held in clear view throughout the study. This paradigm was applied as a plausible explanation for the range of performance behaviours and pathways I experienced as a musician. The matrices and models formulated in Chapters 5 and 6 map out the ways my well-being and effectiveness were linked to the meeting of basic psychological needs (i.e., competence, relatedness and autonomy). The Venn diagram (see Figure 4) suggests that these needs are neither hierarchical nor mutually inclusive. There exists a dynamism and situational fluidity between them, which means the degree of need fulfilment is very individualistic and based on other perceived values and priorities at the time.

7.2. Implications for the Field

These findings aim to help musicians reflect on and consider ‘where’ and ‘what’ and ‘how’ to engage their artistic aspirations so that they can have greater success. The verification of links between psychological needs and creative choices advances the discipline of music psychology. New areas of application could include motivational training for continued pursuit in the music field, such as promising young students

making the transition into creative performance careers of some kind and sustaining the longevity of seasoned professionals. In more explicit terms, this investigation into performance behaviours supports the idea that when a person's needs are met, they might also be expected to function more effectively and efficiently. Additionally, outcomes from this research have implications for:

- (i) Occupational research: This field has to some degree investigated the concept of musical identity at a post-educational level, and some of these findings seem to point to professional musicians exhibiting the same behaviours evidenced in childhood learning and music participation and revealed by their career pursuits (Oakland, MacDonald & Flowers, 2013). Conservatoriums and educational institutions alike continue their reconnaissance into the best ways to prepare young performers for their careers in music. Work by Bennett (2009) and Rogers (2002) includes recommendations as to the best ways to resolve this dilemma through developing skills, sub-identities and life perspectives in successfully navigating the unpredictable labyrinth of artist formation.
- (ii) Music research: The bedrock of much educational music research is reconciling the disparity between the ideal and the actual and helping young performers understand how to actuate the necessary degree of focussed concentration without giving way to undue apprehension (O'Neill, 1999). In other words, the need to become aware of self and one's needs for maximum utility without becoming self-conscious.
- (iii) Performance self-management and well-being: The articulation and clarification of why specific environments and processes motivate or demotivate musicians

could be of enormous benefit to practising and aspiring musicians. For performers susceptible to attrition or who have lost their ardency and a sense of purpose, this is particularly advantageous. Career counsellors, professional performance coaches, agents and HR professionals could use this framework to guide and support the artists they represent. Individuals could use this template to reflexively consider their journey towards optimal creativity, wellness and self-determination.

(iv) More conducive performance modalities: If a musician understands their basic psychological needs, they can manage their expectations and not become disillusioned with any debilitating aspect of their performance life. Addressing demotivating anomalies may be a matter of simply modifying the level of autonomy, relatedness or competence support required in that setting. Lack of responsiveness from fellow performers or a lack of opportunity to express executant skill or voice within a program design need not render a disappointed musician ineffectual and disenfranchised. If they are cognisant of this need-thwarting and can acknowledge that some elements of their needs may not be met in a particular setting, they can adjust their expectations and not give up. As musicians become empowered with insight, they should feel better equipped to manage and ameliorate areas of performance deficiency. A more robust and sustainable approach to their career journey can subsequently be adopted (Blackstone, 2019).

This study also poses some ramifications for other groups, and many of these implications could be relevant for SDT research more broadly, namely:

(i) Early pedagogy and primary music education – as it can help identify and foster

- optimal practices and environments for children learning to explore and discover the musical expressions that most intrigue and motivate them.
- (ii) The tertiary music education sector – as it offers a more informed perspective about self and the suitability of particular performance pathways.
 - (iii) Artistic career guidance – as it provides information coach performers can use to get performers to understand the ramifications of different environments and social situations and suggest how these might impinge on their basic psychological needs.
 - (iv) The professional arts industry – as knowledge about performers’ psychological needs could help curb attrition, enable the industry to better manage motivation and ill-being, and better engage in meaningful work (Barrick, Mount & Li, 2013).
 - (v) Music therapy practices – as SDT offers approaches to health and well-being through music participation and activities which integrate need-supporting components

7.3. Limitations of the research

7.3.1. Some methodological issues

The criticisms of autoethnography or any discourse which abides by interpretive phenomenological analysis traditions are that they require some form of validation. Otherwise, even the most authentic narrative can be construed as the ramblings and musings of a creative soul (in this case – a professional jazz musician). The concern is that it may be a story *about* the past, but that it is not necessarily *the* past (Walford, 2004). Still, as Denzin and Lincoln (2000, p.3) suggest, “qualitative researchers study

things in their natural settings, attempting to make sense of phenomena or to interpret them in terms of the meaning people bring to them”. Consideration must, however, be given to the exposure such a series of confessional tales can imply for the author/researcher. The level of self-disclosure in this longitudinal study may raise ethical concerns as to the misuse of the vulnerability within the story by potential readers. The author's implicitly held feelings and beliefs are difficult to challenge, and, therefore, the reliability is somewhat dependent upon the presented notions and experiences that are both authentic and plausible.

There is also the matter of the people with whom I, the subject, interacted and those whom I've mentioned. Sensitivity and all due care were taken to ensure that no person, organisation or entity is portrayed disparagingly or incorrectly (Miller & Bell, 2002).

7.4. Beyond the Scope

Although the researcher is a certified psychometrician, the ability to administer and interpret the findings and correlate them within a basic psychological needs framework would require an independent psychometrician to verify the scales and the deducible suppositions. Scales, such as BPN Survey, MBTI type instrument, FIRO-B interpersonal orientation tool, STRONGS Interest inventory), could yield new data and present evidence of personal disposition and personality and its effect upon music performance practices. However, stringent psychometric evaluation is beyond the scope of the autoethnographic approach of finding meaning through story, reflection and subsequent consideration (Wall, 2006).

In the early stages of the research, it was posited that my own conscious sense of and observed confirmation of how my perceived needs were being met, would constitute the boundary for this exploratory study. It is also incumbent on me to concede that this undertaking does not focus on the unconscious and subconscious elements of one's psyche and emotional make-up, which would also factor into deference for specific modes of performance behaviour (Schaefer & Northoff, 2017). This study dispatched clear and meaningful connections between stories: how I felt in each situation and how certain performance behavioural patterns came about.

7.5. Future Research

The application of SDT as a sense-making tool for understanding the evolution of the relationship between myself and music has been illuminating and cathartic. However, this study cannot presume to constitute a universal theory. Rather, this unique story serves as a meaningful application of psychological theory in examining an artistic autobiography. My findings afford an interim theory that provides the usefulness of a motivational theory based on a solitary sample. Future research could test whether this emergent theory can stand the test of being applied to other people's lives. The significance of these findings also merits the pursuit of additional research involving multiple case studies that deal with the interplay of multiple factors. For example, the predisposition for need fulfilment in different types of performers with different IQs and personalities (two factors that have offered insight into musical aptitude and propensity (Sloboda, 1985)). Such research should explore how individuals from different genres

and cultures seek to satisfy their basic psychological needs. Further, Kemp's (1996) work investigated links between personality and instrument choice should be extended to look at relationships between genre, instrument, culture, and need-fulfilling propensities.

7.5.1. Assertion

An assertion can be made that self-determining need satisfaction provides a robust and salient theoretical presence within the field of music performance psychology and warrants further research. Thus, large-scale studies (in which multiple participants have their basic psychological needs measured) could reveal need-fulfilment patterns and propensities in different types of performers. The analysis of data from such an undertaking could lead to the prescription of a hierarchy of needs for various musical fields (much like Kemp's (1996) seminal work that found that there existed a perceptible link between instrument preference and personality style).

In addition to exploring basic psychological needs, it would also be useful to explore the relationship between autonomy, competence, relatedness and motivation. In respect to motivation, this does not only refer to intrinsic or extrinsic motivation and amotivation but rather the locus of control orientation associated with differing types of regulation (Ryan & Deci, 2000). This type of study would enable researchers to explore the underlying relationships between the elements of experiences cited by practising musicians (similar to the anecdotes chronicled in this study) and their behaviour. I recommend a closer look at the internal regulatory aspects of motivation, specifically as it pertains to competence, relatedness and autonomy.

Unravelling the connection between BPN satisfaction and support, motivation and

behaviour, over time would provide researchers with an opportunity to reflect on and consider the core issue of the performer, the music and the consequent development and expression of the *self*.

7.5.2. Recommendations for further research

In this conclusion of summations on how performance behaviours were observed and the different aspects of SDT aligned, I offer below suggestions for a more in-depth multivariate regression. This expanded approach could measure specific predictor variables against several outcome behaviours and, while controlling for key factors, determine the degree of relationship between music performance and the basic psychological needs for competence, relatedness and autonomy. A study of this nature might contain several sub-sections, including theoretical background, predictive hypotheses and co-relational studies between various outcome behaviours and psychometric measurements.

A basic mock-up of such a study is indicated in Appendix E. Here is a brief proforma for just one element of a potential competence-supporting facet (e.g., Commitment to practice). The recommendation of such a quantitative approach would help identify and measure the degree to which each variable contributes to the support/thwarting of BPN. A subsequent multivariate regression would be constructed to elicit the presence and level of correlation between the predictor variable and the outcome variable.

Commitment to practice (Outcome variable)

Existing theories – Theory of Planned Behaviour (Ajzen, 1991)

Predictor variable - Intention and desire for competence

Control for these variables - Level of performer, gender, conscientiousness, I.Q, guardianship

Recommended Instrumentation – Theory of planned behaviour questionnaire (Ajzen, 1991)

Future studies in this area could conduct an initial suite of qualitative, semi-structured interviews and focus groups. Participants should be representational of a range of opinions, experiences and approaches relating to music performance.

Humanistic therapies focus on getting clients (in this case, a purposive sample group of participants) to ponder, consider, explore and express their perceptions and beliefs.

Because some questionnaires involve in-depth narratives and subjective responses from participants, the design could consider employing phenomenological surveys and managing data entry and retrieval logistics via a qualitative data analysis program (NVivo or Qualtrics). These systems help researchers categorise and analyse insights in unstructured data such as interviews, testimonials, etcetera.

The data and key themes derived from focus group narratives might serve as moderators for subsequent quantitative research (specifically predictive research via psychometric instruments and questionnaires). To a large extent, data-gathering and hypothesis testing involve rigorous co-relation analysis whereby the research employs established and reliable psychometrics for each study and its corresponding sample group. Participating musicians should also complete specifically targeted questionnaires. This will elicit response data on crucial input variables. The multivariate regression analyses will

furnish the researchers with patterns and correlations to support /nullify each hypothesis.

A rigorous and focused research undertaking of this nature would cement the development of a measured and unified theory about performance pre-disposition, resultant performance behaviours and how these are expressed in the field – mobilising a new generation of artistic leaders.

7.5.3. Data bundling via digital research

The escalation of musicians' 'web' presence and increased reliance on web-based connectivity provides an opportunity for future studies to amalgamate a breadth of stories, online diaries, testimonies and ideas from across the performing arts community through social media forums, intranet hubs and musician's blogs (Haynes & Marshall, 2017). The narrative and qualitative data harvested through an ethnography could shed light on motivational factors across the music performance field today (Ellis & Bochner, 2006), especially if a sense-making tool like Leximancer analysis is used to identify and explain patterns across a large sample group.

7.6. Finale

This research enabled me to pose the question about performance behaviour origins, devise a solution based on SDT theory, implement the investigatory process through qualitative narrative methods and evaluate the subsequent success of the objectives and their implications for professional musicians like myself and the field of music performance psychology.

This thesis aimed to move research endeavours toward a more positive psychology of music performance: to better understand the needs, motivations, and aspirations of career musicians. At the inception of this project, the research question which drove the processes throughout inquired how I might ‘make sense of my performance behaviours’. Seeking to understand these behaviours and ascertain reasons for the kind of musician I have become is not a quest unique to me (DeNora, 2003). However, this endeavour meant I have intentionally prospected for, contemplated on and made determinations about why my engagement with music has transpired in the way it has. These life experiences have made me who I am today, and as each of our lives has its own meaning, it is ultimately up to us to find it in any given moment or situation (Frankl, 1946).

The culmination of this research is that I could more clearly track, understand and extrapolate from the musical experiences throughout my life. Reflecting on and reasoning about the many tributaries of this journey enabled me to submit the heartening proposition below.

The exposition of my life’s experiences in music (accompanied by the comprehension of my self-determining needs) has rendered me a framework for:

- (i) Finding my sound (Identity)
- (ii) Developing my sound (Performance behaviours)
- (iii) Sharing my sound (Career pathway)

In summary, this research furnishes a life’s journey in expressing, finding and resolving my inner workings as a professional musician. May it provide a premise and rationale

for other musicians to investigate and validate their journey, reflecting upon and identifying their place of efficacious bliss in this world.

References

- Abrams, D. (1996). Social identity, self as structure and self as process. In W. P. Robinson (Ed.), *Social groups and identities: Developing the legacy of Henri Tajfel* (pp. 143- 167). Butterworth-Heinemann.
- Adorno, T.W. (1976). *Introduction to the sociology of music*. Seabury Press.
- Ajzen, I. (1991). The theory of planned behaviour. *Organizational Behaviour and Human Decision Processes*, 50(2), 179–211.
[https://doi.org/10.1016/0749-5978\(91\)90020-T](https://doi.org/10.1016/0749-5978(91)90020-T)
- Albrecht, K. (2009). *Social Intelligence: The new science of success*. Pfeiffer.
- Anderson, L. (2006). Analytic autoethnography. *Journal of Contemporary Ethnography*, 35(4), 373-395.
<https://psycnet.apa.org/doi/10.1177/0891241605280449>
- Argyris, C., & Schön, D.A. (1974). *Theory and Practice: Increasing professional effectiveness*. Jossey-Bass.
- Atkinson, J. W. (1964). *An introduction to motivation*. VanNostrand.
- Bandura, A. (1991). *Self-efficacy conception of anxiety*. In R. Schwarzer & R. A. Wicklund (Eds.), *Anxiety and self-focused attention* (p. 89–110). Harwood Academic Publishers.
- Barrett, M.S. (2011). Musical narratives: A study of a young child’s identity work in and through music making. *Psychology of Music*, 39(4), 403-423.

- Barrick, M. R., Mount, M. K., & Li, N. (2013). The theory of purposeful work behaviour: The role of personality, higher-order goals, and job characteristics. *Academy of Management Review*, 38(1), 132-153.
<https://psycnet.apa.org/doi/10.5465/amr.2010.0479>
- Bartel, L.R., & E. G. (1994). Coping with performance stress: A study of professional orchestral musicians in Canada. *The Quarterly Journal of Music Teaching and Learning*, 5(4), 70-78.
- Bartleet, B. (2013). Artful and embodied methods, modes of inquiry, and forms of representation, In S. H. Jones, T. E. Adams, C. Ellis (Eds.), *Handbook of Autoethnography* (pp.443-464). Routledge.
- Bartleet, B. L. & Ellis, C. (2009). *Music Autoethnographies: Making autoethnography sing/Making music personal*. Australian Academic Press.
- Bennett, D. (2009). Academy and the real world: Developing realistic notions of a career in the performing arts. *Arts and Humanities in Higher Ed.*, 8(3), 309-327.
<https://doi.org/10.1177%2F1474022209339953>
- Bennett, D. (2012). *Life in the real world: How to make music graduates employable*. Common Ground Publishing.
- Bennett, M. & Sani, F. (2004). Social identities in childhood: When does the group become part of the self concept? *Social and Personality Psychology Compass*, 2(3), 1281-1296.
- Berger, H. M., & Del Negro, G. P. (2004). *Identity and everyday life: Essays in the study of folklore, music and popular culture*. Wesleyan University Press.
- Best, H. (1993). *Music through the eyes of faith*. Harper Collins.

- Bicknell, J. (2009). *Why music moves us*. Palgrave MacMillan.
- Blackstone, K. L. (2019). How do conservatoire graduates manage their transition into the music profession? Exploring the career-building process.
<http://etheses.whiterose.ac.uk/id/eprint/26037>
- Brady, T. (2000). A Question of Genre: Demystifying the exegesis. *Text*, 4(1).
<http://www.textjournal.com.au>
- Brodsky, W. (2006). In the wings of British orchestras: A multi-episode interview study amongst symphony players. *Journal of Occupational and Organisational Psychology*, 79(4), 673-690.
<https://doi.org/10.1348/096317905X68213>
- Bruner, J. (1996). *The culture of education*. Harvard University Press.
- Bullough, R. V (jnr), & Pinnegar, S. (2001). Guidelines for quality in autobiographical forms of self-study research, *Educational Researcher*,30(3), 13-21.
<https://doi.org/10.3102%2F0013189X030003013>
- Burland, K. & Davidson, J. (2004). Tracing a musical life transition, In J.W. Davidson (Ed.), *The Musical Practitioner: Exploring practices and research in the development of the expert music performer, teacher and I*. (pp. 225-249). Ashgate Publishing.
- Burland, K. (2005). *Becoming a musician: A longitudinal study investigating the career transitions of undergraduate music students-* [PhD thesis, University of Sheffield].
<http://ethes.whiterose.ac.uk/id/eprint/15097>

- Burnier, D. (2006). Encounters with the self in social science research: A political scientist looks at autoethnography. *Journal of Contemporary Ethnography*, 35(4), 410-418.
<https://doi.org/10.1177%2F0891241606286982>
- Burr, V. (1995). *An introduction to social constructionism*. Routledge.
- Chang, H. (2008). *Autoethnography as method*. Left Coast Press.
- Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. Sage.
- Cottrell, S. (2004). *Professional music-making in London: Ethnography and experience*. Ashgate.
- Csikszentmihalyi, M. (1990). Flow: The psychology of optimal experience. *Journal of Leisure Research*, 24(1), 93-94.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. Harper Collins.
- Cumming, N. (2000). *The Sonic Self: Musical subjectivity and signification*. Indiana University Press.
- Davidson, J. W., & Burland, K. (2006). Music Identity Formation, In, *The Child as Musician*. Oxford University Press.
- Deci, E., & Ryan, R. (Eds.) 2002. *Handbook of Self-determination Research*. University of Rochester Press.
- Deci, E., & Ryan, R. (1985). *Intrinsic motivation and self-determination in human behaviour*. Plenum.

- Deci, E. L., & Flaste, R. (1995). *Why we do what we do: Understanding self-motivation*. Penguin.
- Deci, E. L., & Vansteenkiste, M. (2004). Self-determination theory and basic need satisfaction: Understanding human development in positive psychology. *Ricerca Di Psicologia*, 27, 23-40.
- Deci, E. L., Ryan, R. M., Guay, F. (2013). Self-determination theory and actualization of human potential. In McInerney, D., Marsh, H., Craven, R., Guay, F. (Eds.), *Theory driving research: New wave perspectives on self-processes and human development* (pp. 109–133). Information Age Press.
- DeNora, T. (2000). *Music in everyday life*. Cambridge University Press.
- DeNora, T. (2003). *After Adorno: Rethinking music sociology*. Cambridge University Press.
- Denzin, N., & Lincoln, Y. (2000). The discipline and practice of qualitative research, In N.
- Denzin, K., & Lincoln, Y.S. (Eds.), *Handbook of qualitative research*. (pp. 1-32). Sage.
- Diener, E. (1984). Subjective well-being. *Psychological Bulletin*, 95, 542-575.
<https://psycnet.apa.org/doi/10.1037/0033-2909.95.3.542>
- Diener, E., & Biswas-Diener, R. (2008). *Happiness: Unlocking the mysteries of psychological wealth*. Wiley-Blackwell.
- Doise, W. (1986). *Levels of explanation in social psychology*. Cambridge University Press.
- Ellis, C., & Bochner, A. P. (2000). Autoethnography, personal narrative and reflexivity, In N. K. Denzin, & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 733-768). Sage.

- Ellis, C., & Bochner, A. P. (2006). Analysing analytic autoethnography: An autopsy. *Journal of Contemporary Ethnography*, 35(4), 429-449.
<https://doi.org/10.1177/0891241606286979>
- Ericsson, K. A., Krampe, R.T., & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review*, 100(3), 363-406.
- Ericsson, K. A. (2012). Training history, deliberate practice and elite sports performance: An analysis in response to Tucker & Collin's review – What makes champions. *British Journal of Sports Medicine*, 47(9), 533-535.
<https://doi.org/10.1136/bjsports-2012-091767>
- Etherington, K. (2004). *Becoming a reflexive researcher: Using ourselves in research*. Jessica Kingsley Publishers.
- Evans, P. (2015). Self-determination theory: An approach to motivation in music education. *Music Scientiae*, 19(1), 65-83.
<https://psycnet.apa.org/doi/10.1177/1029864914568044>
- Evans, P., McPherson, G. E., & Davidson, J. W. (2013). The role of psychological needs in ceasing music and music learning activities. *Psychology of Music* 41(5), 600-619.
<https://psycnet.apa.org/doi/10.1177/0305735612441736>
- Faulkner, R. (2013). *Icelandic men and me: Sagas of singing, self and everyday life*. Ashgate.
- Festinger, L. (1957). *A theory of cognitive dissonance*. Stanford University Press.

- Foster, K., McAllister, M., & O'Brian, L. (2006) Extending the boundaries: Autoethnography as emergent method in mental health nursing research. *International Journal of Mental Health, 15*(1), 44-53.
<https://doi.org/10.1177%2F160940690500400401>
- Frankl, V. (1946). *Man's search for meaning*. Beacon Press.
- Fredrickson, B.L. (2001). The role of positive emotions in positive psychology: The Broaden-and-Build Theory of positive emotions. *American Psychologist, 56*(3), 218-226.
- Freer, E., & Evans, P. (2017). Psychological needs satisfaction and value in student's intentions to study music in high school. *Psychology of Music, 46*, 881-895
- Gabrielsson, A. (2002). Emotion perceived, and emotion felt: Same or different? *Musicae Scientiae, 5*(1_suppl), 123-147.
<https://doi.org/10.1177%2F102986490601000203>
- Gardner, H. (1993). *Multiple intelligences: The theory in practice*. Basic Books.
- Gaunt, H., & Hallam, S. (2016). Individuality in the learning of musical skills, In S. Hallam, I. Cross, & M. Thaut (Eds.), *The Oxford Handbook of Music Psychology* (2nd ed., pp. 463-478). Oxford University Press.
- Gladwell, M. (2008). *Outliers: The story of success*. Penguin.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of Grounded Theory: Strategies for qualitative research*. Aldine De Gruyer.
- Godlovitch, S. (1998). *Music performance: A philosophical study*. Routledge.
- Goleman, D. (1995). *Emotional Intelligence: Why it can matter more than IQ*. Bantam Dell.

- Goleman, D. (2007). *Social intelligence: The new science of human relationships*. Bantam Dell.
- Green, L. (2002). *How popular musicians learn*. Ashgate.
- Gunnell, K. E., Crocker, R.E., Wilson, P. M., Mack, D. E., and Zumbo, B. D. (2013). Psychological need satisfaction and thwarting: A test of basic psychological needs theory in physical activity contexts. *Psychology of Sport and Exercise*, 14(5),599- 607.
<https://doi.org/10.1177%2F0031512519868368>
- Hallam, S., Rogers, L., & Creech, A. (2008). Gender differences in musical instrument choice. *International Journal of Music Education*
<https://doi.org/10.1177/0255761407085646>
- Hamman, D. L. (1982). An assessment of anxiety in instrumental and vocal performances. *Journal of Research in Music Education*.
<http://doi.org/10.2307/3345040>
- Hargreaves, D. (1986). *The developmental psychology of music*. Cambridge University Press.
- Hargreaves, D. J., Miell, D., & MacDonald, A. R. (2002). *Musical Identities: What are musical identities, and why are they important?* Oxford University Press.
- Harrington, A. (Eds.) (2005). *Modern social theory: An introduction*. Oxford University Press.
- Harter, S. (1982). The perceived competence scale for children. *Child Development*. 53, 87-97.

- Haynes, J., & Marshall, L. (2017). Beats and Tweets: Social media in the careers of independent musicians. *New Media and Society*, 20(5), 1973-1993.
<https://journals.sagepub.com/doi/10.1177/1461444817711404>
- Hendricks, K.S. (2016). The sources of self-efficacy: Educational research and implications for music. *Research in Music Education*, 35(1), 32-38.
- Heron, J. (1996). *Co-operative inquiry: Research into the human condition*. Sage.
- Hidi, S., & Renninger, K. (2006). The four-phase model of interest development. *Educational Psychologist*, 41(2), 111-127.
https://www.researchgate.net/deref/http%3A%2F%2Fdx.doi.org%2F10.1207%2Fs15326985ep4102_4
- Holland, J. (1966). *The Psychology of Vocational choice: A theory of personality types and model environment*. Blaisdell.
- Jackson, E.L. (1988). Leisure constraints: A survey of past research. *Leisure Sciences*, 10, 203-215.
- James, W. (1890/2010). The self and its selves, In C. Lemert (Ed.), *Social Theory: The multicultural readings* (pp. 161-166). Westview Press.
- James, W. (1892). *Principles of Psychology*. Henry Holt.
- Jenkins, R. (2008). *Social identity* (3rd ed.). Routledge.
- Jourdain, R. (1997). *Music, the brain and ecstasy: How music captures our imagination*. W. Morrow.
- Juslin, P. N. (1997). Emotional communication in music performance: A functionalist perspective and some data. *Music Perception*, 14(4), 383-418.
<https://psycnet.apa.org/doi/10.2307/40285731>

- Juslin, P. N., & Laukka, P. (2004). Expression, perception and induction of musical emotions: A review and a questionnaire study of everyday listening. *Journal of New Music Research*, 33(3), 217-238.
<https://doi.org/10.1080/0929821042000317813>
- Juslin, P.N., & Lindstrom, E. (2011). Musical expression of emotions: Modelling listener's judgements of composed and performed features. *Musical Analysis*, 29(1-3), 334-364.
- Kaku, M. (1999). *Introduction to superstrings and M-Theory* (2nd ed.). Springer Verlag.
- Kant, I. (1781). *Critique of pure reason*. Dent.
- Kando, T. M., & Summers, W. C. (1971). The impact of work on leisure: Towards a paradigm and research strategy. *Pacific Sociological Review*, 14(3), 310-327. <https://doi.org/10.2307/1388645>
- Kemp, A. E. (1996). *The musical temperament: Psychology of Personality of Musicians*. Oxford University Press.
- Kingsford-Smith, A., & Evans, P. (2019). A longitudinal study of psychological needs satisfaction, value, achievement, and elective music intentions. *Psychology of Music*, 49(3). <https://doi.org/10.1177/0305735619868285>
- Kivy, P. (1980). *The corded shell*. Princeton University Press.
- Kogan, N. (2002). Careers in the performing arts: A psychological perspective. *Creativity Research Journal*, 14(1), 1-16.
https://psycnet.apa.org/doi/10.1207/S15326934CRJ1401_1
- Krause, A. E., North, A. C., & Davidson, J. W. (2019). Using Self-determination theory to examine musical participation and well-being. *Frontiers in Psychology*, 10(1), 405. <https://doi.org/10.2289/fpsyg.2019.00465>

- Kwan, P.Y. (2016). The effect of music performance anxiety, context, modality and observers' music expertise on judgement of musical performances. [Master's Thesis, University of Jyväskylä] <http://urn.fi/URN:NBN:fi:jyu-201606283367>
- Lakoff, G., & Nunez, R. (2000). Where mathematics comes from: How the embodied mind brings mathematics into being. Basic Books.
- Leary, M. R., Tambor, E.S., Terdal, S. K., & Downs, D. L. (1995). Self-esteem as an interpersonal monitor: The sociometer hypothesis. *The Journal of Personality and Social Psychology*, 68(3), 518-530. <https://psycnet.apa.org/doi/10.1037/0022-3514.68.3.518>
- Levitin, D. J. (2006). This is your brain on music: Understanding a human expression. Atlanta Books.
- MacIntyre, P. D., & Potter, G. K. (2014). Music motivation and the effect of writing music: A comparison of pianists and guitarists. *Psychology of Music*, 42(3), 403-419. <https://psycnet.apa.org/doi/10.1177/0305735613477180>
- MacIntyre, P. D., Schnare, B., & Ross, J. (2018). Self-determination theory and motivation for music. *Psychology of Music*, 46(5), 699–715. <https://doi.org/10.1177/0305735617721637>
- MacDonald, R. A., Hargreaves, D. J., & Miell, D. E. (2009). *Musical Identities*, In S. Hallam, I. Cross, & M. Thaut (Eds.), *Handbook of Musical identities*. Oxford University Press.
- Manturzewska, M. (1990) A biographical study of the life-span development of professional musicians. *Psychology of Music*, 18(2), 112-139.

- Markus, H., & Nurius, P. (1986). Possible selves. *American Psychologist*, 41(9), 954-969.
- Maslow, A. H. (1964). *Religion, values and peak experiences*. Ohio State University Press.
- Maslow, A. H. (1970). *Motivation and Personality*. (2nd ed.). Harper & Row.
- McCormick, J., & McPherson, G.E. (2003). The role of self-efficacy in a musical performance examination: An exploratory structural equation analysis. *Psychology of Music*, 31(1), 35-51.
- McIlveen, P. (2008). Autoethnography as a method for reflexive research and practice in vocational psychology. *Australian Journal of Career Development*, 17(2),13-20.
<https://doi.org/10.1177%2F103841620801700204>
- McPherson, G. E. (2009). Playing together in ways that cater for and fulfil student musicians' psychological needs, In A. Williamon, S. Pretty, & R. Buck (Eds.), *Proceedings of the International Symposium on Performance Science 2009*.
<https://minerva-access.unimelb.edu.au/handle/11343/29751>
- McPherson, G. E., Davidson, J. W., & Faulkner, R. (2012) *Music in our lives: Rethinking musical ability, development and identity*. Oxford University Press.
- Merriam-Webster, Inc. (1999). *Collegiate Dictionary*. (10th ed.). Merriam Webster.

- Miller, T., & Bell, L. (2002). Consenting to what? Issues of access, gate-keeping and 'informed' consent., In M. Mauthra, M. Birch, J. Jessop, & T. Miller, (Eds.), *Ethics in Qualitative Research*. Sage.
https://www.academia.edu/21021738/Consenting_to_what_issues_of_access_gate_keeping_and_informed_consent_2nd_ed
- Mills, A.J., Durepos, G., & Wiebe, E. (2010). Coding: Selective Coding., In *Encyclopedia of Case Study Research*. Sage.
<https://dx.doi.org/10.4135/9781412957397.n56>
- Muncey, T. (2010). *Creating Autoethnographies*. Sage.
- Murray, H. A. (1938). Explorations in personality. Oxford University Press. Myers, I. B. (1995). Gifts differing: Understanding personality type. CPP.
- North, A. C., Hargreaves, D. J., & Hargreaves, J. J. (2004). The uses of music in everyday life. *Music Perception*, 22(1), 41-77.
<https://psycnet.apa.org/doi/10.1525/mp.2004.22.1.41>
- North, A. C., & Hargreaves, D. J. (2008). *The Social and Applied Psychology of Music*. Oxford University Press.
- Oakland, J., MacDonald, R., & Flowers, P. (2013). Identity in Crisis: The role of work in the formation and renegotiation of a musical identity. *British Journal of Music Education*, 30(2), 261-276.
<https://doi.org/10.1017/S026505171300003X>
- O'Neill, S. (1999). Flow theory and the development of music performance skills. *Bulletin of the Council for Research in Music Education*. (141), 129 -134.
- Parncutt, R. (2006). *Prenatal development*, In G. E. McPherson (Ed.), *The child as musician*, (pp.1-31). Oxford University Press.

- Parncutt, R., & Dorfer, A. (2008). *The role of music in integration of cultural minorities*. Music and the mind – Essays in Honour of John Sloboda. Oxford University Press.
- Parncutt, R. & Dorfer, A. (2011). The role of music in the integration of cultural minorities, In I. Deliege, & J. W Davidson (Eds.), In *Music and the mind: Essays in Honour of John Sloboda*. Oxford University Press.
- Persson, R. S. (2001). The subjective world of the performer, In P. N. Juslin & J. A Sloboda (Eds), *Music and Emotion: Theory and Research* (pp.275-289). Oxford University Press.
<https://psycnet.apa.org/record/2001-05534-006>
- Peterson, C. (1996). *The psychology of abnormality*. Harcourt Brace.
- Peterson, C., Seligman, M. E., Yurko, K. H., Martin, L. R., & Friedman, H. S. (1998). Catastrophizing and untimely death. *Psychological Science*, 9(2), 127-130.
<https://psycnet.apa.org/record/2004-12368-006>
- Renwick, J. M., & McPherson, G. E. (2002). Interest and choice: Student-selected repertoire and its effect on practising behaviour. *British Journal of Music Education*, 19(2), 173-188.
- Reynolds, J.W. (1992). *Music Education and Student Self-concept: A Review of Literature*. [Unpublished Masters thesis, University of South Florida]
- Richardson, C. (2009). Hearing my normal voice while listening to the choir, In M. Beattie (Ed.), *The quest for meaning: Narratives for teaching, learning and the arts*. (pp.233-250). Sense Publishers.
- Richardson, L. (1997). *Fields of play: Constructing an academic life*. Rutgers University Press.

- Rogers, C. R. (1951). *Client-centred therapy: Its current practice, implications and theory*. Constable.
- Rogers, R. (2002). *Creating a land with music: The work, education and training of professional musicians in the 21st century*. Youth Music.
- Rotter, J. B. (1966). Generalized expectancies for internal vs. external control reinforcement. *Psychological Monographs: General and Applied*, 80(1), 1-28.
<https://psycnet.apa.org/doi/10.1037/h0092976>
- Russell, J. A. (1980). A circumplex model of affect. *Journal of Personality and Social Psychology*, 39(1), 1161–1178.
- Rutter, M. (1990). Psychosocial resilience and protective mechanisms, In J. Rolf, A Masten, D Cicchetti, K Nuechetlein, & S. Weintraub (Eds.), *Risk and protective factors in the development of psychopathology* (pp.181-214), Cambridge University Press.
- Ryan, R. M., & Deci, E. L. (2000). Self-determination Theory and the facilitation of intrinsic motivation, social development and well-being. *American Psychologist*, 55(1), 68-78.
<https://psycnet.apa.org/doi/10.1037/0003-066X.55.1.68>
- Ryan, R. M., & Deci, E. L. (2002). Overview of Self-determination Theory: An organismic dialectical, In E. L. Deci, & R. M. Ryan (Eds.), *Handbook of self-determination research* (pp.3-33). University of Rochester Press.
<https://psycnet.apa.org/record/2002-01702-001>
- Ryan, R. M., & Deci, E. L. (2017). *Self-determination theory: Basic psychological needs in motivation, development and wellness*. The Guilford Press.
- Sacks, O. (2006). *Musicophilia: Tales of music and the brain*. Picador.

- Sapora, A. V., & Mitchell, E. D. (1961). *The theory of play and recreation*. Ronald Press.
- Schachter, S. (1959). *The psychology of affiliation: Experimental studies of the sources of gregariousness*. Stanford University Press.
- Schaefer, M., & Northoff, G. (2017). Who am I: The conscious and the unconscious self. *Frontiers in Human Neuroscience, 11*(1), 1-126. <https://doi.org/10.3389/fnhum.2017.00126>
- Schatt, M.D. (2017). Middle-school band students' self-determination to practice. *Psychology of Music, 46*(4). <https://doi.org/10.1177/0305735617705008>
- Scheibe, S., & Freund, A.M. (2008). Approaching Sehnsucht (life longings) from a life-span perspective: The role of personal utopias in development. *Research in Human Development, 5*(2), 121-133.
- Schnare, B., MacIntyre, P., & Doucette, J. (2011). Possible selves as a source of motivation for musicians. *Psychology of Music, 40*(1), 94-111.
- Schutz, W. C. (1958). *Firo: A three-dimensional theory of interpersonal behaviour*. Holt, Reinhart & Winston.
- Schwandt, T. (1997). *Qualitative Inquiry: A Dictionary of Terms*. Sage.
- Schwartz, S. H. (1992). Universals in the content and structure of values: Theoretical advances and empirical tests in 20 countries. In M. P. Zanna (Ed.), *Advances in experimental social psychology*, Vol. 25 (p. 1–65). Academic Press. [https://doi.org/10.1016/S0065-2601\(08\)60281-6](https://doi.org/10.1016/S0065-2601(08)60281-6)
- Seashore, C. E. (1938). *Psychology of Music*. McGraw-Hill.

- Seligman, M. E. P., & Csikszentmihalyi, M. (2000). Positive psychology: An introduction. *The American Psychologist*, 55(1), 5-14.
<https://psycnet.apa.org/doi/10.1037/0003-066X.55.1.5>
- Sheldon, K.M., & Ryan, R.M. (2011) Positive Psychology and Self-Determination Theory: A Natural Interface. In V Chirkov, V., R. Ryan , K. Sheldon (Ed) Human Autonomy in Cross Cultural Context. Cross Cultural Advancements in Positive Psychology, Vol 1 Springer, Dordrecht.
<http://doi.org?10.1007/978-90-481-9667-8-2>
- Sinclair, A. (2009). Seducing leadership: Stories of leadership development. *Gender, Work and Organisation*, 16(2), 266-284.
- Sloboda, J. (1985). *The Musical Mind: The cognitive psychology of music*. Oxford University Press.
- Sloboda, J. A., & Howe, M. J. A. (1991). Biographical precursors of musical excellence: An interview study. *Psychology of Music*, 19(1), 3-21.
<https://doi.org/10.1177%2F0305735691191001>
- Sloboda, J. (2005). *Exploring the musical mind*. Oxford University Press.
- Smith, J. A., Flowers, P., & Larkin, M. (2009). *Interpretative Phenomenological Analysis: Theory, method and research*. Sage.
- Soenens, B., & Vansteenkiste, M. (2011). When is identity congruent with the self? A self-determination theory perspective. In S. J. Schwartz, K. Luyckx, & V.L. Vignoles (Eds), *Handbook of Identity theory and Research*, (pp.381-401)
https://doi.org/10.1007/978-1-4419-7988-9_17
- Spry, T. (2001). Performing autoethnography: An embodied methodological praxis. *Qualitative Inquiry*, 30(6), 706-732.

- Stapleton, P. (2018). Avoiding cognitive biases: Promoting good decision-making in research methods courses. *Teaching in Higher Education- Critical Perspectives*, 24(4), 578-586.
- Swanwick, K., & Tillman, J. (1988). *Music, mind and education*. Routledge.
- Tajfel, H. (Ed.). (1978). Differentiation between social groups: Studies in the social psychology of intergroup relations. Academic Press.
- Talbot, B. C. (2013). The music identity project. *Action, criticism, and theory of music education*, 12(2), 60-74.
- Tedlock, B. (1991). From participant observation to the observation of participation: The emergence of narrative ethnography. *Journal of Anthropological Research*, 41(1), 69-94.
- Trevarthen, C. (2002). *Origins of musical identity: Evidence from infancy for musical, social awareness*, In R. A. MacDonald, D. J Hargreaves & D. E. Miell (Eds.), *Musical identities* (pp. 21-38). Oxford University Press.
- Triantafyllaki, A. (2010). Performance teachers' identity and professional knowledge in advanced music teaching. *Music Education Research*, 12(1), 71-87.
<https://doi.org/10.1080/14613800903568254>
- Valentine, E. (2002). The fear of performance, In J. Rink *Musical performance: A guide to understanding*. Cambridge University Press.
- Valenzuela, R., Codina, N., & Pestana, J.V. (2017). Self-determination theory applied to flow in conservatoire music practice: The roles of perceived autonomy, competence, and autonomous and controlled motivation. *Psychology of Music*, 46(1).
<http://dx.doi.org/10.1177/0305735617694502>

- Van Maanen, J. (1988). *Tales of the field: On writing ethnography* (2nd ed.) University of Chicago.
- Walford, G. (2004). Finding the limits: Autoethnography and being an Oxford University proctor. *Qualitative Research*, 4(3), 403-417.
<https://doi.org/10.1177%2F1468794104047238>
- Wall, S. (2006). An Autoethnography on Learning About Autoethnography. *International Journal of Qualitative Methods*, 5(2), 146–160.
<https://doi.org/10.1177/160940690600500205>
- Wason, P. C. (1960). On the failure to eliminate hypotheses in conceptual tasks. *Quarterly Journal of Experimental Psychology*, 12(3), 129-140.
<https://doi.org/10.1080/17470216008416717>
- Weber, R. E. (2001). *The created self: Reinventing body, persona, spirit*. WW Norton & Co.
- Weiner, B. (1974). *Achievement, motivation and attribution theory*. General Learning Press.
- Whaley, J., Sloboda, J. A., & Gabrielsson, A. (2009). Peak experiences in music, In S. Hallam, I. Cross, & M. Thaut (Eds.) *The Oxford Handbook of Music Psychology* (pp. 452-461). Oxford University Press.
- White, R. W. (1959). Motivation reconsidered: The concept of competence. *Psychological Review*, 66(5), 297-333.
<https://psycnet.apa.org/doi/10.1037/h0040934>
- Wilson, S. (2003). The effect of music on perceived atmosphere and purchase intentions in a restaurant. *Psychology of Music*, 31(1), 93-112.

Yeats, D.E., & Hyten, C. (1998). High-performing, self-managed work teams: A comparison of theory to practice. Sage.

Zuckerman, M. (1983). Sensation seeking and sports. *Personality and Individual Differences*, 4(3), 285–292.

[https://doi.org/10.1016/0191-8869\(83\)90150-2](https://doi.org/10.1016/0191-8869(83)90150-2)

Appendices

Appendix A – Selective Theoretical Coding of the Narrative

Phase 1– Early childhood experiences (age 5-9) *“A house full of music.”*

<p>Coder 1</p> <p>Coder 2</p> <p>(R)</p>	<p>Coder 1</p> <p>(A)</p> <p>Coder 2</p> <p>(R)</p>	<p>The age-old debate as to the assignable influence of nature vs nurture upon the development of a person’s skill, personality, preference notwithstanding, I do come from a ‘musical’ family; since both my parents enjoyed playing music and there was always music being performed throughout the house in some form or other. My mother had formal musical training (up to about grade 5 or 6 AMEB theory and pianoforte), and she exhibited quite a delicate touch on the piano and organ. She still possesses an uncanny ear for discerning ideal alto harmonies when participating in community choral activities and church choir. My father relied upon more organic and extemporaneous navigation of musical ideas, adopting a gregarious and flamboyant approach to the drums, rousing tenor vocalisations and a bit of mouth organ and whistling (the latter I suspect a somewhat effervescent manifestation of his perpetual extraversion!) Both sets of grandparents had a high level of involvement in music either semi-professionally, through music teaching or many different ministry avenues; lending their skills to church choirs, gospel performances and other music-related opportunities</p>	<p>(C)</p> <p>Indication of an environment where high levels of exposure to and involvement with music were most likely.</p>
		<p>The debunked Mozart effect aside (Rauscher, Shaw and Ky, 1993), I was exposed to a highly charged musical environment, subjected to many styles of music played continuously whilst in utero, (mum was constantly singing and even dancing right up to the later stages of her pregnancy with me), as an infant, and as a lively toddler. My parents recall my grandfather frequently plonking my little feet atop his huge size 13 farmers boots, and dancing around to a staple of catchy tunes on the local country broadcast as they boomed from our old Pye radiogram. One of the greatest encouragements afforded was I believe the coupling of access to instruments and encouragement to ‘have a go’. Never short of instruments, we owned two organs (a Yamaha Electone, complete with all the very ‘modern’ dance beats like Beguine and Cha Cha Cha, which would come in very handy a little later in my journey when cranking out renditions from the Readers Digest of famous songs!), and a bona fide reed pedal organ circa 1890 in the old ballroom on our farm. This lovely old harmonium complete with a variety of stops was used more like a workout machine with all the dual pedal pumping, more than a serious mode of accompaniment. Still, it was fun mixing the different flutes and reeds and pumping harder or softer to vary the volume. We had three pianos – all uprights and of varied intonation, timbre and playability. The old family Beale upright semi grand was my favourite. It was warm, welcoming and light to the touch. It seemed to work equally well for modern ditties as it did gentle classical sonatas. I also recall a small battered ukulele-like instrument lying around in one of our spare rooms which I would occasionally strum. Aside from 2 or 3 simple</p>	<p>(A)</p> <p>Instruments in different locations and configurations afforded me spaces where I could experiment, try things regulate mood and arousal by engaging in these creative spaces.</p>

chord shapes, I was able to fashion with my little six-year-old fingers, and juvenile attempts to mimic the 70s rock-stars of the day like Status Quo, Sweet and ACDC, the desire to seriously explore a full-sized guitar never really took seed. It wasn't that I didn't like the sound (to this day I'm still a great admirer of guitar aficionados of all styles), it was just something I didn't see myself wanting to do. By the age of 7, I'd chosen keyboards as my 'go-to' and principal mode of expression. Those old pianos and organs were where I would gladly spend countless hours experimenting and bringing musical ideas to life. Keyboard instruments were undoubtedly modelled a lot for me in the home and at church, and the stylistic and ministerial nature of my family's situation certainly lent itself to pianistic practices.

Coder 2
(R)

My parents have often reminisced about our family musical gatherings and my proneness for dancing around the room at the hint of anything with a good beat. My uncle was extremely adept at cranking out rousing show tunes and dance hall songs on his Deluxe Hammond Theatre organ at the neighbouring farm in Katanning, and the gyrations from this seven-year-old often afforded my older relatives no end of entertainment. My apparent affinity for creating and responding to rhythmic pulse never left me. I'm surprised I never formally took up the drums. For years to come, I would befriend drummers, listening to albums hours on end, analysing the many esoteric approaches of our favourite drummers. I would later become rather adept at identifying their various techniques and ruthlessly interrogate any opinions offered by musicians regarding the quality of drumming on a particular album. Even to today, the chance to jump on a kit and bash out grooves finds me giddy as a schoolboy. Alas, this is usually when there is no-one around with whom to play. Importantly, it was from this early chapter that the pianoforte became the modus operandi for my ensuing musical development.

(R)
Music making was a way of connecting, partnering, sharing the load. It created opportunities to get to know people too.

Coder 1
(A)

This led to my siblings, many cousins and me perceiving regular little concerts and jam sessions and sing-alongs around the piano as absolutely normal. Singing along with Sesame St and playschool tunes led to the incessant tapping of my cutlery in famous Buddy Rich fashion. By the time I was eight, I was performing vocal duets with my cousins and piano duets with my older brother. Singing had a satisfying immediacy about it, and as long as I could remember the words and there was the occasion to perform, I would gladly indulge any obliging listener. With

Coder 2

(A)

External control. Imposed versus self-regulation

my piano duet performances, my brother always took the Primo part and me – the Secondo part. I didn't mind. I liked the pounding bass rhythms I got to thump out, possibly explaining my love to this day for creating my own left-hand bass lines. I wasn't particularly enamoured with actual formal 'piano lessons' (as I suspect was the case for many other enrolled farmer's kids). I recall some lessons being done in groups and I basically couldn't wait to get home and try finessing interpretations of random pieces I fancied, rather than burnish the rudimentary musical concepts and simple treble clef exercises.

Coder 2 (C) This early pianistic tutelage constituted actual homework, regimented practice and disciplined approaches to notated theory, Hannan exercises, scales, etudes and other technique-forming mechanisms. BORING!!!! I much preferred being left to my own devices, using my ear and experimentation to copy little tunes I'd heard on the radio (Abba, ACDC, KISS, TV show themes from MASH, LOVE BOAT) or manufacture new versions of the worship choruses and hymns I had heard at church or Sunday School that week.

(C) Fostering a vernacular for music and acquiring requisite fundamental skills for the many years of stylistic mastery to come.

Coder 1 (A) Speaking of disciplined approaches, a highly potent factor in the acquisition of a fondness for music-related activity is the impression made on a fledgeling student by the music instructor. I had several tutors between the age of 7 and 10 and I don't believe they quite knew how to harness the latent artistry I now believe I possessed. How they were expected to differentiate between a restless, fidgety and somewhat unconscientious student and a potentially highly

Coder 2 Autonomy and Competence support. Each C, A, R need satisfying as well as support for optimal functionality and ensuing motivators to be of the more autonomous kind. perceptive and improvisatory proficient, bears questioning? I wasn't a *bad* student per se, just easily distracted and not phenomenally attentive to the notated set pieces placed in front of me.

(C) Achieved quick success in mimicking little riffs from the radio or chords despite being at basic Dulcie Holland songbook level.

In spite of a disinterested young teacher (who at their age I would have hoped to consider a cool musical role model, but just found them detached and dorky), and a cranky old lady who actually introduced me to the proverbial *piano lid being shut on fingers*, I continued to be drawn to the piano, likening this safe, familiar piece of lounge room furniture to a fun and stimulating place where my parents would continue to endorse and encourage my particular brand of ad-libbing and experimentation.

(A) My own expression away from external pressure or retribution.
 (R) The support and warmth from audience and parents made me feel that music was earning their approval and acceptance.

Phase 2 – Preadolescent musical meanderings (age 10-12)

“Let me have a go!”

Coder 2 (C) It was during these years I found myself being more and more drawn to the vocalisation of my musical ideas and becoming more highly attuned with harmonised lines. It seemed most likely that as both my mother and grandmother were wonderful contraltos in their respective choirs, I would continue this tradition; apparently, I too had ‘the gift’. What can be better than the feeling of efficacy and social contribution that comes from adding a lovely alto harmony to the classic Happy Birthday or Christmas carol or hymn? Of course, everyone loves the ethereal transcendence of boy sopranos and their high-flying descant counter melodies, but real musical prodigy. They're the ones who sing alto!! For whatever reason, I had not yet sought to capitalise on the melding of both my growing capacity for fashioning harmonies on the piano with simultaneous singing. Either the appropriate role model eluded me, or there didn't exist an obvious environment which required such coupling. You-Tube was three decades away, and the conservative cultural expressions of small country town did not permit me to encounter or perceive what remarkable and diverse possibilities may lay in wait.

(C) The double-edged sword of competence at work, where the ensuing need to maintain a legacy of artistic capability whilst focusing on my own brand of musical expression. This would shortly begin to diverge at high school.

Coder 1 (C) Happy Birthday or Christmas carol or hymn? Of course, everyone loves the ethereal transcendence of boy sopranos and their high-flying descant counter melodies, but real musical prodigy. They're the ones who sing alto!! For whatever reason, I had not yet sought to capitalise on the melding of both my growing capacity for fashioning harmonies on the piano with simultaneous singing. Either the appropriate role model eluded me, or there didn't exist an obvious environment which required such coupling. You-Tube was three decades away, and the conservative cultural expressions of small country town did not permit me to encounter or perceive what remarkable and diverse possibilities may lay in wait.

Coder 2
(R)

Relatedness
missing, at
least in
respect to
this one
example

Nonetheless, I continued with my regular staple of AMEB theory and pianoforte exams, steadily working through the syllabus of mandatory set-works and technical exercises. I confess I was often ambivalent about the pursuance of formal music theory methods. Like any student, I wanted to do at least as well as my older brother and relished the chance to recall all my symbols and musicological terms with aplomb. My efforts, though not extraordinary, usually yielded solid Bs and a few A-minuses; keeping me ‘in the running’ with my proficient siblings and cousins. Aspects of the identification of harmonic shapes and musical puzzles afforded me a certain allure and motivation, but other aspects of music literacy seemed somewhat arbitrary. I relied a little heavily on personal extrapolations of concepts in trying to finesse the answers, rather than put in the much required conscientious discipline of memorisation and application

Coder 1
(C)

My introduction to brass instruments and new potentiality of putting my evolving musical ear to work, came at age 10 when a friend of the family (who happened to be the leader of the local brass band) let me ‘have a go’ on an old, unallocated tenor horn. There are a few things in life that for some reason just work straight away (water skiing was another example for me, surprising sceptical onlookers by ‘getting up’ on my first go!). From the moment I pursed my lips against the mouthpiece, it felt inexplicably comfortable. I began successfully bellowing my first few notes. Procurement of this new brass apparatus provided yet another avenue for engaging in collaborative musical activity, one which would lead to the opportunity for blending, phrasing and working with others under the bandmaster’s baton. It wasn’t too long before I grew disinterested with my assigned simple lines, as complimentary as they may have been. I considered the tenor horn parts somewhat bland compared to the allure and soaring countermelodies of the king of the brass family – the euphonium! Even its name meant ‘pleasing to the ear!’ However – the management and transport of this large instrument proved impracticable. So, I would settle for a more portable lead instrument – the cornet. It didn’t take too long to adjust my embouchure, and soon I was playing 2nd cornet parts for lovely old Salvo hymn arrangements and Sousa marches. There is nothing quite as potent and enabling as the confidence-fuelling belief that a peer or mentor places in you. The attentions and exhortations of the bandmaster and older band personnel made me feel extremely valued and supported. As a student prefect at my primary school, I also had the opportunity to assemble a group of up-and-coming musicians and perform at school events and official services. Due to the choice of the cornet, the Last Post was to become a regular feature for me.

(A)

Phase 3 – Adolescent role formalisation (age 13-14)

“The Big City Beckons”

Coder 1
(R)

While I and a myriad of local farmer's sons prepared for orientation at Katanning Senior High School, I was abruptly shipped off to Wesley College boarding school. It was nearly 200 miles from home and just two weeks before I was due to commence my high school journey. I was but 12 years old. This became necessary when my mum fell ill and my being sent further afield afforded my father some small measure of repose as he tended to the farm, my two brothers and younger sister. It was felt that of my siblings, and due to my age, I might make the best of this opportunity by being enrolled in a boarding school and secondary college which could considerably further my musical and academic capabilities. I found myself on the threshold of an overwhelming yet possibility-filled chapter of my life and future musical journey. Armed with an old Salvo's cornet, a pre-pubescent alto voice and grade three AMEB piano under my belt, I was ready to take on the big city. (Or so I thought)

After a somewhat bumpy start and despite the disconcertion of being the only boy sans dad at the Father and Son Orientation Camp, I found myself in one of the most elite all-boys schools in the state. I liken boarding school life to a weird confluence of country and city conventions, where most of the boarders were rugged farmers' sons destined to return to tend the land from whence they came. (though I suspect their parents hoped for them the opportunity to explore a wider range of entrepreneurial possibilities). My life's course, on the other hand, was being indubitably steered down a different path from that of my agriculturally inclined classmates. From the moment I arrived, and it was apparent to teachers that I possessed an aptitude for music, I was thrust into every conceivable music ensemble and artistic initiative available on campus. My disposition for agreeableness meant that 'no' wasn't part of my vocabulary, and so I quickly became overwhelmed by the avalanche of opportunities afforded me by this new school. As flattering as one may consider the relentless invitations to join several performance groups, it nearly killed me. I felt like a ping-pong ball in a hurricane with no tether other than a desperate hope that some sort of ombudsman, (be they parents, God or the headmaster) might see the need for different teachers to consider my physical and emotional limitations and adjust their expectations for my involvement accordingly.

Coder 2
(A)
Involuntary control.
Imposed.
Sounds non-autonomous.

Coder 1
(C)

(R)
The desire to be liked and included come to loggerheads with school and artistic life balance. I came to understand I cannot please everybody.

(A) I am certainly not expected to thrive or produce at the same level in every single environment. I needed to know how to know how to focus on what mattered most.

Coder 2
(A)

I'm grateful to say (and alive to attest to the fact) that we worked it out and I began the rigorous yet ultimately fulfilling journey of formal high school music education. Much of this necessitated regular involvement in various ensembles (including the brass band, chapel choir, concert band, orchestra) as well as undertaking private tuition on piano, trumpet and organ.

The first important choir, where although I had a reasonably sonorous alto voice, was able to use my early years of 'ear training' to good effect by leading the alto section. My harmonisation skills from the piano also meant I could pick inner parts easily and could sight-read new material

(C)
A clear strength in audition put to good use.

quite well. This often meant I could get away with less preparation outside the group practice (at least until the material started to become more complex!)

(C)

As a 12-year-old boy dealing with the typical challenges of socialisation and peer-group identification, I was immersed in the music culture of the school, but don't recall being the exemplification of 'choir boy' adorned in choral regalia. I didn't identify with the more stereotypical cerebral chess club members or assimilate into groups which were the personification of conscientiousness like my library monitor compatriotes. Neither did I resemble the 'smoking behind the bike rack' football-loving jock archetype. Hormonally-charged and brutish behaviour was incongruent with who I was, yet I didn't fully embody the gentility of a highly cultivated artist. I began to take on and exemplify my individuality. I enjoyed an assortment of activities and was able to benefit from affable interactions with a wide range of people through music ensembles, Christian youth groups as well as more athletic, outdoor interests, adventuring and sporting pursuits like tennis, football and athletics. Surrounded by competing passions, and although extremely fond of tennis and athletics, I would later need to make some tough choices regarding my future endeavours and the concerted focus required in one of these fields; sport or music.

Coder 2 (R)

Coder 2 (A)

Coder 1 (A)

(R) Social identity prescribes that one would seek to belong to a tribe of sorts. Being relatively extraverted, I was more drawn to the type of activity and its mental and physical stimulation (rather than needing to adopt a social cohort).

The plethora of musical ensembles and events in which I was engaged provided multitudinous opportunities to express myself within the collective identity of each particular group - some involving robes (choir) costumes (musical theatre), military uniforms (brass band) and the like.

Coder 2 (R)

Expressing non-relatedness. In the classical sense of SDT, relatedness has to do with feeling loved and able to reciprocate. A more relaxed definition would allow for expressions of connectedness

(A) It was not a peer-related motivation for my participation and membership. Rather, the level of arousal, musical fascination and opportunity for self-development which piqued my interest.

Aside from the mandated repertoire covered through regular collaboration with others in these groups, I continued to develop my own personal tastes in music, inaugurating what I believed to constitute 'fine artistry'. I treasured my 1st Sony Walkman and the melange of compilation tapes I had smuggled into my dorm room. It included highly influential exponents of the soft-pop idiom; included singer-songwriter artists like included Billy Joel, Barry Manilow and Michael McDonald, gospel artists like Keith Green and David Meece, and the entertaining pianistic virtuosity of Liberace and Scott Joplin. However, during a year eight music appreciation class (one which was compulsory for all my peers), I soon realised that not only did other teenage boys possess different values and ways of expressing opinions, but also polarised tastes in music. Many preferred the pedestrian regurgitations of whatever was on the radio at the time. These selections usually comprised predictable rock idioms and could in no way compare with the musically stimulating examples of movie themes and ragtime piano I presented for all my classmates. I can recall two such exhibits from a beloved piano sampler tape. The response was less than overwhelming, and the derision I faced was eclipsed only by the mocking I would later endure at my year eight social dance. I pleaded with the disc jockey

to paw through his stack of vinyls and locate my somewhat esoteric requests; groove numbers like Michael Jackson’s “Rock with You”, songs I felt had a dance-worthy beat fell upon unappreciative ears as the order of the day was more along the lines of Billy Idol, Men at Work and Blondie!!

Coder 1 (A) Interestingly enough, it was at that very school social where the boys would congregate in one corner, casting lots for their preference of female dance partner (or hiding from them) when I, inspired by the hypnotic rhythm emanating from the vinyl LPs, would find myself situated amongst the herd of female dancers. I became rather taken with a young lady from Wesley’s sister school – Penrhos. She was sitting down, so I asked her to join me on the dancefloor, and she obliged. We had a lovely night, and we parted ways and were taken by different buses to our respective boarding houses. The young, naïve romantic that I was, I grilled my friend who knew the young lady from his hometown on what she liked, didn’t like etc. I learned all I could so that I might have a chance of winning the affections of this princess with whom I was utterly beguiled. It turned out she was a competent musician. Jackpot!! She was undertaking grade 6 AMEB, and I was merely 4th grade at that point. “Great”, I thought. “I’ll write her a song. That’s romantic and poetic and thoughtful, right? I spent the next three weeks crafting a song and not just the lyrics and a few underlying chord options, actual transcriptions of me on a grand stave with piano arpeggiations and pedalling and words neatly calligraphed under the melody line. Long story short, I had it delivered in scroll form with a red ribbon around it and never heard back from her. I later discovered from my friend that she said she couldn’t even read it and discarded my blood, sweat and tears-infused parchment in the bin. Perhaps there was an ulterior motive afoot regarding the integrity of my friend’s testimony. Alas, I was able to move past this artistic disappointment and the accompanying unrequited love, and have since penned nearly 100 compositions.

Coder 1 (C)

Coder 2 (R)

If this experience contributed to the overall experience of music and you feel it is appropriate in context, you might consider this - Relatedness.

Coder 1 (A) Although I found the experience of brass band and concert band somewhat restrictive in that I had to stick to the scored music, I enjoyed the social verticalisation that came with being promoted from 3rd trumpet to second to principal trumpet. My roles in these musical collectives gave me an understanding of structured hierarchical environments; ones in which you could progress through the ranks via self- application and diligent effort. I don’t feel I was acting under the influence of unattended hubris; I just enjoyed becoming as accomplished as I could at something. I looked forward to the next challenging way in which I could add value to my collective. These group environments also afforded me the opportunity to develop considerateness and learn the merits of a collaborative effort, least of which was to not ‘let the team down’. I can only remember doing this two or three times, but boy, were they potent!

Coder 1 (R)

(R) There is little debate regarding music’s capacity to help people emote and to trigger associated memories of love, triumph and loss. It was interesting that the actual present of musical expression would first lead me to connect with a young lady only to have our potential affiliation thwarted by an incongruence of expectation when it came to standards of musicianship. (C) Competence is obviously important to me (not just looks!)

I recollect an incident involving my trumpet's third valve tuning slide being pulled all the way out at an eisteddfod and my entire trumpet solo being almost a semitone flat. Another time involved my brass band cornet solo on the oval during a big Anzac Day parade – I had just got braces and the bumping up and down on the uneven grass tore my lips to shreds, and consequently, the main melody line became non-existent. I generally found the variety of material we performed to be stimulating and enjoyable. I mean you can't go wrong with Sousa marches and movie themes like 'Star Wars' can you? I seemed to lead others well. The younger musicians looked up to me, and I always gave my attention and energy to the respective conductors, choirmasters and band leaders (although they may have a different perspective on this, particularly regarding my gregarious nature and high-spirited air).

Coder 1
(C)

Concurrent peripatetic tuition on trumpet, piano and organ along with regular involvement in ensemble work, was part of my scholarship undertaking. Unfortunately, an admonition to appear quite frequently on my report cards was the reference to my “needing to apply myself more consistently through a disciplined practice regime if I was to make the most of my musical abilities”. It's interesting that although I performed at a reasonably high level relative to others my age, there was a perception by my instrumental tutors that I was capable of more. In hindsight, I don't know how I could have conceived what that *more* could or should have looked like? I didn't have a measurable pathway, suitable peers to whom I could compare or clear creative benchmarks to which I could aspire.

(C)
There was always a sense that musicality was defined not only by pure pianistic execution but an ear for what should be played – where how and what. Teachers and parents saw this in me. Today, a 2-minute search on you-tube, one can discover all manner of talent on any instrument/any age!

Coder 1
(R)

Participation in eisteddfods, school assemblies, community events and fetes were all deemed admirable acts of civic and artistic citizenship. I must confess, the knowledge even as a teenager that I was brightening the lives of others and representing my school to impact my community made my musical experiences so much more purposeful. Playing the pipe organ for chapel and assisting the Music Director in installing the 3rd largest pipe organ in Western Australia also played a role in deepening my insights into other expressions of ingenuity and enterprise. This incursion along with my year ten work experience assignment at a well-known Perth music store - Zenith Music, also provided a firsthand appreciation for the multitudinous ways music generates work beyond itself and how music-related activities can provide broader employment opportunities. I enjoyed assorted interactions with music store managers, publishers, salesmen, piano technicians, music teachers, gigging professionals, students, industry producers, schools and churches, hobbyists and parents. They all contributed to this kaleidoscopic community; seemingly joined, either by the shared pursuit of musical pleasure or artistic ascendancy. I was assigned to work with two young customer service representatives (who at the time were only 20 years of age, but I thought them seasoned veterans in the music industry). They were also responsible for my supervision while on this work experience practicum and were to make a

Coder 2
(R)

considerable impression on me. One was a bit of a ‘rebel without a cause’; a mod meets techno-geek type fellow who, whilst driving back to boarding school after each shift in his hotted-up Holden Torana, introduced me to different facets of audio technology, smoking and the progressive punk rock music of ‘Flock of Seagulls’. The other was a more sensitive, conservative soul, concerned with matters of the heart and spirituality. We would philosophise and contemplate various religious conundrums. We enjoyed comparing different versions of modern church choruses on the dozens of pianos at our disposal. This divergence of character and worldview was quite indicative of the two prospective paths which would unfold before me and which would somehow need to be reconciled. Art takes on the nature of the artist, and the values are usually inherent in the performance paradigm. (At least those which are sustainable).

Coder 1 (R) Recent interactions with these guys thirty plus years on, allowed me to observe how their penchants played out through their careers and relationships. Both gentlemen still represented obverse approaches to morality, and their career choices and artistic direction seemed to corroborate my earlier impressions of their individualistic bents. One - a highly sought after engineer, producer, conductor and recording specialist, the other - a pastor, worship leader and successful church music specialist.

Coder 1 (C) Throughout my early teens, amidst puberty and the usual teenage kerfuffle prevalent in boarding school life, my concurrent involvement in citizenship clubs/youth groups and high-level sporting activities began to place increasing pressure on me and my forming identity. Balancing the need to fit in with the need to locate oneself within a social paradigm left me with the stressful conundrum of forging for myself, a framework for ‘what constitutes a successful life?’
 Coder 2 (R) I guess most young men invariably face identity-laden dilemma towards the middle of the high school journey. Teachers and parents also wanted/needed to have their say in guiding us towards one major expression or focus of achievement (sport vs academia vs art vs citizenship). There were to be a few more years of straddling this divide!

(A) Even though a dependent minor, my proclivity for saying “Yes” made me ultimately responsible for the busy and varied roster of events for which I was signed up.
 I believe personality (ENTP in the MBTI scale), explains some of this need for continual new adventures; situations where I could maximise my potential.

Coder 1 (C) One such expectation on me as a music scholarship holder was the relentless tutelage I received on trumpet, organ and piano. The mandated lessons allowed me to work toward AMEB classical grades, along with my final secondary (TAE) music classes. The discipline, time, focus, patience and conscientiousness necessary to excel in the more traditional forms of pianistic development became evident. As much as I admired and enjoyed listening to virtuosic performances, I held no serious aspirations of conquering Rachmaninov, Brahms or the near inexecutable creations by Liszt. I would enjoy learning pieces that ‘sounded pleasant’ to my ear, but only if the cost/benefit ratio seemed reasonable and where mind-numbing repetition and mechanistic discipline didn’t suppress creativity. The price didn’t seem worth it (unless I could get a similar

result using shortcuts – a habit which soon became horrifically apparent to purists who would shun the fashioning of my versions of classic piano works (e.g., modified interpretations of Tchaikovsky’s Piano Concerto or Grieg’s A Minor masterpiece, Chopin’s Fantasy Impromptu, Beethoven’s Pathetique etc.)

Coder 1
(C)

To this day, I continue to enjoy, have great respect for and appreciation of many styles and genres of music. I recall fondly the opportunity to turn the pages for world-renowned concert organist Dame Gillian Weir. To behold her octopus-like flourish across four manuals and pedalboards was a fantastic musical encounter. However, it would not be my mastery of classical music that would get me to the Perth Concert Hall or Entertainment Centre.

Coder 2
(C)

As an aspiring vocalist and principal junior chorister in the choir, things got interesting, to say the least, when at age 14 my voice began to break. As cute as it may sound, the extremely tenuous renditions of “Where is Love?” and other light soprano classics would have made top ten in funniest you-tube clips, had that form of social media been available at the time. I did my best to manage the awkward abyss between soprano and baritone as I flip-flopped registers for almost a year.

Coder 1
(C)

Once my voice settled down, this became a highly defining period in my mid-teenage years (ages 14-16) where I serendipitously fell into opportunities to play the piano and sing in registers synonymous with contemporary pop stars of the day (Billy Joel, Elton John, Barry Manilow and the like) and was well-versed in the modern harmony chord patterns required for these popular pieces as depicted by basic hieroglyphics and chord symbols. Even though I was very active in school singing, I had no specific mentoring or voice coaching; something I now regret.

Coder 1
(A)

School chapel loomed large in school life, and although I enjoyed playing the three manuals and triple octave pedal assembly (and pulling the many stops that activated the various arrays of pipes), there was a disconnect between this form of musical expression and how I would hope music could be used to inspire and inform teenage boys in their perceptions about God and church. Yes, the epic sacred organ works by Bach could touch and stir the soul at one level, yet were unlikely to entice the typical teenage male specimens who resided in the boarding house. (I’m referring to the 180 country lads who were ‘held hostage’ twice a week at compulsory chapel; many of whom were forming life-impacting opinions and pivotal beliefs based on these initial impressions of God and church).

Coder 1
(A)

I was the chapel organist at the time. Still, I took it upon myself after consulting the chaplain to occasionally introduce an acoustic piano to accompany the singing part of the chapel services, thus incorporating more contemporary melodies and jazzed up harmonic accompaniment. The

contemporary pop modality I had begun to adopt for secular pop ballads etc. would continue to develop in parallel with these new demands for sacred expressions of musicality. I loved the responses of the boys who could now sing along, albeit in boisterous soccer hoard unison. They

Coder 2 (C) were having fun, and that to me was not just kudos for ingenuity or appreciation of my creative skill, it afforded some validation of a primary value which I held dear. Something for which I
Coder 1 (R) was mocked and persecuted in my first two years of boarding school (for being a 'bible- basher')
Coder 2 (R) became the expression of peer solidarity and popular boarding school culture. Miracles indeed! (R)

It was at this point that I went from being a slightly above average pianist (with an obvious proclivity for more contemporary and extemporaneous expression) and slightly above average chorister (whose pitching was consistent but encumbered by somewhat husky and spread tonal artefacts as well as a limited baritone range), to a highly commended and sought after musical entity.

Coder 1 (C) It was if there was a confluence of optimal conditions which catapulted me into idyllic performance spaces; ones which reconciled much of my preference for flexibility in the manner of performing and interpretation of the song, pace, nuances and register that I felt best encapsulated the idiom of the song and my level of prowess and comfortability. (C)

Coder 2 (A) - At around the same time, as I was able to use my newfound ability to couple together piano and vocal to enhance the chapel worship experience, I was also commissioned by school leadership to begin to selecting and performing popular secular material. Many of these songs were highly regarded by my peers and epitomised current popular culture. The empowerment that came from being able to create and manage my performance opportunities was of paramount significance. (A)

Coder 1 (C) Several other aspects merit acknowledgement as my confidence as a performer grew. Through my formal music classes, I was afforded a high level of music literacy. I understood the mechanisms and artefacts resident in the different genres of music and possessed a thorough grasp of the symbols and nomenclature used to represent music ideas. My living arrangement (that of an all-boys boarding school) also meant I had to learn to get along with others. (R)

Blessed with an amiable disposition and proactive approach to life, I began to enjoy leadership opportunities and requests to take on projects and responsibilities, which gave further voice to my creative endeavours.

I was invited into a senior pop group where they felt my considerable trumpet chops could add some noteworthy colour and panache to their reinventions of contemporary repertoire like Dire Straits. I must have lacked an affinity with the members of the group and found it difficult to identify with their mission (which I surmise was to simply provide some small alleviation from boredom and legitimise occasional truancy from class). This incursion was not as fulfilling as I had hoped and did not allow me to engage deeply with the music's architecture; its substance. I needed to emote - to yoke myself with the groove and harmonic intricacies of the material.

My musical adeptness and social affability even found me being recruited into an enterprising young pop group where I played the bass guitar, an instrument I had never previously played. Yet, it was felt by the other members that I possessed the required degree of musical intuition and harmonic know-how to drive their little posse along. The cyclical harmonic movement was reminiscent of the repetitive 'ground bass' lines of the baroque period. Naturally, those guys didn't have a clue what a ground bassline was; they just liked the fat booming sound I was able to produce for our group's staple of Little River Band and Eagle's covers. I was recruited because I knew how to make songs sound right and to make the music 'work'. Once again I found myself allied with other teenage boys, who liked music and dare I say – the thought of being popular and/or famous, but who did not share my particular aspiration for musical ascent and creative expression. I cannot presume to say that the affiliation and connection that transpired from these social musical encounters were of no value. Still, I certainly do not attribute many efficacy-producing moments or catharsis to these particular musical encounters.

Positions of responsibility within various ensemble configurations (e.g. Head Chorister, Concert Band and Brass Band leader and principal trumpet) earned me a level of peer success and opportunity for music participation. They were also invaluable to my social development and played a role in the formation of both my character and my capacity to co-ordinate others in musical environments. However, the greatest sense of wellbeing, efficacy and expression of my authentic 'self' was located in occasions where I was able to engage audiences through solo performance –singing songs from the piano.

Coder 1
(C)
Coder 2
(C)
Support

Coder 2
(C)
Competence support

Coder 1
(R)

Coder 2
(R) Non-relatedness

Coder 1
(C)

Coder 1
(A)

Coder 2
(A)

(C)
Not musically challenging enough.

(R)

(A)

Phase 4 – Mid-teen identity formation (age 15-17)

“Will the real me – please stand on the stage?”

By the age of 16 (year 11 high school), I had begun to adopt a level of comfortability in my creative prowess. There was perhaps an overestimation of others’ regard for my proficiency. Without high levels of exposure to more contrastive performance environments (ones in which opportunity for scrutiny and comparison were more customary), I was soon to encounter a

humbling blow to my presumed musical infallibility. 1983, during the yearly Wesley College Eisteddfod. I had no doubt become overly complacent and dangerously nonchalant about my reputation as the leading chorister, school pianist, principal trumpet and concert band captain.

Coder 1
(C)

Here is how the sobering incursion and almost Wagnerian demise of my musical supremacy played out.

Coder 2
(C)

The Open Instrumental solo final invited a select tier of quality performers from the school on instruments ranging from French horn, Violin to pianoforte. The technicality involved in flawless execution seemed harder for the non-piano participants where variables such as intonation, breath control and working in concert with accompanists proved to attract more obvious critique from the adjudicators. My performance was bound to place me high in the rankings. When it came to my turn, although I had a sense of generated confidence in my ‘position’ as a leading contender, due perhaps to ill preparation my actual pianistic performance was found wanting; a somewhat glib rendition of Chopin’s “Valse in C# Minor”. On a physiological level, it is possible that my pre-performance hand-warming routine had altered the general waxiness and tactility of my fingertips (one of a piano player’s greatest nightmares, along with the sustain pedal not working!). Consequently, I couldn’t trust much of my intervallic movement. The black notes seemed to narrow, and as often happens when one begins to panic, breathing shallowed whilst I hastened through the difficult arpeggiations.

Coder 1
(C)

Coder 1
(C)

(C)

It really was quite sloppy and not at all representative of the quality I was generally capable. Nonetheless, it was still ‘me’, Michael Battersby, the top music student in the college. The Director of Music, who also sat on the panel, knew who I was and I saw him conferring with the other adjudicators as I returned to my seat. I remember thinking - “Surely he’s commending my many musical accomplishments and saying things like – ‘He normally plays much better than that. He really is the competent candidate in this group’

Well, I was about to be served one of the largest portions of humble pie in my life!!!! The adjudication chairperson stood and congratulated the various participants and gave the usual commentary on genre, interpretation and offered general words of encouragement to all the performers.

“3rd place...” I don’t even remember this recipient ‘Who cares’, I thought. “2nd place.... Michael Battersby”. I couldn’t even tell you if there was applause. I went numb. I was immediately stricken with hollow and nauseating grief. The winner of 1st place was a much younger pianist who, in my opinion, had soullessly regurgitated just ‘another’ version of “Moonlight Sonata”.

I do remember the adjudicator’s comments though – “A tempered and considered rendering of a masterpiece”. Obviously, his obsequious adherence to the essence, form and technical execution of this simple classic, had won the judges’ favour.

I recall the utter disappointment and shock of not being perceived as accomplished as I had previously estimated. I botched the delivery and was ill-prepared for the competition. Despite the validity of the result, it took me a few months to salvage my confidence from the rubble of failed this Eisteddfod performance. Fortunately, a residual and implicit knowing that I was still a deserving custodian of musical interpretation and expression and that my strong affinity for and understanding of music would provide me many future opportunities to delight audiences of varying type and size. As a teenager, I knew I had a gift to express and share with others. Some might call it a divine spark deposited at birth, others - the creative blastulation and intermingling of biology and environment. Music was a huge part of who I was and what I could bring to the world. I hoped that others would experience great enjoyment, levity and solace each time I performed. As I neared adulthood, the path was being cleared for me to become a fully-functioning creative entity with the capacity to not only derive great pleasure and strength from music but for it to accompany me on my many ventures. Music was to continue to be an integral part of my life, and God-willing, I – a worthy ambassador for its noble cause.

(C)

Coder 1
(R)

Being deposed as the peerless musical exponent in the school made me have to redefine and rediscover from whence might my esteem, sense of identity and artistic prerogative come? Previous attempts to locate a befitting musical role or voice led me to take part in a few different rock/pop groups whose personnel, range of musical abilities, hairstyles and values were as numerous and misaligned as the opinions on what and how the group should play. I needed a

(A)

watershed moment; a defining canvas upon which to thrust my eager music potential. Two such scenarios presented themselves.

The aforementioned account of the evolving nature of chapel music whereby the restrictive and austere chapel feel began to take on a more relatable and genial atmosphere led to the request by some of the boarders to explore contemporary gospel music. Before I knew it, we had about nine students regularly meeting to discuss biblical topics and seek out spiritual answers. At the nucleus of this mini discipleship movement was the music and testimony of a piano playing evangelist and singer – Keith Green. His music moved hearts, challenged preconceptions, and just plain sounded good. I ended up learning most of his songs, performing them at devotional services, special assemblies, camps and concerts. This convergence thereby encapsulated both my passion for cultivating all things musical and according all things spiritually meaningful.

Coder 1 (A) Year 12 high school would also afford me another self-determining landscape as a performer. As a school prefect, I was involved in helping design, program and stage various elements in the school's event and assembly calendar. If a gospel song was needed at a devotional chapel – I was there. If a love song was needed as a dedication at a school social – I was there. I remember, on one occasion feeling quite overwhelmed by the attention rendered by several adoring females as I crooned the inimitable "Just the Way You Are". It was at an interschool social dance. These were quite exciting events yet somewhat unnerving for an all-boys school boarder. Unschooled in teenage courtship, I didn't know what to do with all the attention lavished upon me due to this 'pop-star' effect. I know I liked it! On a more pedestrian note -if incidental music was required for a lunchtime concert or background music for a Parents and Friends school function – I was there with my arsenal of Billy Joel, Stevie Wonder, Elton John and the like. I was called upon for Christmas songs for the Community Outreach Carols and even "The Last Post" in Kings Park for the Anzac service – I was there.

Coder 1 (C) (R)

Coder 2 (C) The heterogeneous nature of my musical involvement meant I was able to enjoy a considerable span of genres. The place where I believe I excelled and from which I could draw the greatest personal satisfaction (where I could really be 'me') was at the piano - singing earnestly and with passion, captivating others with balladic anthems of hope during poignant moments or providing more informal occasions with the appropriate accompaniment such as the vivacity and pep found in my extemporaneous jazz/pop creations. Most of the later involved my reworking and revitalising existing material familiar to people but performed with my own particular flare. This is where I felt constrained by the music on the page. I greatly respect and admire the kind of musician that can adhere to the meticulous and faithful reanimation of notes on a page with their specific, pre-prescribed ordinance, but I am not one.

Coder 1 (C) (A)

Coder 2 (A)

Coder 1 (A) (A)

One such encounter which again reinforced my preference for real-time management and spur of the moment manoeuvring of musical and technical artefacts, was in a special mid-year production of 'Nehemiah' staged by the combined Uniting Churches of Perth. I represented the up-and-coming musical talent from the flagship secondary educational arm of the Uniting Church – Wesley College. (I was also the Youth group leader at the time.) I played the support-lead role in this 'Jesus Christ Superstaresque' portrayal of Nehemiah's work of rebuilding the walls of Jerusalem. I had to deliver a poignant ballad at the crux of the performance. My backing consisted of a pre-recorded, harmonically sinuous yet rhythmically vague classical guitar accompaniment. Apart from the fact that radio transmitters were very heavy in the early 1980s and my period-apropos linen ephod rendered very little support to the belt pack secured to my underpants, there was a matter far more dire than my descending underwear. With no foldback and the vague echoing of the backing track bouncing around the cavernous Perth Entertainment Centre, I got completely out of step with the backing tracks and could not for the life of me discern where I was in the arrangement. I literally began crying out with improvised melodic phrases "My God...My God...I'm scared" which adequately fitted the narrative of the song. It was theatrical irony at its finest. The audience didn't have a clue I was off-script, but everyone side stage was agasp. "Oh no. He's lost it. He's lost it!" It took every skerrick of harmonic perceptivity to decipher where to come back in with the 'regular' lyrics and eventually finish the song as it was intended. Thanks to my ability to finesse and improvise (and with my cries for help being heard), I made it through; embarrassed and with my jocks dangling around my ankles. I've hated backing tracks to this day and still reluctant to engage a band that is not able to sync intuitively and organically with what I'm wanting to express in real-time.

Coder 2
(A)

Coder 1
(C)

Coder 1
(A)

As far as 'positive' peak performance experiences go, there was none quite as momentous as the final assembly of my secondary schooling. The principal asked all the graduating class to file forward to the front of the school auditorium as the rest of the school stood quietly, reverently. "Not you, Mr Battersby" cautioned the principal as I was about to take my place along the front with my fellow yr. 12s. "School – would you please put your hands together for Michael Battersby as he leads us for the last time in the school hymn and school song.

(R)

Coder 1
(C)

Coder 2
(C)
Support

There was thunderous applause. I remember thinking, 'But they hate these dirge-like anthems. Why are they stamping their feet and whistling?' As I made my way to the grand piano, the rumble became deafening and yet there was no admonition from any of the staff to curb this spontaneous expression of admiration. It was a moving validation, indeed. It was as if they were able to collaboratively unite and say they liked what I did, how I did it and perhaps even that I did it faithfully for so long.

My final months of 1984 meant my secondary schooling and time at Wesley College was drawing near. At the time there was a dearth of career guidance counselling reference material available on post-secondary pursuits which provided pathways for this particular niche of musicality. A simplistic recollection of my options lay in the understanding that Tertiary recommendations were based on TAE scores. E.G., 350-390 = social sciences, 400-440 – engineering and math-based academia, 440-500 – pursuits in law or the medical field. In other words, further education and career options were based on scholarly capability and general aptitude rather than genuine interest level, passion, drive, learning style, preferred work environments or a sense of cause. Having no formal interviews or forums within which to discuss a range of options, I was about to encounter an interesting and serendipitous turn of events which would lead me further into the music performance arena.

Phase 5 – Early adulthood (age 17 -20) Tertiary experience and career commencement

Coder 1
(A) { I had a strong, if somewhat vague, sense that music - performed, written or taught, was the path for me and TV programs such as “Fame” highlighted the intrigue and fascination of studying music at a serious level, whilst exploring and forming one’s own artistic identity. } (A)

Being from a small country town, the opportunities were obviously to be found in the city and during my time as a boarder at Wesley College I had attended some evening lecture series hosted in the Tunley Theatre at the University of Western Australia. Margaret Sears, who would go on to become the senior deputy vice-chancellor of the University, was the trainer at the time and took us through the workings of Music colloquium particularly as it pertained to the Baroque era. I also recall that we spent significant time working our way through Rupert Thackeray’s “Seeing ear”.

I loved learning about music history and theory, and due to a more than adequate aural facility, was able to quickly relate learned principles to practical performance situations such as transcription, transposition, intervallic recognition and harmonic construction. Apart from the important tutelage we received, I also enjoyed the seldomly afforded opportunity to expand my socialising skills with the rather clever, urbane and musical girls from Methodist Ladies’ College and other private schools.

I ended up receiving awards for my TAE work and was placed in the top 7% of the State for overall secondary music achievement. My only preference for tertiary enrolment was for admission into the School of Music at UWA, Bachelor of Music program. } (C)

Protocol for admission into this highly competitive and elite degree program involved a reasonably modest TAE score and an audition. I believed I possessed the necessary breadth of musicianship and scope of repertoire to prove worthy of inclusion. Despite my initial mediocre sight-reading demonstration, I felt my performance pieces were appropriately representative of a University-level music student.

Coder 1
(C)

Unfortunately, much like my disappointing eisteddfod placing, I was unsuccessful. According to the esteemed adjudication panel - I didn't 'cut it' and would not be included in the Bachelor cohort for 1985. I boasted a music resume that included AMEB grade 7 piano, grade 5 classical organ, grade 4 trumpet, St Augustine Medal in the Royal school of Church Music, was head chorister, concert band leader, music prefect with citizenship honours, recipient of the graduating music prize for Wesley College and in the top 7% of the state for TAE year 12 Music etc.

Apparently, the year in question had a very high standard of intake, and only a limited number of places were available. Successful candidates had virtuosic potential with AMusA (Associate in Music) level pianoforte credentials and at least grade 7 or 8 on their second instrument.

There was a surreal moment where I felt rejected and betrayed by the very artistic community within which I had previously felt so special and accepted. At the risk of sounding overly dramatic, music was my life, my future. This foreordained pathway was the only option I had ever considered or envisaged; my father's words – "You'll never go hungry if you can play the piano" echoing in my ears.

Coder 2
(C)

Before being excused from the audition room, the Eileen Joyce Studio, (which ironically is the very same room in which I just recently presented my Doctoral Recital), the audition panel requested a short debrief with my parents and me. As good fortune would have it, they had heard me warming up in the room when they first came in. I would always settle naturally into smooth pop/jazz improvisations and bluesy riffs to get a feel for any keyboard instrument I was about to play. They remarked upon my competence with the genres that utilised more contemporary pianistic idioms and highly recommended that I should investigate the newly formed Academy of Performing Arts at WACAE (which is now Edith Cowan University).

Coder 1
(A)

WAAPA (Western Australian Academy of Performing Arts) had just finished their pilot year and were now able to offer Associate Diplomas in Performing Arts in both classical and jazz performance. This was a seminal moment in my journey and direction in music. Despite the doors being closed on my initial musical pathway, and my penchant for a more contemporary modality of musical expression, this unforeseen opportunity was to make room for me to grow

as an artist. I mustered up the courage to quickly prepare for another musical inquisition and hastily submitted the necessary application forms for an audition into WAAPA.

Coder 1
(C) { The audition process involved some theory and general musicianship elements (for which I was consummately prepared, although I did need to ask my father a few names of his favourite pianists: Oscar Peterson, Teddy Wilson, Erroll Garner, Bill Evans et al. Although I liked ‘jazzy’ music, I had no formal training in the genre, nor was I familiar with its historical, cultural or idiomatic vernacular.

For the actual practical performance aspect of the audition, I was asked to improvise over a 12 bar blues progression. I felt like I did ok, but was far more enamoured with the walking bassline played by one of the panel on the lower register of the pianoforte we shared as he accompanied my blues improvisation.

Coder 1
(C) { Next came the major selected work; a real chance to demonstrate my adroit facility on the piano. I had prepared what I believed to be a little-known piece from an obscure publication of “The Readers Digest Songbook”. The song was “Misty”. I later discovered it was one of the most frequently delivered jazz standards in the jazz world. However, despite the apparent rolling of eyes as the panel endured yet another version of this ubiquitous classic, they unanimously agreed that I possessed the ‘feel’, interpretative ability and potential to become an accomplished jazz performer. (C)

Coder 1
(R) { This program afforded me a formalised approach to be able to reverse engineer and analyse all those beautiful harmonic resolutions and romantic melodic nuances so prevalent in movies and piano bars and recorded music I had encountered in my formative years; the ones where the piano is strategically placed in movie soundscapes - twinkling in the background. One can just make out the melody, but the harmonic underlay is surprisingly complex and moving; my captivation kindled all the more by the swirling symphonic string lines and their thick chordal structures, beautifully depicting emotionally heightened moments in movies. (C)

It made sense that I pursue the more contemporary and improvisatory forms of musical art as I was always drawn to the pop/soul/jazz crossover music of Stevie Wonder, George Benson, Al Jarreau, Chaka Khan. In my late teens, I confess sneaking out of boarding school with an older friend who had his driver’s license and surreptitiously making my way to the side stage area to catch some of the more funk-infused bar performances in Perth venues such as Pinocchio’s and Gobble’s nightclubs to hear some phenomenal fusion bands like Pizzazz, Harlequin and Manteca. Ironically, a few years later, I was one of those very guys frequenting the stage with

12-piece funk ensembles, playing the same complex and groove-infused repertoire over which I had earlier salivated.

Coder 1 (R) Although I was at the Academy of Performing Arts in the ADPA Jazz stream for the purpose of formal music education, of all the faculties at this heterogeneously co-opted assembly of artisans which included music, dance, drama and production media, the jazz program and its student body seemed the closest sociological ‘fit’. My adjacent faculty counterparts consisted of: a) musical theatre guys thrusting themselves upon lamp posts, (or whatever props were on hand) forlorn and desperate, always seemingly unperturbed by what others might think of them. b) classical music students – mild-mannered, slightly nerdy folk who seemed content to sit in small huddles playing their guitars, and flutes; reflecting and conferring on different musical works they had encountered c) the dancers were another breed altogether. You didn’t dare go near them. I tried once, and it was weird, to say the least. They were young, delicate, driven and highly disciplined. Yet, I would later discover that many were riddled with insecurity for which they overcompensated through an obtuse snobbery. d) my encounters with the production faculty were varied, they were a harmless crew, but a number seemed to me to embody a weird concoction of pretention and social ineptitude. All this being said – my naivety as an unseasoned lad from the country, lacking in worldly wisdom, meant I hadn’t learnt to interpret the social cues and value-laden nuances inherent in different types of people groups. There was nothing wrong with them, but I, for whatever reason, lacked a sense of empathy for, understanding of and solidarity with the worldview, behaviours and social conventions they considered ‘normal’.

Coder 1 (A) The jazz performance majors seemed the most ‘down to earth’ of the wide-ranging mob at WAAPA during these exciting and formative years with legendary arts education directors Geoff Gibbs and Richard Gill at the helm. I was the youngest student in my class, so it was interesting going from being a prefect and senior ambassador of all things ‘music’ at high school, to the youngest on campus again; a small fish in a big, colourful and cacophonous pond! Hailing from the small country farm in Katanning, I again found myself in a boarding school environment; this time housed in dormitory units designed for university undergraduate students. With my very own room, I was able to set up a modest apartment-style living arrangement complete with my electric piano (much like the guy from the musical “FAME”). I

Coder 1 (R) would sit and write songs, prepare arrangements and work feverishly towards mastering the required modes and mechanics inherent in the Jazz vernacular. Despite the difference in age between myself and the other students in the inaugural Jazz cohort, I felt a sense of belonging, and there existed mutual respect between all of us who were enrolled in this academic forum.

Coder 2 (R) Many of the career rock and club performers with a bent for jazz had discovered this newly accredited music program. They wanted to upskill and consolidate their theoretical

understanding of jazz idioms. There existed curious levelling phenomena whereby older students experienced the stresses associated with going back to school, whilst I, though more comfortable with regular timetables, still had to adjust to the self-driven and independently organised regiment of study.

Coder 1
(C) I was placed in an ensemble of congruent ability and experience for performance practice. I later found out what the assigning panel's perceptions were and why they made their particular recommendations regarding band personnel placement. I was considered 'capable' with a reasonable degree of musical aptitude, but far less experienced than other seasoned jazz performers in my cohort. (A reasonable call at the time, I guess.) (R)

Coder 2
(C) I learnt about jazz soloing and interaction protocols where everyone covers the same material and harmonic understanding of a jazz work. Each player was given the opportunity to solo over all the changes and navigate the chord progressions with guide-tone lines and counter melodies for the piece in question. Just as in the high-school band configuration, everyone had to play a particular role in a particular way to maximise the cohesion within the group. These rudimentary structural facets of ensemble performance and the frustration I would sometimes feel within these constraints, bear out my later revealed preference for autonomy and ideal levels of control and interaction in creative situations. (R)

Coder 1
(C) Not long after my orientation into the 1st Semester program of my jazz degree in 1985, I found myself in an unplanned yet highly serendipitous situation which had far-reaching implications for my future musical career. It led to my first official 'gig' in the music business. The incident took place at the local watering hole for boarding college students near the University campus, a pub called Minsky's Tavern. One of the second-year lawyers noticed me sipping my lemon, lime and bitters and asked "Hey, aren't you the guy doing a music major or something? Go up and play the piano for us!" (R)

Being a fairly acquiescent soul, I agreed to this request, risking the impertinence of playing at someone else's regular gig and on *their* piano. I bashed out Billy Joel's "Piano Man" and a few other well-known requests, receiving rousing responses from all those who frequented the pub. Unanimous applause from the rowdy and appreciative patrons induced boisterous participation at the crucial junctures in such iconic songs as American Pie, Crocodile Rock and Let it Be. (I must confess, there's a special kind of affiliation afforded when you sing something that others already believe to be worthy of adulation and respect. The fact is - you're aligning and supplementing others' positive association with the song in question and the subsequent memories and feelings of nostalgia it evokes.)

Peer encouragement and belief in my gift converged with the buzz of fresh opportunities for creative expression, attention and income.

My University comrades hustled me across to the bar where the manager stood, looking back at me with seemingly ambivalent expression. After an extremely informal proposal put forth by myself and several other slightly inebriated well-meaning would-be agents, I was offered a once a week spot on one of the quieter nights of the week.

My first gig was a 4-hour marathon. I played through the whole evening, straight! I had yet to become familiar with things like union award rates, performer's rights or little details like taking breaks etc. I played everything I knew to fill the time slot I was entrusted; from Mozart to Happy Birthday, Hymns to Doobie Brothers, Billy Joel to the School anthems, and Xmas carols to Richard Claydermann. I took requests for anything and everything that came along. I wasn't precious about what. Just that I could sing and play, get some positive feedback and a bit of cash to help me thru University. It was a hard slog. It wasn't sufficient to have an arsenal of the right repertoire, gear and artist nonchalance. Each gig engagement was a business proposition requiring me to finesse and charm my way into performance opportunities. Armed only with a little portable 40 Watt Pioneer "Disco Karaoke" machine as a PA system, a fairly amiable personality and recently developed dulcet tones coupled with a modest level of pianistic prowess, I was able to keep most audiences happy. (Well, at least at bay!!) I was young, had loads of energy and at that stage didn't know what the modus operandi for a performer involved let alone be concerns about where my personal performance preferences or professional fulfilment might lie. My naïve understanding of coping in the industry was that you just did the best you could with songs and styles that you had in your toolkit and tried to make them as conducive as possible for the occasion and crowd with which you found yourself. (By the way – I got massive \$20 cash from that 1st gig – enough for a week's supply of late-night burgers at Bernie's Burger joint on Stirling Highway (a staple for students burning the midnight oil of late-night study). I thought, "I've made it – I'm a real pro now" Technically, I was correct. I had officially received remuneration in exchange for the supply of goods or services!

Coder 1
(C)

(A)

I'd found a vocational niche; independent and on my way!

One hilarious situation at my next series of gigs caused much consternation for my father who'd made the trip up from our farm in the country to visit me and to see how I was settling into university life. I again found myself boarding and away from home. This time it was at Steve's pub in Nedlands – another popular hotel frequented by the local university students. Thanks to some laborious transcriptions and listening to easy-listening records over the holidays, I'd amassed about 50 popular songs for my piano-bar repertoire. I was proudly ploughing through my sentimental staple of Manilow, Joel and the like when about halfway through the gig, in the middle of the Eagle's classic lamentation "Desperado", an overly amorous 40-something lady sat alongside me on my piano stool and began singing, terribly! This experience was far less gratifying than the acknowledgement rendered at Minsky's and what was worse, she was putting

(R)

(R)

me off my performance. I battled on, not wanting to make a scene in front of my audience, including my bemused father. As the song finished, she gave me a quick kiss on the cheek, one which would have registered on *my* breathalyser test, and she returned to the bar. I noticed that she left without her glass in which she had sported a full middy of beer when alighting on my piano stool. “Oh, no. Where is her drink?” I thought. I looked into the string and felt hammer section of the beautiful Yamaha baby grand piano only to notice a sea of golden, hops-infused liquid meandering through the strings of this exquisite instrument.

My next 2 hours of my performance would have surely made it onto You-Tube had it existed at the time, as each note I played resulted in the splattering of Emu Bitters spraying all around me like the kaleidoscopic effects common in beer commercials. Needless to say, I had some reassuring to do with my dad so he could return to the country with some peace of mind while his 17 yr. old son waged war amidst incorrigible patrons and other such perilous social predicaments. As far as crowd interaction goes, this pales in comparison to the time in a county pub up the Western Australian coast in Carnarvon, where a disgruntled customer threw a full can of beer at me, bouncing off my keyboard and into the side of my head. Perhaps the unruly lout disapproved of my interpretation of his favourite Doobie Brother’s song. I certainly won’t forget that gig as it left me with a rather swollen ear and protruding cranial mass. I guess that’s what they call “playing by ear!”

(R)
Individual loutish heckling did not perturb me as much as peer critique. I found general audiences to be encouraging, civil and, for the most part - affirming. Client satisfaction and the sense of giving them a pleasant experience, was important to me. I am their atmospherologist!

Coder 1
(C)

Whilst the popular ‘pub’ songs were putting food on the plate, I continued to familiarise myself with the esoteric nuances within jazz practices. Although much of the listening material and performance repertoire was drawn from the basic swing/Latin and straight-ahead disciplines (studying the likes of MJQ, Bill Evans, Ella Fitzgerald, Oscar Peterson, Charlie Parker, Miles Davis), I was concurrently developing music literacy and a chronological understanding of the evolution of music from 1910 to 1980. This repertoire included the more avant-garde and experimental expressions found in post war extemporaneous music. Many of these more abstruse creations seemed at the time to be overly indulgent and unnecessarily ostracising. I continue to lean towards the more conventional, accessible and simple yet tastefully finessed demonstration of musical ideas.

(R)
The need to feel accepted amongst peers sometimes required higher levels of collaboration.

Coder 1
(A)

Being part of a performing community, there were times when social convention mandated certain levels of collaboration and contribution to ensemble-based performance opportunities. Ergo- if your lecturer needs you to fill in for a pianist at a gig – “Yes. I’m available’ is the requisite response. I was barely 19 and summoned to play a big corporate show with the legendary Ricky May. His repertoire was wide and varied and involved several nine-page charts. In hindsight, I should have commandeered a younger student to be my page-turning mignon. It

Coder 2

Non-competent supportive

Coder 1 (C)

was terrifying! He was such a musical genius he would launch directly out of a comedic monologue into “I Just Called, to say, I love you”, and I had to pick what key he was in and pick up from the relevant location within the chart. He was the boss and as much as I tried to keep up, his light berating “Keep up, kid!” and castigating looks from the bandleader and drummer, weren’t helping. It was a nerve-wracking experience, and although It was a great honour for me to play (and survive) with one of the greats of show business, it proved out the actualities of teamwork and its inherent unpredictability. I must add that I felt somewhat vindicated when I was asked to support Dizzy Gillespie at the Perth Concert Hall at the end of my studies with the top students and artists in residence. Every nook and cranny of the hallowed hall was pervaded by frenzied bebop lines and visceral solo exchanges, doing WAAPA proud in the process. Recognition of one’s musical capabilities is something every performer would appreciate, but this heartening attention does not come without the risk of sensitivity to criticism. I like any normal entertainer, relished the increase in confidence when noticed by industry legends. On a few occasions, talent scouts and music promoters Johnny Young and Bobby Limb saw me playing in 5-star hotel lobbies and silver service restaurants, telling me they could make me the next Simon Gallaher (akin to Hugh Jackman in the 80s). Then, respected Conservatorium jazz lecturers such as Mike Nelson and Murray Wilkins would comment on what they considered a rare and seasoned sense of phrasing and artistry by someone not yet 20. Lectures even asked me to sit in with jazz giants like Red Rodney and Reiner Brooninghaus on their artist-in-residence stints at the con. However, being of open temperament and generally expectant of positive feedback, (barring the times when one is prepared for poor reviews from a sub-par performance) makes one assailable to ill-considered and poorly timed criticism. I found myself particularly vulnerable in this respect. I had on occasion received some unnecessarily cruel feedback about my piano voicings and rhythmic approach whilst comping in a big band workshop. The acerbic comments by this visiting artist in residence were demoralising. Other seeds of doubt were sown when I would receive unsolicited and nefarious intimations that perhaps I was actually just an ‘adequate’ piano player and should focus on developing other musical outlets or that I should leave the ‘singing’ to trained, dedicated vocal practitioners. I quickly learned that if one is overly attuned and susceptible to negative remarks, there needs to be developed an inner sense of confidence and measured belief regarding one’s performance execution, general sense of mastery and career trajectory; unabated by derision or deterrence. I don’t think I possessed the inner grit, wherewithal or sense of artistic identity to withstand scrutiny from the masses or aspersions from personal critics.

(C)

Having the experience and ‘chops’ to cut it with seasoned session musicians was important kudos for me.

Like exposure therapy, new challenges get easier each time, but they certainly showed up gaps in my knowledge and technical facility.

As a student I came to corroborate the early axioms recited by my father about never going short of a meal if I could play the piano. So, whilst studying and shortly after graduating, I continued to expand my portfolio of popular folk, pop and rock tunes which lent themselves to pianistic

Coder 2

(R)
They sought
me out,
welcomed
me

and vocal performances for mass appeal. For example – pubs like Steve’s and The Black Pearl were partial to the robust and middle of the road sounds of Bruce Hornsby, Don McClean, Billy Joel, Van Morrison and Elton John. Still, my interaction with other accomplished jazz students and lecturers meant that I was called upon for ensemble work in pop/crossover funk bands as a keyboardist and sometimes as a vocalist. It was the height of the 1980s with The America's Cup looming large and a newly commissioned casino (whose license mandated 24hr constant live entertainment, seven days a week.

(C)
Chosen to
perform at a
higher level

Coder 2
(C)

Coder 1
(A)

As much as a young start-out performer would relish the chance to be selected in playing in lots of exciting venues with tight, well-produced bands, I’d often feel constrained; at the mercy of the manager’s demands and the band’s opinions of what, how and when we should create music, and for whom. The funk band with its vigorous rhythmic drive and sizzling horn lines provided a sense of novelty and marketable attraction. Yet, we were always one low door charge away from being canned, only to have to find another adventurous publican willing to provide that little something extra for his clientele. My primary motivation was not financial; I didn’t ‘need’

(A)
Was not in
change of
the where
and when.

(C)
This genre and
mode of
performing
provided greater
latitude and
opportunity for
expression (versus
playing covers in
band).

Coder 1
(R)

Coder 2
(R)

the money, but my engagement in these seasoned bands produced a burgeoning sense of self-esteem. The sense of community and affiliation that came with group membership was not without its compromises and pressures. There were always different interpretations of how we should approach the arrangements, expectations on each player’s time with requisite rehearsals (much like it did when involved in high-level ensemble work at high school) and of course, the typical ‘manoeuvring’ and placation that invariably ensues when trying to accommodate

(R)
When you do
life with people
– you do make
connections, but
for me, it was
more of a
means to an end
-not a need
fulfilment in its
own right.

Coder 2
(C)
Competence
support from
seasoned
musicians

different personalities. I relished the opportunities afforded by these professional invitations to collaborate with highly competent musicians, However, penetrating satisfaction was never as potent in these group performance settings as it was when I would sit at the piano and hone the seminal classics of the great singer-songwriters like Barry Manilow, Billy Joel and fledging gospel industry artists such as Keith Green and David Meece. I had the pianistic and vocal skills to consider a divergence into a soloist/self-accompanied performance paradigm; one which fitted the flexibility of timetable, repertoire and aspects of musicianship I most desired. Subconsciously, I was steering myself away from collaborative environments where what I produced didn’t seem critical, to a mode of performance where my musical prowess was highly exposed; working without a net, you might say. Why would I prefer this level of vulnerability? Did I really need to specifically define and self-determine my musical adeptness, or was it an issue of self-sufficiency?

(A)
Convergence of
where I could
determine
which
environments
would also
permit the type
of musical
expression
which gave
maximum
credence to my
preferred styles
and ability
level.

Coder 1
(A)

As I continued to develop comfortability and flow with this solo mode of performance, there existed a gap in the coalescing of style, mode of performance and genre. How could independence, spontaneous self-expression, old fashioned values and smooth jazz cohabitate? I required performance material and an artistic paradigm which satisfied my musical preferences, self-sustenance, and moralistic worldview. Enter – Harry Connick Junior!! (I'll share more about this idyllic confluence of artist and medium in the next phase of this autobiography)

Phase 6 – Adult (21-25 yrs. Early professional experiences)

There can be no doubt that life circumstances, living arrangements and relational affiliation can drastically affect one's life journey. Yet, I also believe that in my case - an instilled, inherent belief of right and wrong was responsible for my being led away from many of the pitfalls assailing performers in the entertainment industry. After university, I had a few flatmate situations where the perceived norm was to partake of drugs, alcohol and engage in a multitude of exploratory physical relationships. My initial communal experiences led me to believe that there existed some kind of universal principle whereby creative artists were automatically relegated to a hippie lifestyle of drug-taking, nihilism and rampant espousing of anarchistic, self-serving manifestos. I did not have weighty evidence or role models to refute these apparent co-relations at the time. My inauguration into a 'nightlife' career would mean I would need to straddle the divide between a fairly wholesome and conservative Judaeo-Christian upbringing and environments which perpetually fuelled hedonistic pursuits such as the proverbial 'sex, drugs and rock 'n' roll' (or in my case...Jazz)

(A)
Values alignment and audit. Potential dissonance between industry expectations and personal integrity.

Coder 1
(A)

In my formative university years, I had envied the solo artists who found themselves with a residency in one of the four or five top tier hotels in Perth. This type of arrangement, however, was not going to be a sustainable employment option for me as three weeks after my 21st birthday, I married my wife, Linda. I certainly did not like going home smelling of cigarette smoke and spilt beer (which was an all too common occurrence). Amazingly, the very dream appointment I had previously coveted was offered to me as a regular gig. Unlike many of the pub/club venues, this upmarket bar/restaurant was a pleasant, modest and low pressured performance situation with an appreciative, if not overtly jazz-savvy audience. The manager and the patrons simply wanted gentle, sophisticated and romantic background music. Unfortunately, the perfect performance environment doesn't always compliment other practical considerations, life commitments or relational imperatives like being home with my wife. It was soon after performing 4-5 nights a week that an alternative means of procuring financial security needed

Coder 1
(R)

Coder 2
(R)
Connection between social and music influences

(R)
As much as I like many, enjoy the concept of being liked, admired and respected, the giver of this attention is of greater concern and relevance. Social affiliation and popularity were surpassed by this intergal relationship.

to be explored. Bands which required rehearsal time and perpetual evening gigs were not a viable option in my newly married situation. Linda's love language was time; time with me!

Coder 1 (R) { I think many artists can feel resentful over having to engage in work situations outside their craft, but for me – my relationship with my wife came first. It also meant that not having to work until 2 am on Saturday nights, that I could make it to church for the 9 am Sunday morning service, which was also of paramount importance to me.

Coder 1 (A) { I worked at Myers in the electrical goods department as the sales and customer service assistant manager. This practical, convenient yet pedestrian vocation always felt like a place-holder; a transition node to what I ultimately felt was most rewarding and made the best use of my creative abilities. I continued to do occasional gigs where the benefits of being a sole operator with a varied repertoire and own entertainment equipment skewed contract opportunities in my favour. As much as the buoyancy of the entertainment industry was linked to tourism, hospitality and the general overflow from other lucrative concerns, I had a reasonably employable model being a solo performance act.

Coder 1 (A) { Although nine to five sales work provided stability and predictable work hours, it did not proffer the variety, creativity or the sense of purpose I craved, and after one year, I sought rectification. I realised that I required opportunities to flex my creative muscles, hold a reasonable degree of control over my workplace decisions and to regulate the manner in which I work towards my goals. General sales in the retail industry would not ultimately nourish my predilection for enterprise and independence in the way I went about achieving my goals. Coder 2 (R) {

Enter -the music teaching phase. I was offered a teaching post in a private co-ed school and took on the responsibility for developing a music program with promising teenagers. This tenure was contingent upon me concurrently completing some university education units.

Coder 2 (R) { I became more of a performance collaborator and sherpa for the young musical minds rather than adopting the traditional model of instructor in musical literacy. I was not that much older than my students, so a lot of my pedagogical influence came in the form of mentoring and performing with my classes. Socialisation, affinity and rapport became significant allies in my piquing musical interest and fostering a desire in individuals to hone their skills. (R) Although I've never identified with the archetypical youth leader or children's leader, I did enjoy the fun, positive and interactive ways I could form young lives. I was able to make music popular (give them peer-inspiring opportunities) and also give students a chance to discover and express the best version of themselves.

Coder 1 (C) { The utilisation of jazz elements was pivotal when it came to re-harmonising, tweaking and arranging the more popular repertoire with which the students were more familiar. This aspect of creating fun, scholastic scenarios was indeed satisfying. As there was a lack of material (A) I could manage my classes and direct the music ensembles in the manner I deemed fit. I was given grace and room to create and lead by the principal.

available to engage small ensembles, we produced our interpretations of contemporary pieces and popular classics.

What was not as enjoyable, was the inane monotony of keyboard lab classes with students who, if given the option to choose music as an elective, would run in the opposite direction. Those that felt they'd been taken hostage in this mandated class possessed little desire, motivation or prior skill upon which to build a developed musical vocabulary or palette. Although I did my best to entertain and engage students en masse, disparity in music aptitude was tricky to reconcile. Amazingly, some of the less musical students who have long since graduated and become lawyers, doctors and the like, have reflected to me that they remember fondly the few sessions they did have to clumsily bash out their favourite songs on the keyboard. They may have been bereft of high musical functionality, yet they appreciated these fun creative sessions.

Coder 1
(R)

Coder 2
(R)

(R)
Maintain
positive
connections;
ones which had
lasting impact.

Coder 2
(C)
Competence
enhancing

A desire for meaning, purpose and expression of values through music led me to pursue situations which enabled me to utilize my vocal, instrumental and arranging abilities outside purely recreational and educational frameworks. This included congregational worship leading at my local church and involvement in the devotional aspects of school life - such as special items and musical testimonies at chapel and assemblies.

Coder 2
(C)

I'd like to expound upon one particular peak music experience as it epitomised the coupling of the two things that I considered to be highly influential to the human condition. It was as a guest speaker at the school's year 12 camp that I had the chance to speak into the lives of the soon-to-be graduates as they prepared to enter the next momentous and transitional phase of their life. I was asked to share a word of encouragement and hopefully provide some helpful advice, offering a young adult's perspective. I was serving as an ombudsman between them and the big 'n' brave new world into which they were about to enter. The confluence of musical passion and spiritual leadership during my short presentation resulted in a remarkable and defining moment. I gave a brief testimony, outlining my personal experience of walking in the precepts of the bible and the Christian faith. I guess they'd probably heard this sort of preaching/teaching before in various forms, but then I proceeded to sing a medley of songs which encapsulated my journey; emotive songs which appealed to them at a very personal level to remain open to the notion of God and His plan for their life. One would not normally expect to garner respect from a group of 17 year-olds through a display of vulnerability like this, but many of the students responded sincerely and fervidly. It was as if singing and playing simple song from my heart

(C) (R) (A)

earned me the respect, credibility, ear and trust of these young lives in a way that plain oratory
 could not. I was moved. I had put it all out there; my heart, my beliefs, my passionate execution
 of a musical and spiritual ideals and the ensuing affirmations were confirmation of this
 performance space as one which afforded enormous gratification. One teacher put it like this –
 “Michael, you have a unique gift with your music to draw people onto the stage with you. When
 you play, they open up their hearts, and for the duration of the song – they’re yours!”

Coder 1
(C)

Coder 1
(R)

(C) (R) (A)

It was at church camps and times of ministry that I learned to further develop extemporaneous
 encapsulation of mood, feelings and atmosphere using colourful and sensitively executed
 harmonies. Much of this ‘soundscaping’ involved creating a setting for prayer and worship,
 interpreting and complementing the atmosphere and sense of what was happening in the room.
 Whether as a backdrop to someone speaking or as a musical presentation during a time of
 worship or quiet introspection, these unrehearsed musical offerings served to help suspend
 people in a place of reflective meditation. I’ve observed even to this day that the general
 consensus of those involved in sacred, inspirational events is that the essence of these
 metaphysical moments is enhanced through the use of sensitively sculpted jazz techniques and
 compatible harmonic movement. It was during these years that I finally got to enjoy the
 consolidation of all the reharmonisation exercises and modal interchange/inner moving voice
 techniques that I’d learned at the conservatorium. I had discovered the optimal context within
 which to assert my jazz-infused romanticism. It was eternal program music; the soundtrack
 enlisted to help tell the greatest story of all - God’s story of hope, love, redemption and salvation
 for humankind. As fulfilling as this felt, it was not driven by the appetite of ambition or self-
 serving agenda. I was compelled, enlisted for a higher purpose.

Coder 1
(C)

(C)
I thoroughly enjoy the ability to sculpt, interpret and make music back-drops and soundscapes, using a wide palette of riffs and harmonic textures.
(A)
The end of which wasn't just not enjoy myself or entertain others but to champion and facilitate what I consider to be the "greater good".

Etymologically speaking, one aspect of the word ‘entertain’ stems from the late middle-English
 word, which means to captivate; hold the attention of someone or a group of people. The means
 by which an audience is maintained in a particular condition speaks to the nature, form and
 purpose of the entertainment. In the late 15th century, fashionable use of the word included the
 provision of hospitality and providing amusement and enjoyment. Although positive affect and
 levity are afforded through stimuli that are pleasing to the senses and thus therapeutic to others’
 general well-being, I’ve often sought to engage people’s attention with more purposed
 intentionality. I trevail in these artistic efforts that I may assist in connecting others to a
 significant and lasting source of well-being beyond the physiological; that involving the
 transcendental plane of spiritual faith.

Coder 1
(A)

The particular church denomination to which I belonged had a strong emphasis on flowing ‘in the moment’ and not sticking to a highly regimented liturgical order of service. My journey into the world of jazz was the best possible preparation for this performance environment as it allowed me to play songs in any key, by ear and with altered harmonies and various rhythmic styles depending on what the moment required. The unwritten liturgy of contemporary Pentecostal church services included the extemporaneous and free-flowing exposition of messages, words of encouragement, prophetic utterance and general heartfelt testimony. There exists a great deal of biblical precedent for these unscripted moments to be enhanced through musical accompaniment. Minstrels and psalmists were often called upon by prophetic and priestly oracles as the complementary music backing would serve to connect the narrative better and hold the mood and essence of what was happening in those times of ministry. Cum hoc ergo propter hoc reasoning would dictate that because they occurred together, they caused each other. Being an analytical sort of fellow and not wanting ever to be deluded about what was real and what really works I would observe times that when the people sharing from the pulpit were conveying an inspirational message or reflective devotional thought, the presence or absence of conducive music greatly impacted the way a message was communicated. I’d say it was a reciprocal and harmonizing relationship, not a causal one.

(C)
The aggregation of a particular set of musical skills prepared by me for a wide range of artistic and social situations within which I could finesse and contrive the appropriate musical accompaniment.

Coder 1
(R)

The gospel music tradition lends itself to the fluidity of real-time expression; energised by spontaneous testimonies, musical breaks and ‘praise times’. For a non-ear-player, this musical situation would be a terrifying and intimidating. However, with a basic sense of the melody and underlying chordal structure, I could introduce new harmonic options from the piano and vocally embellish the melody in a way which evoked a greater emotive response because I was making the song – ‘mine’. I was making it live right now - a personal interpretation of what I believe about the subject at hand and about and how I felt in that singular moment.

(C)

Coder 1
(A)

These free-form improvised musical opportunities and the sense of liberty and creative expression they rendered, became highly dependent upon my boss, the church leader’s willingness to go with the flow, the band and singer’s skill level and ability to interpret the direction and the congregation’s engagement, enthusiasm and buy-in. Over the next decade, my senior pastor (and predominant preacher on the Sunday roster) would begin to flesh out different idiosyncratic scenarios in real-time during his message. Off the cuff -he would often call me up to create a musical portrayal of the story he was telling. It ranged from basic bible stories like David vs Goliath, Elijah running away from Jezebel or the crucifixion story, to anecdotal real-

(C)
Not only were the little vignettes an opportunity to showcase a colourful inventory of musical references, but they helped drive home specific motivational concepts in an entertaining and memorable fashion.

life experiences requiring depiction of various emotional states. (This highly collaborative form of interplay between story and musical portrayal is somewhat reminiscent of the work of the late Korngold with his improvising for Hollywood films in the 1920s. There was indisputable enhancement made possible by these musical accompaniments. We were, in fact, telling the same story; one with words, the other with notes. He never got other musicians to assist in these portraiture as it required not only an intuitive sense of the concept being illustrated, but a vast stylistic arsenal and repertoire from which to draw. Once again I was manifesting my musicianship and creative exhibits as a solo performer. This included the meanderings of romanticism-inspired soundtracks to highly energetic silent movies- style interpretations (not to mention the regular alluding to recognisable motifs from the popular music library). Talk about the quantifiable effect of entertainment and engaging people’s focus in a poignant and teachable state. These sermons were the ones that people remembered for years!!!

Coder 1 (C) It was also around this time that my personal times of musing and devotion at the piano saw an overflow effect where songs would emerge; worship compositions that also lent themselves to congregational participation. The art of songwriting is something that can take years to perfect. Coder 1 (R) Yet, the sense of satisfaction derived from witnessing other people vocally express their inner devotion and passion with the music I had penned was both remarkable and incredibly humbling. Coder 2 (C) This process led to an ensuing 15 albums and over 80 original compositions. I would consider myself to be more logic focussed rather than living on or out of my emotions. Although I have a natural bent to the melodic and harmonic swells indicative of romantic and highly emotive music, when it came to lyric writing, there was a tendency to try to capture theological concepts and doctrine-infused prose. This sometimes resulted in a dilution of meaning and possible disconnect between raw expression and the listener; there was a disparity between the sonic lyricism of the music and the intent of the lyric itself. I fashioned easily singable songs with memorable hooks and catchy phrases and many songs are still being sung around the world today. However, I don’t believe I represent the epitome of authentic wordsmithing as displayed by the noble and sentimental artisans and poets who so vividly emote through the smallest turn of phrase. (What is subsequently rather telling is that once my role as Worship and Creative pastor ceased and I was no longer responsible for the leading of church singing – the birthing of new works songs also abated. I seemed to require extrinsic motivation; an external locus of control and pragmatic mechanisms to drive me to activity and initiation of projects.

(A)
Extrinsic motivation. I am what Myers Briggs terms “a planful ‘P’”. I enjoy being open to new opportunities and possibilities but I need to have definable deadlines and structures to hang them on. When there’s no end-goal/project or event to “create” for - momentum ceases. My life becomes a vague melange of unrealised ideas.

Phase 7 – Muso and Minister (Ages 26-45)

An interesting juxtaposition ensues at this juncture as my role in church leadership and music development is formalised, and I leave the music teaching sector. In the early 1990s, I was ordained as a Minister of Religion whose primary portfolio included being responsible for the vision and leadership of the Worship and Creative Arts team. This post required as much leadership ability from me as it did my creative direction and musical competence.

Coder I
(C)

Being on a modest minister's salary, I needed to supplement my income. Scarcity of time would preclude me from pursuing any serious collaboration with other gigging instrumentalists as a commitment to rehearsals and having to accept bookings as they were offered very much a 'given' in band situations. I would address any monetary shortfall by simultaneously pursuing an ever-narrowing niche within the entertainment industry in Perth - that of 'crooning, solo jazz pianist/vocalist'. This incarnation of my performance persona was made possible and given legitimacy in part by Harry Connick Jnr. His revitalisation of swing classics and revival of the Great American Songbook has since given rise to other Sinatraesque performers such as Michael Buble, Dianna Krall and Jamie Cullum.

One instrumental adaptation in particular, highlights the evolution of my performance craft and legitimises a mode of performance that will become a watershed in my musical journey. To adequately capture the essence of the classic American standards repertoire; that of smooth, effortless sophistication, I would need to augment my approach beyond simple solo piano and vocal representation. Whilst studying, I would often frequent the Hyatt and Sheraton hotel lobby bars where, with my three dollar lemon lime and bitters and the special little bowl of five-star nuts, I'd soak in the nonchalance and elegance of some of Perth's finest solo musicians. As it was very early on in the midi (Musical Instrument Digital Interface) era, integrators of electronic musical instruments in their performances had only a few options. They would either use organ foot pedals for the bass lines, enabling them to reproduce complex band arrangements inherent within the easy-listening and smooth jazz traditions, or, they were simply placing a second keyboard atop the grand piano in such a way that the left hand was able to address the bass lines by using the lower register to simulate a fat, resonant acoustic bass sound. I had studied some very rudimentary approaches to left-hand bass work on the pianoforte as part of my performance training at the Conservatorium, but this was rarely integrated into real-life performance terms because pianists were urged to play in the upper register as bass players were commissioned to

(A)
My ability to encapsulate the essential performance roles of 4 instruments gave me:
a) strong musical goal
b) total autonomy in arrangement
c) extremely viable employable model for a range of performance situations>
(C)
There is no question that the few instances I engaged in group performance – there is a buoyancy and efferevesence (the positive end of the arousal continuum) when feeding off other musicians and working through an arrangement collaboratively. However, extemporaneous arrangement development and real time execution affords me endless possible combinations of form, key, tempo, formal feel, harmonic structure, improvised lines, song choice, sound production control.

facilitate all the lower end harmonic content. Consequently, my ability to develop independence with my left hand, add voiced chord comping with my right and trigger a series of appropriate pre-programmed rhythm patterns on a little sequencer or drum machine, enabled me to simulate my very own little three-piece jazz combo. Adding my frontline vocals on the top provided a distinctive romantic quality and the finishing touches to my little four-piece jazz outfit and, I might add, all for the price of one performer. (Quite the economical and saleable option for enquiring agents and venues).

Gone were the uncouth, beer-swilling, hooligan-populated pubs. Having reconciled the pros and cons of solo extemporaneous arrangement development vs ensemble-based performance, I could now provide what I had so eagerly desired to emulate years earlier - sophisticated and romantic music to people who appreciated it: upmarket weddings, classy cocktail parties and high-end co-corporate events. I was able to reprise the very repertoire which first endeared me to the jazz tradition – ‘Misty’ and its stylistically euphonious counterparts.

Coder 1
(R)

The co-opting of these two seemingly diametrically opposed career paths (my pastoral ministry and my involvement in the entertainment industry) somehow still worked. On the one hand, I was going out at night – a ‘muso’ performing in places where people were seeking momentary levity congregating in places offering escape; furnished with the ideals of self-gratification and hedonic pleasure, and on the other - a minister of religion, one who shepherded people; leading them to a place of safety, healing, sense of meaning, morality and spiritual wellness. The incongruence of this dichotomy is delightfully encapsulated in a predicament I would quite often find myself. I’d be playing for happy hour at a cocktail party for the Friday evening, 5 pm – 7:30 pm session at the Sheraton hotel, crooning a melange of Dean Martin, Frank Sinatra and carefree cocktail jazz. Then at 7:30pm, I’d switch off the PA system, pop the mic in my pocket, close the piano lid and literally sprint up the terrace to Murray street and into the old Salvation Army Fortress building where our church resided and jump onto the stage to assist in leading the weekly church prayer meeting. I would somehow manage to put my bowtie in my other pocket and during the 500-metre run, try and change gears – emotionally, mentally and socially, and help engage the congregants in spiritual activities such as prayer and devotional worship.

Coder 1
(C)

Another example of this was when I would perform the late shift on Saturday nights at the Parmelia Hilton’s premier piano bar from 10pm to 2am encompassed by fawning middle- aged luses and then driving home smelling of cigars and cognac, then have to get up at 6am and be ready to lead quiet reverent worship at church for the 8am service. I’m surprised I could reconcile these contradictory functions and expressions. It was still ‘me’, but a different, discrete

manifestation of 'me'. I didn't resent the duplicity of worlds. They helped make the kaleidoscopic essence of who I was and what I was capable of accomplishing. The practical mechanics of managing these different performance environments did not appear among the standard protocols in "the young performer's handbook", and the industry prerequisites didn't always go entirely hand in hand with my personal convictions and mores.

I've pondered how I was able to reconcile the incongruency of these situations. My belief in a good and all-powerful creator requires that I also hold to the notion that He created all good things and wants us to use these things to enhance the world in which we live and to lift the lives of those around us. The caveat being that we synchronously uphold the virtues of truth, integrity, and positive values whilst engaging in these modes of enjoyment. In terms of reconciling the ideological abyss between sacred music and secular music, that's another theo-philosophical debate. Needless to say, I wanted to use my talents in a way which inspired, touched and moved

people both within and without the Church's walls. Besides, I continue to believe that if I am a steward of a message of hope and light for all people, then I have a responsibility to take that light and hope into places which need that light and hope (and not just use it as an indulgent marinade for where light and hope already exist).

I love the fact that in God's economy, nothing is wasted – I believe He works all things together for good and for a higher redemptive purpose that benefits every person. The relationships I had fostered in the entertainment industry gave rise to opportunities to connect people in worship ministry with touring professionals who might seldomly see the inside of a church auditorium. I was asked by Darlene Zschech to put together a team of vocalists to accompany Tina Arena for a special Telethon TV broadcast. So, there we were. Five worship leaders on the Channel 7 set singing acapella with Tina. We had a blast! She was working through some difficult personal issues at that time, and we were able to stand in support and pray for her. Shortly before that, an agent had asked a friend and me to put together a Gospel Choir to sing with Michael Bolton on his Australian tour. We invited twelve strong Christian vocalists to step up and provide a stirring rendition of "Lean on me" and other classics as Michael, with his fan-blown curls, had the back rows of the Entertainment rattling. The production staff seemed to love how easy we were to work with and that we were so friendly and gracious to the touring crew. Although these were team-based contributions, I felt a great sense of pride in the accomplishment of connecting two worlds and bringing the excellence of artistry, spirit and message to all involved. To be entrusted with such a cause is both humbling and wholly gratifying.

(A)
The ability to use my gift and abilities to add value to organisational pursuits. (both secular and sacred)

Coder 1
(A)

One serendipitous vehicle would afford a timely expression of both my heart to encourage and inspire people and a pure love of things that SWING!!! In 2004 I released an album which combined the nuances of Oscar Peterson, Antonio Jobim, Harry Connick and Michael Buble (who had just come to notoriety) and my love of old hymns (or as I like to refer to them – “Anthems of soul-saving grace” The first album was a fun exercise in the harmonic reworking of classic old hymn melodies, then the adding of medium swing, bossa nova and light 16th funk rhythm arrangements and I pulled in some wonderful associates and lecturers from the WAAPA conservatorium (e.g. Chris Tarr on drums, Mark Underwood on trumpet, Priam Bacich on guitar and Michael Collinson on Sax)

I repeated this project in 2006 with a contemplative piano-only offering reminiscent of Bill Evans and Dave Grusin. To this day – it is my most requested album as it seems to tick all the boxes of relaxing, ministerially inspiring, atmospheric, unobtrusive and there were people who even used it as their birthing suite accompaniment! By my third project, I had amassed enough financial support and listenership to warrant greater investment. I was able to get a full live band into the studio with me; including Daniel Susnjar on drums, Peter Jeavons on Bass and world-renowned performer, James Morrison. This was another incredible collision of worlds. James, whom we’d booked through my agent to play for the opening of our new Church and Community outreach facilities, couldn’t get his regular pianist (Matt Jodrell) or bassist to accompany him. The agent suggested I offer my services and ‘bang’, I’m on stage with James and recently awarded JM scholarship recipient and young drumming virtuoso Andy Fisenden (who’s mum I was my long-time fellow worship leader). James actually had his upbringing in a faith environment and was also a fan of great hymns. He joined me on my third project – Jazz for the Soul which he then included in his Qantas Jazz Channel, a popular playlist on national flights at the time. Although James offered me the opportunity to do more tours with him around the country, my priorities and responsibilities still lay with the church associate pastor position and my steadfast commitment to my wife; a relationship which may have incurred substantial upheaval had I pursued travel-intensive opportunities.

So, back in my routine lie the sobering reality of the duality of functions. This meant I was always straddling the divide of secular and sacred. The money I earned from secular excursions meant I was able to better support the work of our welfare and charity arms at church, including the three young orphans we sponsor. I also got to maintain a high level of pianistic dexterity and performance industry acumen thus affording me the opportunity to play for presidents, prime ministers and premiers, rub shoulders with leaders in the fields of industry, commerce, education, politics and the arts. What greater mission field than to be a positive presence (salt and light, to use biblical vernacular) amongst such a diverse group of people. Music is a great

(C)
Increased vocational responsibilities would prove somewhat detrimental to my creative furtherance. The mental and emotional energy of leading people meant reduced focus on skill development or time to work towards original compositions and recording projects.

transcender of boundaries, whether they be linguistic, cultural, political or ideological, so in that sense, my bi-vocationality afforded ample scope for my desire to perform and influence on multiple economic, artistic and spiritual fronts. However, throughout these years, I often found myself grappling with the conundrum of balancing the consolidation of my artistic talents with the practical responsibilities incumbent on me as a pastoral leader. Hopes for a more homogenized lifestyle, one which not only harnessed my creative ability but also aligned with my values framework, was something that still eluded me.

Coder 1
(A)

One could posit at this juncture that meaning-making requires more than a reductionist approach whereby a person is defined by what they do; that self-concept is formed entirely around one particular expression of what they do. My developing sense of identity certainly involved an intricate web of intersecting philosophies and activities with no more potently charged environment than two decades of leadership of the creative ministry of a large contemporary church. This post enabled me to simultaneously bring to the fore much of my songwriting and arranging skills and the assimilation of young, up-and-coming Christian performers was something I considered to be both noble and artistically pragmatic. Notable undertakings included the inception of a Creative Arts Academy, and city-wide summits prompted my re-entry into academia. In 2009 I completed a Master's in Education. Much of this research involved the investigation into musician's attitudes, their predisposition for attention-seeking and affirmation, disadvantageous levels of hubris and issues of self-identity being too closely aligned with their craft. The resultant studies revealed that although no-one is immune from the pressures of performance or the allure of notoriety, artists' reliance upon finding meaning and a sense of self entirely through their music can have a pernicious effect. It was found that musicians who were better able to uncouple one's 'self' from the success or failure of a particular performance invariably lead to a more stable and cohesive self. Emotional intelligence and resilience also plays into this but is beyond the scope of this piece of research. My case studies involved the observation of church music teams where team dysfunction and uneasy interpersonal relationships seemed to be a major source of anxiety and pressure amongst teams. I believed that there had to be ways of people finding more healthy and sustainable methods of relating whilst engaging in musical activities, especially as so much of Christendom purports the values of harmony and selflessness. The fascination on this topic is contingent at some level on the reconciliation of this paradoxical issue: Performance adulation –i.e., “Look at me! Aren't I wonderful? Don't you just admire how clever I am?” and self-deprecation, where a meekness of character displayed by those whom also possess an inherent creative spirit means they use their talents to shine the light on others. Simply put, ‘are extraordinary talent and humility mutually exclusive?’

Another anecdote worthy of mention was the opportune intersection of my two major yet diametrically opposed performance worlds at a special event, and TV recording called “Praise Rhapsody” (later rebranded for DVD and CDs as ‘Praise Symphony’). This city-wide production was staged in the late 1990s. It was one of those sublime encounters where I had two converse worlds colliding and where myself, my peers and my role models from both sides of the theo-philosophical divide, were able to collaborate for the first time doing what we all did best.

(A)

(R)

(C)

A confluence of missional opportunity and life-affecting synergy, affiliation and high-level artistry.

The night boasted an exquisite line-up; a professional and ministerial who’s who in the music world. It featured the Western Australian Symphony Orchestra, the Western Australian Jazz Orchestra, the Funk Band I used to perform with, 6 of the main gospel vocalists from the state, and soloist Darlene Zschech – the foremost worship leader in the nation. We were performing popular Christian praise songs by my favourite songwriter and psalmist, scored by my arranging lecturer from WAAPA and conducted by legendary American music icon, Mr Ralph Carmichael. He was also a devout Christian and one of the great film, big band and orchestral arrangers who’d worked with Nat King Cole and Frank Sinatra.

The two-night performance represented the epitome of synergy as it brought together so many important facets of life which were foundational in my development as a person and as an artist. It took place at Riverview church, Perth’s largest congregation at the time and where I had been to Bible College. Mr Andrew Bolt was a key figure in the management of big Perth productions and manager of the Perth Concert Hall and had even pulled together a stellar team including Graham Maybury – a beloved personality of great influence and notoriety in both secular and church circles. He worked with myself and the vocalists in a coaching capacity in preparation for the live concert recording.

In between songs I was able to give thumbs-up to my fellow jazz associates, many of whom had not darkened the door of a church for a very long time, whilst leading the thousands of attendees in worship and celebration of God’s goodness. The video director gave some feedback to the frontline performers about stage presence and engaging the audience with appropriate gusto and zest. No such inducement was necessary for me, as is wildly apparent on the video capture. I was aiming for the back row - singing, dancing and summoning every physiological faculty and stagecraft trick to inspire every person in that auditorium. I wanted to make the most of this extraordinary performance opportunity. I loved it. I loved what it did in validating an inherent and deep-rooted passion for excellence and performing on purpose for a purpose; a higher purpose. A veritable Reuleaux triangle! (I expand on this in chapter 6)

The resultant impact was evident in rave reviews from the paper to transformative testimonials from some of my mates in the band. Some of the notable post-performance comments suggested to me that they'd never experienced anything quite like that. It wasn't just the music quality, execution of the arrangements or ensemble refinement. There was an inexplicable aire of peace, hope; a transcendency which had eluded them at their regular gigs. This was no longer about entertainment – it was about the performers themselves encountering something far beyond the score. It was church!!

Phase 8 – New Career Direction, analysis and educational initiative (Ages 46-50)

A crossroads was reached in the later phase of this confessional tale when in 2012, I handed over the leadership of the music and creative arts ministry at church; relinquishing a key avenue through which my creativity, leadership and music performance had platforms and voice.

Largely focussed on pastoral leadership, I had to rediscover how I located my true creative 'self'. This relocation of performance outlets was found in a multiplicity of forms including personal meditative performance, professional coaching of other promising artists, development of a home studio, design of performance equipment specifically suited to my mode of solo piano/vocalist performance, representation of and sponsorship from Yamaha Corporation as a professional artist, and regular performances in the entertainment field using my preferred mode of ambient jazz. Some of these were necessary in order to allay fiscal demands, and a diverse range of invitations to sing and play themed items at significant church and community events kept my profile as a seasoned performer and communicator in-tact.

(R)
The need to belong/fit somewhere and feel accepted, valued, respected is very important. A lifestyle of congeniality and doing my best to love and appreciate all people whom I met and interacted meant there were professional networks for me to re-engage with.

Balancing art for art's sake type ventures with purpose aligned projects as well as capitulating to the harsh realities of the industry (i.e. playing what the market requests in order to cover the bills), still involved consideration of *what* I was prepared to do, *what* I feel most efficacious doing, *where* and *when* I would be able to best perform and *with/for whom*. Adopting an autotelic approach would mean that I would seek out performance experiences that afforded the greatest

Coder 1
(A)

sense of flow – a notion so aptly conveyed by Csizsentsmihaly. As I considered performance invitations, I no longer acquiesced to every musical request, with just anyone, for just anyone, with whatever specification of equipment or location deemed viable by the client. My technical rider, booking requirements and expectations of the client had now become far more prescriptive. Perhaps due to my increased pragmatism as an ageing performer, I was becoming more litigious and forthright with regards to practical expectations, and there were self-efficacious and self-determining needs to be considered and met.

In 2016 on I flew to Malaysia on a mission's trip. I had been requested to play a role in performing and coaching people in the creation of basic church worship constructs and creative team development. Midway through the flight after a couple of hours ruminating on my musical journey, I had an epiphany. I become emotionally cognisant of what was most likely to engender anticipation and pure elation versus the types of scenarios which might incite a sense of resentment when it comes to having to interact musically with different performance situations and environments. As much as I enjoy serving and adding value to other's endeavours, I'm not generally artistically motivated when asked to simply regurgitate a combination of songs (secular or sacred). The primacy of my performance motivation is found in contributing something uniquely personal, poignant, professionally executed, precisely finessed, yet still proportionally aligned with my values. (My propensity for alliteration is perhaps indicative of my obsession for pushing the realms of creativity, where the finessing of language allows me to find further voice for my ideas, ergo – the profusion of 'p's!)

(A)
Unless the end of the sources required is aligned with personal goals and their worldview, I am neither drawn to nor energised by such performance instances.

Coder 1&2 (A)
Coder 1 (R)
It would seem that my proclivity for having control over my choice of repertoire, equipment, mode of performance and stylistic vein, supersedes the levity and enjoyment afforded through gregarious and collaborative efforts with other 'creatives'. Perhaps my early years in boarding school evoked the need to forge my own musical identity as a young, sensitive and artistic Christian individual. It burgeoned a sort of self-reliance; one which permitted the expression of efficacy, specific and strategic forms of relatedness and autonomy most conducive for a moralistic yet creative soul.

(R)
I am interfacing with, mentoring and building hundreds of young artists. The greatest gift and value I am to them is my belief in them. My musical heritage and prowess serves to buy me opportunity and occasions for collaboration and occasional inspiration.

In 2017, I was offered a position as the Music Director for The King's College and tasked with taking a fledgeling music program and developing a bespoke and significant department. One which would not only serve to fuel the creative development and musical passion in young people but also be a catalyst for positivity and culture of excellence in the life of the school community. I was given the mandate of programming artistic encounters for very young children right through to pre-university teenagers. I began to oversee 4 - year olds at the beginning of their journey - learning the basal elements of musical language and experiencing the joy of self-

expression and have since commissioned a primary music specialist to deliver the formative music curriculum. I also began to work collaboratively with older adolescents as they engaged with different musical forms and discovered their unique voice, personality and passions through performance. The pedagogical journey would culminate in a year 12 graduating class, which would complete a Certificate IV in Music Industry Training and be ready to embark on a career in the arts. The serendipity in this educational paradigm is that the principal and school executive saw me as a role model and mentor for fostering musical aspiration in the children. I am not the typical music teacher with a blackboard (or whiteboard or iPad) requisitioning rote-

Coder 1
(C) { learned musical precepts associated with traditional music pedagogy. I initially joined them on the stage and performed with them. Every time they saw and heard me play, a slither of vision, inspiration and sense of possibility was illuminated within them. I was still in control of what and how we set out on musical adventures, but it became about *us*: it became about *who* we were becoming not just what we do. My purview revolved more around personal development under

Coder 2
(R) { the guise of music participation. The founder of the school and current Senior Pastor of the church with whom the school is aligned, had a dream that music and worship would flow out from the school to bring healing, unity and influence in ways which honoured the values of Christendom and make our community a safe, vital and connected one. The CD albums, concerts and music initiatives which hope to stem from my induction as MD, are the result of the augmentation of my personal best. I get to be and do my best which, when accompanied by the empowerment and resourcing of the executive leadership, will herald in the commencement of an effectual and synergistic mission. It is early days – but this role and its inherent modality of teaching, inspiring and performing, really seem to tick a lot of proverbial self-determination boxes! I still get called on by agents in the professional gig world and other churches who want me to procure my solo performance services for special events and august ceremonies. Still, I do them because of a sense of reciprocity and because *I can*, not because I especially *want* or *need* to perform.

Coder 2
(A) {

Now, over three years in the role, I believe I've laid positive cultural foundations and established a catalytic environment where empowerment, innovation and community make our music department a haven for exciting creativity and collaboration. We have 90 members (one in four students from year 5-12) involved in our Creative Worship club which includes four contemporary bands and choral groups and where students learn the responsibilities of musical performance, production, teamwork and the disciplines of producing a music program. The acquired skills are put into action through regular involvement in both entertainment (assemblies, concerts, showcases) and ministerial settings (chapel services, community events and devotional sessions).

A key factor in mentoring others and releasing them into their potential was to stop the children relying on me to cover things musically either on our wonderful Yamaha Clavinovas or through my vocal leading. I needed to get off the stage and to set up structures and mechanisms for peer leadership; where new young influencers begin to emerge and assume greater responsibility.

We now have a new principal, and although he initially had mentioned some re-fashioning of the existing vision and musical direction of the school (yikes), he has seen the incredible fruit of our young contemporary worship bands now leading the entire school in devotion with other school conferences and National Leaders Summits requesting our student bands and vocal teams actually leading the charge in hosting and facilitating the music and corporate worship at these large events. He has in no uncertain terms assured me that he has the same vision for our school to be a leader in helping young people discover their full potential through music and worship experiences and to enjoy learning about God’s unique and wonderful plan for each of their lives.

Once again – I find that a calling on one’s life is greater than an arbitrary roadmap or carefully finessed blueprint as “He who began good work in me...*with all it’s esoteric creativity and jazz -fuelled nuances*, is faithful to complete that work in and through me” (Philippians 1:6) AMEN!!!

Phase 9 – Epilogue (reconciliation and consolidation) (Age 51 -52)

Up to this point, I’ve been oriented chronologically in an attempt to make sense of the evolution of my musical identity and performance exemplification.

I expected that the rumination and reflection required to present this discourse of my journey toward self-determination would prove somewhat indulgent and egocentric. It was, however, an illuminating and epiphanic experience; a virtual testament to the way music bore witness to my maturation as a performer and was fundamental to me developing and expressing the different stages of my changing self! This self-report has provided me with interpretable data to challenge the phrase “You are what you do”. I am now able to suggest an adage more befitting this personal exploration – “You are ‘how’, ‘why’ and ‘with whom’ what you do!”

Coder 1
(A)

Music has proffered me a multiplicity of life-affecting opportunities: to unwind, to stir up, to inspire, to draw, alter mood, to intrigue, to earn the right to be heard, to serenade, to change cerebral state, to enhance projects, to heal, to achieve new dimensions in expression. These modalities of self are captured in the Documentary video accompanying this document – (See Appendices). Philosophically and anthropologically, music is a medium considered to have cogent ramifications for the human experience (Godlovitch, 1998). Music’s potentiality to leave its mark on different echelons of a person’s life journey is a primary motivator in this research undertaking. Early musicologists described music as a force with the capacity to envelope, enhance, and communicate perspectives on life’s meaning (Seashore, 1938). It is responsible for both delivery of acoustic aural sensations; making its way from nucleus to nucleus as it travels from the cochlea to the cerebral cortex (Jourdain, 1997). Its immense physiological impact consequently provides individual performers like me with an array of ombudsman-like services. Music serves as an ally with whom to navigate the various sociological and metaphysical experiences in life (Wilson, 1994). Societally, it is known for its formidable influence in political advocacy, commercial enterprise and recreational/pleasure-based activity (Sacks, 2008). However, I have called upon its essence for times of emotive introspection, serenity, missional expression and moderation of arousal.

Coder 1
(A)

Coder 1
(R)

Through the application of humanistic principles and the composition of an assigned SDT framework, I hope to better understand the tendencies, drives and motivational processes behind my particular performance choices. Regardless of variations in approaches to motivation, scientists generally concur that a motive is an internal factor that arouses, directs and integrates a person’s behaviour (Murray, 1938) (Atkinson, 1964). My performance behaviours and choices have enabled me to explore and present the best version of myself. I don’t believe I epitomise the paragon of excellence. However, I have sought to lift the lives of others and create inspirational moments through the array of performance situations to which I’ve had the privilege of contributing. I’ve also strived to exert influence that exceeds the organismic: to convey values, spiritual dimension and fidelity to a higher purpose.

Music for the recreational listener is perceived as an extension of their leisure life; something to provide a feel or vibe to complement other vital activities, a tool to punctuate the mundane. But music has agency in the essential issues of life like career, love, family, health, mood, and means of communication. Music indeed touches and enhances a multiplicity of realms - metaphysical, epistemological, ontological, physiological, anthropological, sociological, and cultural.

For me, music performance has provided a template, an explicative framework within which the diverse hues of the human experience lie. In the same way, a picture can paint a thousand words, a song can attest to a wide gamut of human emotion and actuality.

Music for a performer might be likened to a companion; a provider of solace and an interpreter of meaning. It affords different ways to engage with it – listening, playing, writing, recording, and performing.

As a musician, I am not merely a person with musical ability or one who is able to generate musical patterns and sounds from sonically variant objects. A reciprocal response exists; a marriage between music and its benefactor. I too am an instrument - a living expression of sound, silence, colour, and the core of who I am resonates with vigour, creating my own story through music and song. My personality and character find voice through the notes on music's pages. At the risk of waxing overly esoteric, aspects of quantum physics suggest that different types of matter (animate, inanimate, light and sound) exist in their particular form because they vibrate at a certain frequency (Kaku, 1999). This presumption could lead someone to posit that because we all feel differently and have varying emotional and physical responses to stimuli such as music, then we all resonate at slightly different frequencies. Self-determination theory proffers a rationale for the embodiment of this self-actualisation process, ergo – it helps someone find their ideal 'frequency'. It poses an interesting area of contemplation and further research; however, I will refrain from too much scope creep at this juncture.

Appendix B

Appendix B - Recital 1 The design of this performance demonstration involved a 90-minute concert consisting of jazz-infused vocal and piano interpretations of popular repertoire utilising material from both the Great American Songbook and the Great Australian Hymnbook. The performer demonstrates a juxtaposition of era-specific popular material and a collection of values-based compositions portrayed through sacred hymns/gospel pieces. This repertoire included the sacred works of Wesley, Watts and Newton and classic American standards from pioneers such as Gershwin, Porter and Carmichael.

Both of these somewhat divergent genres are purported to be most closely aligned with the performer's perceived prototype of self and are indicative of the stylistic approach that epitomizes optimal performance; where the needs of efficacy, relatedness and autonomy converge. This includes notions such as values, beliefs, predisposition for spontaneity, and creative autonomy. The selection of esoteric material provides an opportunity for this kind of expression. The concert entitled - "The Great American Songbook and its influence upon the reinvention of the Great Australian Hymnbook repertoire" will showcase: improvisational ability, advanced reharmonisation and chordal resolution techniques, interpretative arranging and technical prowess synonymous with consummate jazz/gospel vocal performance and pianistic execution.



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

School of Music

DOCTORAL RECITAL

MICHAEL BATTERSBY

PIANO/VOCALS

Tuesday p.m. November 7th, 2017

Eileen Joyce Studio

Program

Part 1

1. I could write a book
Richard Rodgers & Lorenz Hart

2. The way you look tonight
Dorothy Fields & Jerome Kern

5. When I fall in love
Victor Young & Edward Heyman

6. Foggy Day
George & Ira Gershwin

9. Smoke gets in my eyes
Jerome Kern & Otto Harbach

3. What a friend with have in Jesus
Charles Converse & Joseph Scriven

4. Abide with me
William H Monk

7. Jesus loves me
Anne B Warner & William Bradbury

8. Since Jesus came into my heart
Rufus H McDaniel & Charles H Gabriel

10. When the saints go marching
Katharine Purvis & James M Black

Intermission

Part 2

1. All the things you are
Jerome Kern & Oscar Hammerstein II

3. The more I see you
Harry Warren & Mack Gordon

4. Pennies from heaven
Arthur Johnson & Johnny Burke

7. Over the rainbow
Harold Arlen & Yip Harburg

2. Amazing grace
John Newton

5. Just a closer walk with thee
Anonymous

6. A new commandment
John W Peterson

8. How great thou art
Carl Boberg & Stuart K Hine

PROGRAM NOTES

“THE GREAT AMERICAN SONGBOOK MEETS THE GREAT AUSTRALIAN HYMNBOOK”

This performance and the juxtaposed nature of the repertoire afford me the opportunity to portray my long and potent relationship with music.

My research undertaking primarily involves the examination of ‘how’ and ‘why’ a professional jazz musician exhibits particular performance behaviours and using the framework of a humanistic psychological paradigm, posits explanations for these behaviours.

“Making sense of performance behaviours: How a jazz musician employed Self-determination Theory to explore the underlying motivations throughout their life’s musical journey.”

In other words; what I play, the way I play, where, with and for whom I play has been affected by propensities and drives beyond mere artistic bent. Even the specific ways in which I approach and execute these songs tonight is expository; there are ‘Maslowian’ factors at work. My aim is to discern and reveal the ways in which performance choices and behaviours have been adopted in order to become more self-determined.

Self-determination theory (SDT), (Deci and Ryan, 2002), – is a theory of motivation which seeks to undergird our natural inclinations and explore ways in which we best arrive at states of optimal functioning and well-being. Drawing from the tenets of this theory, (self-efficacy, autonomy and relatedness) I am investigating the underlying influence of basic psychological needs as motivational agents in my career as a musician.

An autoethnographic study (a collection of confessional tales and reflective stories from my own life experiences) will be used to provide a longitudinal narrative – one which will lead to qualitative enquiry and analysis. The research will include reflective practice, storytelling methods and detailed annotation of decades of dictated vignettes and memorable musical events.

Thematic and deductive coding techniques will be employed to identify specific patterns and posit causes for my particular performance direction and style. These observations will enable me to consider why and how performance behaviours and environments have been modified to satisfy my basic need for competence, relatedness and autonomy.

This doctoral study involves a multi-modal approach to the exploration of performance behaviours. 1) Thesis: 2) Performance: Two recital programs including presentation of pianistic and vocal performances demonstrating both technical accomplishment and

various modes of performance behaviour (as represented in the autoethnography). 3) Lecture Recital: Tying the conceptualisation and practise together will be a viva-voce presentation at UWA.

Each of these stages in the doctoral program will provide an authentic rendering of perspectives and memories throughout my musical career. By being reflexively oriented towards the determining aspects of the study, an attempt will be made to elicit greater awareness and renewed meaning regarding musical choices and pathways.

PLEASE SIT BACK.....RELAX.....AND ENJOY ME - ENJOYING MUSIC!!

WITH SPECIAL THANKS

The older I get, the more reasons I have to be grateful and attest to the influence of others in my life's journey. This list is by no means exhaustive, but here are some particular people I wish to acknowledge:

The University of Western Australia, Conservatorium of Music

Doctoral supervisors – My wise academic advisors – Dr Robert Faulkner, Prof. Alan Lourens and Prof. Geoff Soutar

Graduate Research Co-ordinator – Assoc/Prof Nicholas Bannan and Cecilia Sun
UWA School of Music team -Sarah Brittenden, Pip White, Danielle Loiseau and Jesse Stack.

My parents who were tireless in their encouragement and support of my musical development.

Music teachers throughout primary school, Wesley College, WAAPA and post-grad mentoring.

To my Pastors (past and present) who recognised the importance of music in the expression and experience of faith and released me to pursue different forms of creative ministry.

To my fellow music collaborators and band members who made room for a burgeoning young muso in the industry.

To my music students and the beautiful kids at The King's College, whose passion for music further ignites my own.

To my friends and musical supporters who've believed in and championed my esoteric brand of creativity; the fact that gospel music, jazz and worship can (and should) co-exist!!

To my wife, Linda - Thank you for your patience in hearing me practice and for helping make tonight (and my life) such a wonderful event!

Appendix C

RECITAL 2

Recital 2 This Documentary style video provides a musical exposition (capturing 8-10 live performance situations on video) storyboarding how a multiplicity of musical approaches and environments helped satisfy different basic psychological needs. Using various keyboards, the performer executes repertoire indicative of these different situations (capturing audience involvement and personal reflections via an interview where appropriate) and provides a brief rationale for their variegated nature. These performance pieces will be selected based on their conduciveness to a range from therapeutic, devotional, commercial, purist, social, recreational, missional, values-driven and mood-regulating musical situations. Performances will be captured in situ using video/audio recording devices, compiled, narrated with links to the literature and presented as viewable media for examination.

**MICHAEL'S MAPPING OF MULTITUDINOUS MODALITIES OF
MEANING -MAKING THROUGH MUSIC**

1) Are you defined by your musicality?

Music doesn't get to define or display every part of what makes me 'me', but...the environments music leads me into afford me so many personal, social, musical and life-engaging moments that I can truly say it has helped me examine, express and build my life – bringing me into a bigger world for me to be all I can be and all I was called to be.

MOOD

1) What are you feeling and imagining when you're creating things at the piano?

I go to the piano to change my state. It's my 'safe place'. My fingers will intuitively find shapes and patterns that create the level of arousal and types of colours which feed my soul; bring my emotions into equilibrium, restore hope and make sense of what's happening in my life right now. The beauty of music proffers a soothing influence over my faculties. I may not be specifically seeking to cheer myself up. Still, there certainly presides a cathartic effect where the combination of resonance, auditory sensation and emotive expression directs as if by conduit the necessary nutriments to my soul.

2) If people were to ask you where your greatest competence was found and expressed, how would you answer them?

Three things: Feel, spontaneity, but in particular - Chordal resolution. Since learning alto harmonies as a child and being a fan of late romantics and nationalistic composers, I'm always exploring the inner moving harmonies of cellos and instruments which stir passion, enhance the listeners' opportunity to emote and create forward motion.

Along with this acute ear for harmony is the solo ensemblic development as a one-man-band. Years ago, I would work in piano bars and bash out piano-driven classics

with a drum machine. With the advent of small portable synths in the late 80s, I began to tap into the potency of the left hand – mimicking the function of a jazz duo and then trio with drums and as you’ll hear in this recording, who wouldn’t want a string orchestra behind them. It’s the integration of a rich harmonic palate where I believe I excel (particularly in the reharmonized workings of traditional tunes which you’ll hear a bit later.

3) Which styles give you the greatest sense of autonomy and freedom?

I’m drawn to gentle, romantic, sweet and harmonically interesting jazz ballads/classics. I’ve always been an aesthetic, romantically, sensitive soul. I’m also a fairly positive person and the old school lilting feel of the swing era. I don’t go for obtuse and convoluted genres. I try and capture and craft a positive and light and bouncy energy. I’m about the resolution rather than the confused meanderings and disorientation of Avant guard. I want to feel buoyed in my spirit and a lightness of temper when I leave the piano (and imagine my audience would want the same).

4) You mentioned being a ‘one-man-band’. Do you miss the interaction with a band?

Of course – there is an absence of creative and relational interplay and mutually beneficial support, but with nice drum pattern, reasonably dexterous and independent LH I get to imagine the music, the raw groove and execute whatever I want, where and whenever I want. This autonomy involves requisite skill, but It’s been worth the journey as I can quickly create a 4-piece band arrangement and execute the ideas I have as a quasi-drummer/bassists/horn player/concertmaster/vocalist/pianist and engineer. Invariably a groove and riff-based pattern begins to emerge, and I’m led forward to create new melodies with interesting intervallic direction and discrete song sections. Light and shade can be easily applied by adjusting the role of bass (pedalling, drum tacets, etc.). Whatever I feel...I get to express!

MONEY

“It had to be you”

1) Tell us about your journey into the world of gigs and the music biz.

My Dad said “Son – you’ll never go without a meal if you keep up the piano” He was right. There were many iterations of my performance offerings to suit the range of

situational needs of the venues and varied tastes of the clientele. Life got easier for me when Harry Connick Junior and Michael Buble popularised crooning again in the late 90s and early 2000s. This validated the smooth, old-world charm that I felt I comfortably embodied

“All my Lovin”

2) Where does your repertoire come from?

Classic songs of a bygone era, with wholesome perspective and general optimism for things working out or a genuine intimate yearning for things to get better. A great song needs a shaped melody that is distinctive yet simple and memorable. These older melodies lend themselves to nice reharmonization and alternate feel/groove upon which to sit. I have a lot of fun with Elvis, Beatles etc., and with my versatile keyboard, I occasionally get to explore other instrumental interpretations of flute, sax and guitar.

“What a wonderful world”

3) I’ve seen your repertoire list - You seem to do a lot of love songs.

I do a lot of love songs – they are conducive to the level of intensity required in my performance environments, and there are no experts in love – just a ubiquitous range ordinary people surrendering themselves to extraordinary moments. So, you can’t go wrong with love songs!

I do like to stretch myself creatively in this setting (I never play with pre-recorded tracks or computer. Each song takes on its own character and direction in real-time – I’m comfortable enough with my abilities and the core structure of each song to take creative license and explore new harmonies, feels, riffs and solos.

“Unforgettable”

4) Your bio indicates you perform a lot of background situations?

Most of my performance income has come from providing background entertainment where I’m paid to be unobtrusive yet create an ambience of quiet sophistication;

relaxed yet romantic. (Weddings, restaurants, functions, special corporate events and cocktail parties)

It's an interesting space with limited dynamic range and not drawing attention to yourself. There's a deal of social intelligence in finessing this live performance arrangement as well as exhibiting diplomacy in dealing with the audience and proprietors. This improves the likelihood of further re-engagement and getting the gig next time!

MASSES

“Let it Snow”

1) Is playing for a live seated audience different from twinkling along in the background at an event?

Yes. Without getting into the effects of social facilitation theory, the sense of expectation, focus and potential scrutiny means you are more deliberate in your approach to any given performance. You tend to prepare more what and how you will venture into creatively.

However, every audience, venue and acoustic scenario is different, and these variables affect the approach to each performance and the unique interplay which ensues.

“White Xmas”

2) How does a crowd affect your performance process?

(Social affiliation) (Personality = antagonistic vs agreeable) I've found a crowd (as much as they are a specific animal in their combined form), is just a person who wants the performer to make a symbiotic connection with them and grant them some interesting artistic moments, to move them; take them on a journey using story, colour and musical effects. With BGM – I cast the music into the atmosphere, lightly pervading the conversations and social felicity that transpires. With purposeful staged performance – I invite the listener onto the stage with me – to take a ride with me, and I hope I can make and sustain that meaningful connection.

“I'll be home”

3) Being a 1-man-band, are there lots of things to take care of as a solo performer?

I don't mind the crowd seeing me adjust sound, settings etc. They feel they are part of a real live creative moment like being in the kitchen with the chef as he prepares a meal in front of you. My performances are always handmade fresh – never reheated. As long as the tweaks aren't too arduous, persistent or distracting.

“Santa Claus”

4) I've noticed in concert settings that you talk a lot.

Much of my performance practice involves conversing with the audience. This banter hopefully creates a sense of solidarity and buzz amongst the crowd and endears the listener to me; to empathise with my story and my hopes of providing a meaningful experience for them

MINISTRY

Zoom12 (0:01-2:55)

1) Can you give me the basic premise behind 'music ministry', and what you're trying to achieve?

Music transcends one realm. It has the capacity to move, touch, colour, and arouse. When applied to spontaneous practices, this potency is multiplied. It is as much a part of that process. Ever since biblical times (1000 years before Christ) kings and priests would call for a minstrel/psalmist to accompany important moments of spiritual activation, ceremony, healing, prophetic utterance or honouring and worship of God; bringing the gift of musical artistry and creativity to bless him.

Zoom 12 (2:56 – 7:04)

2) How do you know what to play? Are you making it up?

As a person is speaking, hosting, praying or communicating a message/story, it's like I'm creating (in real-time) the soundtrack for that moment. The tone, intensity and sense of movement can absolutely complement or cut across what is being conveyed. We all know the power of music in movies to provide an emotional cue indicating what the listener/audience should be feeling.

Zoom 12 (7:06 – 10:40 fade out)

3) Is ministry music a bit like ‘Christian background music’?

Similar to background performance music in cocktail situations in that the focus isn't on me, yet I know full well the impact what I'm creating is having on the impact of the moment. (A metaphor would be - I'm not the actor on screen. My job is to make the actors simple facial expressions pull on the heartstrings of the viewer, only to have my name briefly mentioned in the closing credits as people are walking out. But that's fine with me. That's my gift to give, and it's a privilege!

MISSION

Zoom 8 (2:48 – 3:44)

1) Tell us about your worship leading and how getting congregations to sing along affects your approach to performing.

Worship leading or congregational singing is very different from a performer/audience mode of execution. Quite often the best key for the average male/female range is not in my ideal performance register so straight away there's a musical compromise – but it's about their engagement...not my perfection (e.g....Joy to the World)

Zoom 8 (3.45- 4:46)

2) Do you stick to a set plan when other singers, participants or congregation members are following you?

I'm very much about the energy of the moment. I like plans, but only because they give my 'in control' part of my brain a chance to relax so that the spontaneous part of me can leap into action the second there is a potential new idea – just like in this ending of JOY TO THE WORLD = totally unplanned.

Zoom 8 (15:23 – 17:25)

3) Do you feel restricted by having to just sing basic melody in leading congregation?

Musically and artistically = YES, but my mission is to get others to express themselves; to join in which means simplicity PLUS predictability PLUS inspirational

creative enhancements along the way!! I'll lead a nice old hymn in a boring but safe key, then take it someone fresh and interesting and hope the crowd comes with me!

Zoom 11 (13:23 – 15:50)

4) Is there a performance craft aspect of the worship leading role?

Worship leaders look like lead singers in a band, and there is a constant tension between art and heart. Singing songs of devotion is always about a heart journey 1st; it starts with me. I must model this with authenticity. Humility is at the core of this sort of performance because I want to exhort the crowd to join in and open up *their* heart and voices and express *their* faith and joy. It's here that I use chordal colour and dynamics to better draw more effectively the listener into the joint collaboration, which is worship. I want *them* to feel that it's *them* singing. I'm just backing them up!! It's not about me, although I believe I can play an important role in the congregation's journey and worship expression.

Zoom 11 (15:50 – 19:03)

5) How can you be in control, yet be spontaneous and free?

My job as a worship leader is to lead people to a place of courage, rest, peace and hope. They won't get that from looking at or listening to me. They'll get that from experiencing the presence of God – His Love and grace which songs and readings and prayers help to facilitate this space.

Zoom 11 (19:04 – 20:18)

At the end of the day, – I need to gather, encourage and lead (artistic perfection is secondary) “To worship you I live”

ME AT MY BEST

MB Gospel Concert (3:46 – 6:39) “Just a Closer walk”

1) Are there performance zones where you really come into your best as an artist (and as a person)?

There are a few spaces where I get really excited. Old school gospel songs revised. Anthems of soul-saving truth with a snazzy feel that can hopefully disarm any hard

heart and encourage any downtrodden soul. Another space is where I'm moulding defining moments, decisions about life through inspiration.

MB Gospel Concert (11:27 – 14:40) “Replace it with your love” sermons in song / message through music.

2) Is there an example of a situation which combines all these ideal performance facets?

It's all about FLOW (Here is example of taking people on a journey with me through real-time music expression to spiritually exhort a crowd)

Zoom 9 (0:42 – 3:21= Altar call) (3:21-8:03 = “Have yourself”) (8:03 – 9:20 = “We are the reason”)

Outro - So, back to our original question about identity. As a musician, are you WHAT you do?

That time old question. I don't believe it's so much about what I do, but why I do it, for whom, and how I go about doing it that reveals so much about me as a person. The privilege of music, the ministry of music, the performance of music and the career of music have enabled me to experience that in so many ways and with so many different people. That's been a very powerful, powerful journey for me in discovering who I am.

Appendix D

Lecture Recital – This one-hour presentation will use a combination of material from the thesis and recital performances, i.e. biographical material, projected images and accompanying audio excerpts, to elucidate the ways in which the ‘macro’ (the performer’s basic psychological needs) manifests at a micro-level (the musician’s most indicative performance behaviours) over his career. The lecture will demonstrate important connections between autoethnographic testimony and salient theoretical suppositions regarding basic psychological needs and their correlations to performance behaviours.

The live lecture affords me, the researcher, the opportunity to recall significant aspects of the project and demonstrate the way theory has informed and helped me reconcile long-held perceptions about my many experiences in the music profession.

At the conclusion of the 45-minute presentation, the presenter opened up the floor for 15 minutes of questions regarding the processes within and results of the project, theoretical alignment, methodological design and implications for the field.

DMA – Lecture-Recital

- 2) Welcome – Good afternoon. My name is Michael Battersby, and I'll be your presenter at this afternoon's research seminar. This one-hour session constitutes one of the major elements of my Doctor of Musical Arts degree. The other components being a 90-minute performance recital, a 1 hr documentary (which narrates and captures in situ, my multitudinous performance modalities) and a 40 000 word thesis.

To those present and those watching via video, thank you so much for being here. Before I begin, I'd like to acknowledge the Wadjak people of the Perth region, and pay my respects to elders past, present and emerging. Thanks to the University of Western Australia for the immense privilege of embarking on this doctoral journey. This research project has been rigorous, cathartic, challenging and gratifying. D...M...A... (Deeply meaningful ascent)

- 3) Objectives- This afternoon's lecture will be a 45minute synopsis of the processes, discourse and methodologies employed before arriving at the desired zenith of illumination and academic discovery in relation to Music Performance Behaviours and the underlying psychological scaffolding that supports my musical propensities.

In normal human vernacular – why have I developed particular music performance habits and styles, and how have these musical tendencies informed and enhanced my music career and 'me' as an individual. I will perform a bit, demonstrate the application of theoretical framework, highlight the benefits of the qualitative genre called autoethnography, cover implications for the field of Music performance and propose new research considerations for future undertakings which may serve pedagogical practices and career craft development.

I'm going to squeeze a lot in – (A virtual research emporium – just no power analyses for stats addicts)

Who thinks I can do this in the remaining 43 minutes? Ha.... you've never met a jazz musician!!

- 4) Demonstration. HOW DID I END UP HERE? **“Write a Book”**

- 5) Disclaimer:

- a) One could speculate any number of possible causes for this end result. Imagine possessing the arsenal to render an explicit and insightful diagnosis for this final product. I must submit that no singular scientific model, paradigm or theoretical analysis can wholly explain my niched choice of repertoire, why I bend notes, make particular choices of harmonic reworking, fashion that rate of vibrato etc. However, there is a conceptualisation that can afford a significant and telling proposition regarding my performance behaviours.

- b) No musicians were harmed during the course of this research undertaking!

- 6) The Research question – “Making sense of performance behaviours: How a jazz musician employed Self-determination theory to explore the underlying motivations throughout their life’s musical journey”.
- 7) As Macintyre et al posit - *“The motivation of musicians is a complex, multi-faceted, integrated system of internal and external processes that give behaviour its underlying energy and direction”*

Gaunt and Hallam further this claim *“Since the 1980s, researchers have sought to examine the various individual differences that can inform and mould subsequent musical choices and behaviours of different musicians”*.

John Sloboda, one of the foremost publishers on music psychology in the early 2000s, adds *“that the understanding of the discipline of music research has moved beyond acoustical, psychometric and musicological studies to a new reliance on a cognitive psychological approach.”*

The profusion of studies into musical development, prowess, prodigy and general proclivity begged the inclusion of a more positive psychological investigation into why musicians play what they play, when, how and with/for whom.

It’s all very well and good to presume the vast number of biological, situational, practical, financial and fortuitous factors that contribute to one’s uptake into musical life. My endeavour was to look very closely at the underlying psychological and motivations which drove me to particular types of performance expressions, vehicles and ultimately, my career pathway.

8) The HUNT for a theory.

As an educator, professional coach, Pastor, counsellor, producer and performer I’ve had the unique privilege of engaging in many different types of PD incursions and have completed a number of psychometric and behavioural analysis certifications such as MBTI, DISC, TKI, STRONGS, FIRO-B, EQ Intelligence, Positive Psychology – Learned Optimism, The BIG 5, The inner game of music, Mindfulness, Instinctive Drives etc. etc.

My experience of utilising scales for identifying psychological trait, personality type, and interpersonal management style may have in some way afforded insights into what makes musicians choose to do what they do and go about their artistic pursuits with their particular flair or level of determination. But the more I reflected on my own experiences I realised there was a fundamental need being met by my specific musical decisions from the genres I played, my individual approach to performance style how many people I liked to play with, what time of night, etc. How could these underlying needs be identified and satisfied?

Enter – Maslow for Musos - The hierarchy of needs (though somewhat now disputed as to the fixed sequential ordering of this hierarchy) was expanded by Rogers in the 60s. His needs-based theory picks up where Maslow left off. This humanistic theory approach was a little too broad, so I looked for a more recent paradigm to explain

discrete musical behaviours. In the mid 80s the research into intrinsic and extrinsic motivation led to a macro theory being refined. This saw the inception of exploration into people's inherent growth tendencies and innate psychological needs.

9) Review of the literature

- Sloboda – cognitive psychological approach
- Juslin, Bicknell and Gabrielson – emotion and peak experiences in music
- Kemp and Brodsky– the correlations between personality and instrument predilection
- North, Hargreaves – Social psychology of music and how it impacts our lives
- Miell and MacDonald Denegro, Berger – Identity in music, Music in identity
- Denora, Faulkner – Music as a technology/expression of the self
- Faulkner, Davidson, McPherson, Evans – The motivational agents affecting student participation in music learning activities
- Bennett - the various properties involved in making a career in music
- Burland –longitudinal studies in music involvement and pathways over a lifespan
- Bartleet and Ellis – the practice of music story-telling

However ...it was SDT that proffered the most salient theoretical construct of motivation and internal regulation.

10) SDT (Self Determination Theory)– In 1985 The theory of SDT was introduced (Deci and Ryan) as is concerned with the motivation behind choices people make. It provided me with a model; a macro theory of motivation upon which to hang the main elements of my optimal and sustainable music practices throughout my lifetime.

Self-Determination Theory lies at the core of other recent research where studies have sought to elicit how the primacy of *self* and its inclination for autonomy manifests through the medium of music (McPherson, 2009). At the heart of my investigation is one of SDT's mini-theories, Basic Psychological Needs Theory (BPNT). It draws from psychodynamic and humanistic theories of personality, self-development and motivation. Perspectives on motivation are based on the central premise that “all individuals have natural, innate and constructive tendencies to develop an ever more elaborated and unified sense of self” (Deci.Ryan,2002, p5).

The three basic psychological needs are:

Competence - the need to feel effective in one's efforts and encounter success in the acquisition and execution of skills; confidence in one's ability for the task.

Relatedness – the need to feel socially connected and integrated; experience of warmth and affiliation.

Autonomy – the need to feel that one’s activities or pursuits are self-endorsed and self-governed; volition in the expression of self/values.

The application of SDT, and in particular BPNT, allowed me to ascertain the various motivational factors which lead to the pursuance of optimal functioning and well-being across a lifespan in music (Ryan & Deci, 2000)

The novel contribution to the field was that it was a self-study which enabled the 1st hand explication of how these BPN shaped and informed my music practices and choices as a professional musician.

11) MODEL PICTURE – Deci and Ryan (I had the privilege of meeting them at the International Symposium of Self Determination theorists and they were excited to hear about some of the work being undertaken in the arts sector and here at UWA).

Experience of CAR...

Fosters Volition, Motivation, engagement. Results in enhanced performance, persistence, creativity (Ryan & Deci, 2000).

This CAR provided a “vehicle” in which I could begin my search for motivational agents at an intraindividual level with affected my performance behaviours!

12) METHOD – Overview

Now that I’d selected the theoretical framework within which to explore my research question:

- i) Settling on Autoethnography as the most suitable form of qualitative inquiry
- ii) Stories – 9 x phases of my musical journey from age 6-52.
- iii) Coding (using IPA protocols but with a specific predetermined framework in mind)
- iv) 3rd party coding with independent judgments on the alignment of stories with SDT
- v) Establish a Matrix containing propositions and hypotheses about my perceivable performance behaviours based on the coding categories
- vi) Construction of a Venn model which affords a visible representation of interplay and the potential intersection of the three basic psychological needs
- vii) Concluding explanatory flow chart of how SDT sits in the formation and maintenance of performance motivation and directionality

The choice of which paradigm to adopt (qualitative vs quantitative) took quite a bit of consideration. The process of conducting a broad series of semi-structured interviews with multiple participants was an initial option. It would have involved running the data through NVIVO, distilling the transcriptions into themes in an effort to investigate the underlying motivating factors in different performers. However, even with a multivariate regression- the aim of arriving at an outcome variable (such as preferred choice of instrument, genre or size of group or preference for recording or live performance scenarios would still be contingent upon the identification of a crucial

predictor variable (perceived need for competence/efficacy, relational interaction, and autonomy/volition issues) then controlling for other factors such as gender, personality, age, cultural background, physiology, access to resources etc.

I have made recommendations for such an approach in the further research section of my thesis, but I believe this undertaking would not have proffered me with the same level of insight as embarking on an enquiry into my own unique musical journey.

A self-study has afforded me the most poignant and illuminating vehicle.

13) AUTOETHNOGRAPHY

So, how does one mine the artefacts of musical influence, proclivity and behavioural tendencies from a simple recollection of life stories?

Well – we start with the story -the writer’s story, my story using a process called autoethnography. It’s a genre which sits within the discipline of autobiography (writing about oneself) but specifically involves aspects of life relating to an ethnographic context, and how I, as a part of that culture, have traversed different situations, interacted with and been impacted by that sub-culture – in this case ‘the world of music’.

Although the form of autoethnography was analytic, I allowed the evocative memories of my life to flow naturally and attempted to recall the way I felt during peak moments and stages of my life. (The subsequent analysis process would follow after the story was written, rather than be imposed a-priori on the narrative at the time)

The aim was to chronologically journey through 9 phases of my life in music from earliest childhood memories around the family piano through to today (lecturing in the understanding of psychological influences of music and the motivation proffered by self-determination)

Autobiographical chapters:

Each of these phases included memorable musical moments, epitomising my experience at the time. This populated the data-set with numerous needs-based performance behaviours and style choices etc.

Confirmation bias - In the process of recounting these confessional tales, I was not cognisant of imposing theoretical framework upon or interpreting what transpired -Just viscerally engaged with the stories.

14) Phase 1 = Early Childhood experiences (age 5-8)

- Initial memories of musical involvement
- Dancing on Grandad’s feet
- Family singalongs around the organ
- Singing in Sunday school

My 1st piano lessons (and proverbial rapped knuckles)

15) Phase 2 = Pre-adolescent musical meanderings (age 9-11)

1st formal theory lessons and AMEB exams
Experimentation with modern chords and playing by ear “Heart and Soul”
Foray into brass instruments (tenor horn and cornet)
Learning to pick alto harmonies

16) Phase 3 = Adolescent role formalisation (age 12-14)

Off to Wesley College boarding school
Music classes - competing
Recruited in conceivable ensemble, band, choir, pno, chapel organ
Socialisation and peer respect/alienation
Tussle between sport/music – dichotomies of pathways

17) Phase 4 = Mid-teen identity solidification (age 15-17)

Girls –romantic songs (P/Vox together did the trick) “Just the Way you Are”
Chapel – gospel message and spiritual values through music
Competence – finding optimal performance spaces (school pianist)
Prototype of self . Musical identity (IIM, MMI) seeing myself as mus

18) Phase 5 = Early adulthood Tertiary experiences and transition to career (age 17-20)

Missing UWA by a narrow margin –accepted in inaugural WAAPA Jazz
1st gig at pubs whilst studying
Gleaning from mentors and refining my style
Collaborative projects/bands (Americas cup/Casino)

19) Phase 6 = Preliminary Adult professional experiences (age 21-25)

Finding my place in the industry
Getting married (juggling music career/feasible work lifestyle)
Blend of Music teaching, performing, studying
Ministry development – drawn to church role

20) Phase 7 = Muso and Minister. An amalgamation of fields (age 26-45)

Performance juxtapositions (rushing from pub to prayer meeting, Sat
2am -Sun 7am)
Worship leading congregation – Piano bars
Harry Connick (and crooners Krall, Buble, Cullum) “Recipe” “Since Jesus”
Christian jazz albums
Music roles could influence teams, touch hearts/lives, afford levity
and pay bills!

21) Phase 8 = New career directions, analysis and educational initiatives (age 46-50)

New season – less direct performance – Music Director TKC
Music proffers connections with vital missional opport. (GPB, Zoom
National, KWA)
Music is the activity under which many life-moulding moments occur
(Chapel, VET mentoring, Creative team leadership training)

22) Phase 9 = Epilogue -Concluding reflections / consolidation of experiences (age 51-52)

I love to analyse – WHY...WHY...HOW...etc. and this DMA has provided ample scope
Identifying ‘my sound’ and most efficacious mode of performance and artistic ‘zone’
A scholastically based self-awareness regarding musicality & artistic disposition.

23) CODING:

a) Transparency and Integrity in the process

Before formally recalling these confessional tales from my life in music, I had begun the process of exploring the most revealing and salient psychological theory that could explain the various modalities and ways in which I was drawn to or repelled by certain performance situations. SDT provided a motivational theory which, when applied to my journey, would posit how competence, autonomy and relatedness played into my satisfaction and well-being as a performer.

b) I want to be very clear – I was looking for fit within a discrete theoretical framework.

c) This selective theoretical coding process in no way discounts a grounded theory or an axial coding approach which may offer other views and lenses with which to explore performance propensity, but SDT yielded substantial results.

d) To quash accusations of confirmation bias and my suppositions merely representing self-fulfilling prophecy, I engaged two practitioners (a doctor of music performance and a leading SDT applied theorist) to independently code the story and assign each of the three aforementioned basic psychological needs to the key moments depicted in the story.

24) CODING E.G – from phase 5, when I was at WAAPA and taking whatever gigs /opportunities that presented themselves

25) ANALYTIC REVIEW

After considering the input from the coding team and analysis of the various themes which emerged from the story, a compendary summation of the key SDT factors was written up citing a keyword inventory. This analytic review proved a helpful preparative source for the construction of a Music Performance Behaviour Matrix.

Synthesis of Analytic review (see aligned comments in the Coding section of the narrative)

Frequent and varied versions of scenarios appeared (particularly in phases 6 &7 where on-the-spot musical creation was required of me. The examples range from:

- i) when a simple chord chart is all that was provided for church gospel singalongs
- ii) a simple melody of a song, (with which I was not yet familiar) needed accompaniment

- iii) situations where some form of background complementary musical narrative required fashioning (and there were no scores or music cues offered)
- iv) an awkward social silence needs to be alleviated by the appropriate mood music.

These are all examples of the creative ways I was able to experience competence and led to propositions about my preferred ways to encounter, express and repeat competence.

- v) Proposition c) *“The greater my sense of proficiency in musical scenarios requiring real-time adjustment of musical parameters or improvisation, the greater my propensity for extemporaneous performance environments.”*
- vi) Resultant behaviour – My preference for improvisational flexibility over scored and pre-prescribed musical structures.

My general sense of intrepidity and preference for impromptu artistry is also corroborated by the numerous occasions where my off-the-cuff services were required. The upshot of this preferred modality occurred when I was given explicit instructions via notated scores and pieces to perform with others in a very formulated way. The increased number of requisite factors and the specificity of expected outcomes added considerably to my sense of apprehension, decreased motivation and general sense of well-being. (EG – audition sight-reading, playing set arrangements within a band arrangement). The mode of performance in which I appear to thrive is where I’m given license to interpret the needs of the situation; to call upon my array of stylistic and harmonic ideas. Then, with pianistic and vocal flair, I’m free to fabricate a musical concoction best suited to the activity at hand. There’s a noteworthy line in the film “The Importance of Being Earnest”, where one of the nonchalant and self-important protagonists espouses of himself – “I don’t play accurately...anyone can play accurately, but I play with wonderful expression!” (referring of course to his errant, albeit flamboyant approach to piano playing)

26) MATRIX

This matrix includes propositions for the expression and development of specific music habits and artistic choices in my journey. I fashioned a grid which provides a linear representation of how different psychological needs were at work; affecting the outcome.

27) Competence - the need to feel effective in one’s efforts and encounter success in the acquisition and execution of skills; confidence in one’s ability for the task.

<u>Code</u>	<u>Aspects relating to Competence</u>	<u>Resultant Behaviour</u>
C (a)	<i>That to which I had ready access, with which I enjoyed physical interaction and experienced early success</i>	Choice of instrument (Piano and singing)
(b)	<i>I was more likely to spend regular time pursuing</i>	Commitment to practice (Routines, repetition and level of rigour)
(c)	<i>In a manner most proportional to my preferred level of risk</i>	Mode of performance (Performing for family and friends)
(d)	<i>Enabling my sense of agency and competence to be developed and repeated</i>	Aspirational quality
(e)	<i>In environments which permitted the most desirable forms of creative expression</i>	Performance situation

(f)	<i>Helping me to better manage apprehension evoke by particular performance situations and audiences</i>	Performance anxiety (I know where I am most likely to succeed both in terms of execution and audience receptivity)
------------	--	---

28) Relatedness – the need to feel socially connected and integrated; experience of warmth and affiliation.

Code	Aspects relating to Relatedness	Resultant
Behaviour		
R(a)	<i>Those with whom I most readily identified</i>	Preference of musical genre
(b)	<i>I sought out optimal levels of interaction</i>	Size of Group
(c)	<i>And would attempt to re-acquire feelings of warmth and receptivity</i>	Type of audience/demographic
(d)	<i>by utilising the most appropriate social skills</i>	Professional rapport/ Employability
(e)	<i>to maintain longstanding creative relationships and advance my career</i>	Longevity in ensemble/industry

29) Autonomy – the need to feel that one’s activities or pursuits are self-endorsed and self-governed; volition in the expression of self/values.

Code	Aspects relating to Autonomy	Resultant
Behaviour		
a)	<i>How I preferred to order my world</i>	Role in Group
b)	<i>Determined the types of environments I’d select</i>	Performance environment
c)	<i>To express with proportional emotionality/conviction</i>	Musical expressiveness
d)	<i>The values/beliefs I regarded most highly</i>	Active Mission/Purpose

30) “When I fall in love” SONG

31) Who doesn’t love a good love song? Who doesn’t love a good theoretical model?

DIAGRAM = Within each tenet of BPN, there exists a dynamism, a contracting and expanding of how different musical engagements afford differing levels of need fulfilment. A hierarchical fluidity in the way the three needs move in and out; expanding and contracting according to what is determined to be the more effectual concept in any given musical environment.

32) VENN MODEL and the Reuleaux triangle - Each of the tenets of SDT afforded a distinct opportunity for diagrammatic representation of performance situations supporting or thwarting my needs. I had initially posited that the point of confluence/intersection of all three needs being met would indicate the optimal performance environment where if my needs for competence, relatedness and autonomy were simultaneously met, then I would be experiencing a peak motivational event – or flow!

EG – Music Ministry flow...“Healing Waters” (F# G B D.....Cmaj 7, Emi7 etc...)

33) IMPLICATIONS FOR THE FIELD

This study poses ramifications for the following echelons of society

- i) Early pedagogy and primary music education - To help identify and foster optimal practices and environments for children to explore and discover the musical expressions that most intrigue and motivate them.
- ii) Tertiary music education sector – To offer a more informed perspective on *self* and the suitability of particular performance pathways.
 - i) Artistic career guidance – To coach performers through the ramifications of different environments and social situations, and how these might impinge upon their basic psychological needs.
 - ii)
 - iii) Professional arts industry – kerb attrition, manage motivation and ill-being, and to better engage in meaningful work (Barrick, Mount & Li, 2013).
 - iv) Music therapy and approaches to health and well-being through music participation

34) LIMITATIONS OF THE RESEARCH

- a) Methodological issues

The criticisms of autoethnography or any discourse which abides by interpretive phenomenological analysis traditions are that they require some form of validation. Otherwise, even the most authentic narrative could be construed merely as the ramblings and musings of a creative soul (in this case – a professional jazz musician). The concern is that it may be a story *about* the past, but is not necessarily *the* past. (Walford, 2004).

Still, as Denzin and Lincoln contest, qualitative researchers study things in their natural settings, attempting to make sense of phenomena or to interpret them in terms of the meaning people bring to them” (Denzin and Lincoln, 2000). Consideration must, however, be given to the exposure such a series of confessional tales can imply for the author/researcher. The level of self-disclosure in this evocative longitudinal study may entail ethical concerns as to the misuse of the vulnerability within the story by potential readers. The implicitly held feelings and beliefs by the author are difficult to challenge, and therefore the reliability is dependent upon the authentic and plausible .

There is also the matter of the people with whom I the subject interacted and those whom I’ve made mention. Sensitivity and all due care was taken to ensure that no person, organisation or entity is portrayed disparagingly or incorrectly (Miller and Bell, 2002).

a) Beyond the Scope

Although the researcher is a certified psychometrician, to administer and interpret the findings, and correlate them within a basic psychological needs framework would require an independent psychometrician to verify the scales and the deducible suppositions. Scales such as BPN Survey, MBTI type instrument, FIRO-B interpersonal orientation tool, STRONGS Interest inventory) could yield new data and present evidence of personal disposition and personality and its effect upon music performance practices.

However, stringent psychometric evaluation is beyond the scope of the autoethnographic approach of finding meaning through story, reflection and subsequent consideration (Wall, 2006).

35) Further research –

Future studies in this area could conduct an initial suite of qualitative, semi-structured interviews and focus groups. Multiple participants should be representational of a range of opinions, experiences and approaches relating to the topic of music performance.

A rigorous and focused research undertaking with multiple participants and a multivariate regression would cement the development of a measured and unified theory about performance pre-disposition, resultant performance behaviours and how these are expressed in the field.

The intention of this thesis is to move research endeavours toward a more positive psychology of music performance; to better understand the needs, motivations and aspirations of a new generation of artistic leaders.

36) Conclusion – (MODEL)

This research was by no means a narcissistic indulgence (If it were ...it would be a paper on Male tenor vocal adduction – “Me, me, me, me!!”

This investigation into my diverse performance expressions proffered vital and salient insights into who I am, how and why I’ve become the musician I am today with my various proclivities and subsequent performance pathways. The elucidation that came from this doctoral undertaking was revelatory and releasing. My exhortation to other up-n coming career performers is to not apologise for how, when, why, with whom and where you best perform. Trust yourself and seek out places you can bring your best. It’s ok to be you – Don’t die with your music still in you.

“How Great Thou Art”

37) Q and A

38) THANK YOU

39) ABSTRACT

This research uses a motivational psychological paradigm to explain the performance behaviours of a professional jazz musician. Drawing from the tenets of self-determination theory (SDT), (Deci and Ryan, 2002), I investigate:

- i) how psychological needs act as motivational agents in a career musician’s life ;
- ii) the impact of met and unmet needs on my musical career direction, satisfaction, stress, motivation and sense of well-being.

An autoethnographic study was employed to provide a longitudinal narrative and exposition of 40 years of performance experiences. The research includes reflective practice, storytelling methods and detailed annotation of vignettes from my most memorable musical experiences. The study utilised analytic coding techniques to consider ways in which performance behaviours and environments were approached and modified to satisfy the three basic psychological needs of competence, relatedness and autonomy (Deci and Vansteenkiste, 2004).

Each of the elements in this multi-modal research project provides an authentic rendering of a performer’s perspectives on their musical career. By being reflexively oriented towards the determining aspects of the study, the artist elicits a renewed sense of meaning and insight regarding their artistic choices and pathways.

Appendix - E

Matrix concepts warranting further investigation

COMPETENCE – Outcome Behaviours:

Choice of Instrument

Existing Theories– PAT – Pleasure Arousal Theory (Russell, 1980, 1989), (Kando and Summers 1971), (Jackson 1988) suggests that we engage in those leisure activities which provide opportunities to express one’s self and to reduce stress inflicted by other parts of our life. Sapora and Mitchell (1961) claimed that people seek to ‘play’ because of this need for self-expression and Patrick (1916) posited that relaxation was the cause of our seeking participation in pleasurable activity in the first instance. The multifaceted nature of leisure behaviour makes research problematic as they aren’t always able to independently measure each variable, i.e., different musicians participate in the same activity for different reasons under different conditions

Predictor variable – Arousal level

Control for these variables - Gender Role, (BEMs inventory) Personality (Neuroticism), physical size, dexterity. Socio-economic factors/Gender role/Parental influence/Timbre preference/Personality/culture (Neurological persuasion - Hargreaves, Levitin, Sacks)

Recommended Instrumentation - MPAS (Motivation of Particular Activity Scale),

Commitment to practice

Existing theories – Theory of Planned behaviour (Ajzen, 1991)

Predictor variable - Intention and desire for competence

Control for these variables - Level of performer, Gender, Conscientiousness

Recommended Instrumentation – Theory of planned behaviour questionnaire (Ajzen, 1991)

Mode of performance

Existing Theories - Sensation Seeking = (Zuckerman, 1983) German Creativity Test (VKT), Personality- Openness to new experience (Kemp, 1996).

Predictor Variable–, Risk propensity

Control for these variables – Genre related differences in creativity, Type of Instrument, Superordinate goals = (Because an individual's success is linked to that of the groups, performers become adept at what they do because they've learnt to modify/adjust behaviour and performance expectations for the sake of the group. We will take an individualistic approach to this study...not an organisational/social approach.)

Recommended Instrumentation – Sensation seeking scale

Performance anxiety

Existing Theories– Positive psychology...Optimism. The ability to weather rejection and manage disparity in difficult musical and economic situations hinges on a fundamental belief, resilience, positivity and buoyancy of general mood. (Conscientiousness, 10

000hr rule, (Ericsson *et al.*, 1993) skill level – (Sloboda, 1985) Social Intelligence – (Gardner, 1983).

Predictor Variable – Self Efficacy (Bandura, 1991, 1999) Corresponding levels of Optimism (as measured by Seligman’s – Learned optimism test), Health, Size of audience, Performance context...level of scrutiny.

Control for these Variables – General physiological functionality and mental health. Frequency of performance. Size of crowd, threat of dismissal, scrutiny

Recommended Instrumentation – Self Efficacy scale and Performance Anxiety Scale for Musicians (PASMS)

RELATEDNESS – Outcome behaviours:

Musical Genre

Existing Theories - SI theory suggests that people derive *part* of their identity from the groups to which they belong (Abrams & Hogg, 1990) (Tajfel & Turner, 1979). See below for other predictor /control variables.

Emotionality / Trait Empathy - (Juslin, 2010) (Gabiellson, 2001), (Kivy, 1980), (Sloboda, 1985), (Bicknell, 2009)

Predictor Variable – Self to prototype matching scale

Control for these Variables – - Geneva Emotion Musical Scale (GEMS) Toronto Empathy Qu., Socioeconomic status, Flow – “Happiness at Work” – (Csikszentmihalyi, 1996) Strong Interests inventory and Vocational needs (Holland, 1966))

Instrumentation – Social Identity Theory

Interpersonal need

Existing Theories– Theory of Interpersonal needs. (Schutz, 1958). Orientation towards levels of inclusion and collaboration, preferred gregariousness, Social Engagement theory. “The Psychology of affiliation” (Schachter, 1959)

Predictor Variables - FIRO-B psychometric score for level of desired interaction and involvement with others, Degree of Extraversion, Instrument type.

Control for these variables – Instrument type, Access to performing group opportunities, Extraversion

Recommended Instrumentation – Interpersonal Needs Questionnaire

Social Intelligence

Existing theories – Social Intelligence (Gardner, 1993) (Goleman, 2006)

Predictor variable – Social Intelligence

Control for these variables – Extraversion, Industry type, Instrument

Instrumentation – ESCQ Social Competence questionnaire

Rapport

Existing theories – Social Agent -Rapport and Emotional Resonance

Predictor variable – Relational affinity

Control for these Variables – Age, identifiable worldview/religion, gender,

Instrumentation – Professor- Student Rapport Scale

AUTONOMY – Outcome behaviours:

Role within group

Existing Theories - Locus of Control – (Rotter,1954) The manifestation of the need to be directive or directed and the level of said influence. Interpersonal control/influence – (Schutz, 1958)

Predictor variable– Desirability for control

Control for these variables – Age bias, gender bias, Competency induced promotion, preference for independence, extraversion

Recommended Instrumentation – Desirability for Control Scale

Preferred Performance Environment

Existing Theories– SWB – Subjective well-being (Myers and Diener, 1997). The determination of nervousness and performance anxiety is linked to a person's sense of

self-efficacy. (Bandura, 1997) Extraversion studies, - willingness to engage/draw energy from others, managing public perception/expectations (Kemp, 1996)

Predictor Variable -, Subjective well being

Control for these variables – Need for affection (FIRO-B), Genre, Geographic accessibility for audience, Age, drugs, Agreeableness, Extraversion, Self-efficacy, Sensation seeking

Recommended Instrumentation – PANAS (Positive and Negative Affect Scale) & STRONG Occupational scale.

Level of Emotional Creativity

Existing theory - (TBC)

Predictor variable – (TBC)

Control for these variables (TBC)

Recommended Instrumentation – AIM (Affect Intensity measure)

Musicians purpose/mission

Existing Theories – Values (Schwartz) Vocational (Holland)

Predictor variable –(TBC)

Control for these variables –(TBC)

Recommended Instrumentation - Value scales (Schwartz, 1992) Life longings-measures (Seligman & Csikszentmihalyi, 2000)