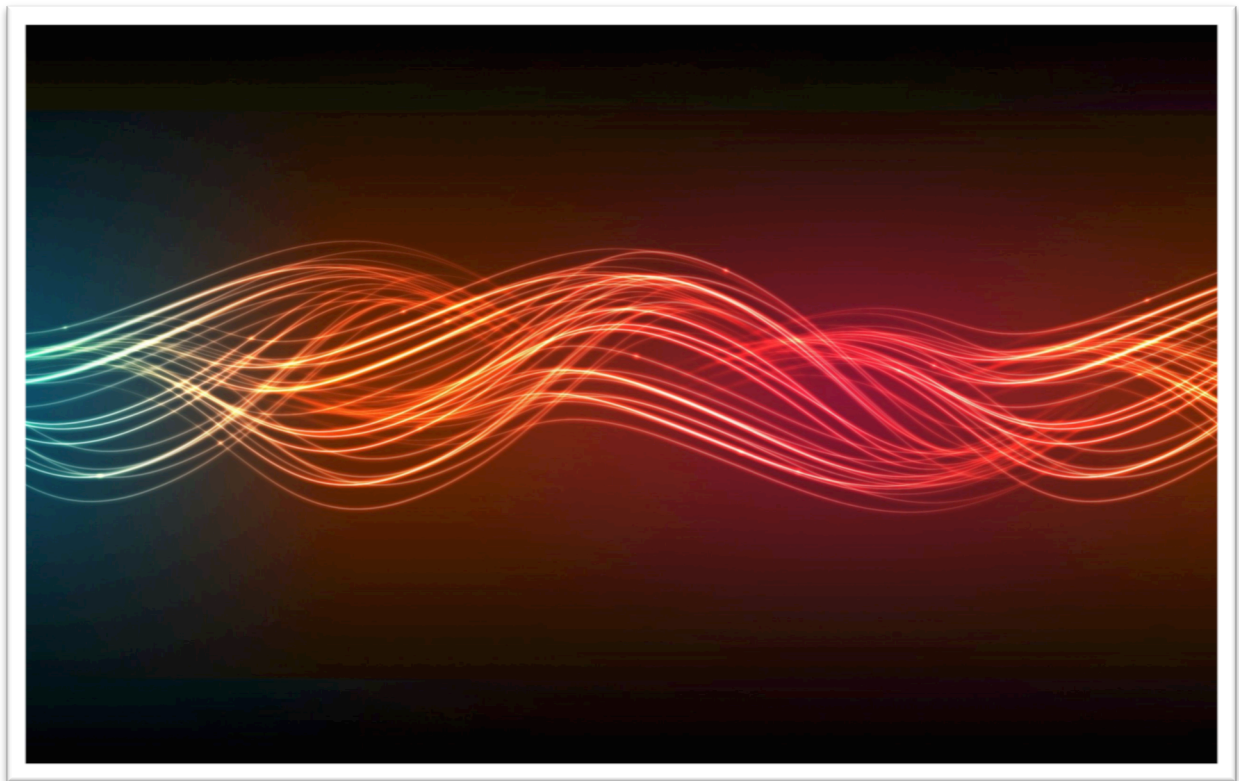


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Flow, Enjoyment and Performances



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Main Subject : Classical flute
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Index

Introduction	3
Research Question	3
Acknowledgments	4
I. Grounding and body awareness – First cycle	5
Cycle 1 – Point-zero video recording	5
Feedback	5
Questionnaire analysis	5
Movement and grounding analysis	6
Data collection	6
General information about balance	6
What does it mean to be grounded?	7
Analysis of world-famous musicians' grounding	7
Lessons with experts	7
Literature	8
Performances log	8
Intervention	9
Strategy - how did I practice and why?	9
Body warm-up	9
Awareness exercises	9
Practice method exercises	10
Practice and performance logs	10
Results	10
Log results	10
Master recital recording	11
Feedback	11
Movement and grounding analysis	11
Conclusion	12
II. Flow in audition – Second cycle	13
Cycle 2 – Point-zero video recording	13
Feedback	13
Feedback from my teacher	13
My feedback	14
Data collection	14
Audition experiences	14
What is Flow?	15
Importance of practicing in flow	19
Intervention: audition preparation method	20
Strategy	20
Step 1: Structural work	20
Step 2: Musical work	21
Step 3: Performance work	21
Log	21
Results	22
Graphs	22
Feedback from audition at Southbank Sinfonia	24
Audition results	24
Conclusion	24
III. YES! Mozart flute Concerto in G major can be played in the Flow – Third cycle	27
Cycle 3 – Point-zero video recording	27
Feedback	27
Teacher and personal feedback	27
Recording Flow analysis	27
Data collection	28
Mozart's Concerto: a demanding piece?	28
Teacher advice	28

Intervention	29
Strategy	29
Practice the different aspects	29
Practice log	29
Self-efficacy scale	30
Results	30
Graph	30
Self-efficacy results	30
Recording	31
Feedback	31
Recording Flow analysis	31
Conclusion	32
IV. Becoming a messenger	33
Presentation at the Royal Conservatory of The Hague	33
Everything is vibration	33
Buddhahood	33
Three layers of Flow	34
Video	35
Outcome	35
V. General conclusion and outcome	37
VI. Appendix	39
Network	39
Questionnaire 17.12.2012 Flute class Concert	40
Scores	41
Southbank Sinfonia Audition – orchestral excerpts	41
Mozart Flute Concerto no.1 K313	45
My exercises on Mozart Flute Concerto	50
Andreas Burzik article	51
Presentation Royal Conservatory of The Hague – 27.02.14	54
Log – Intervention third cycle	56
Self-efficacy form	57
VII. Reference list	59
Literature	59
Books	59
Articles	59
Recordings	59
Websites	60
VIII. List of attachments	60
DVD	60

Introduction

This research idea came to mind some time ago after I had lost enjoyment practicing and performing with my flute. I wondered, where the inspiration had gone that I used to feel and that had guided me to become a professional flute player? Some other questions followed: why do I feel great playing sometimes and other times not at all? Why am I not performing as well as I can play during practice? Around the time I started having these questions, I started to experience stage fright, which I had never before.

This research refers to the subject of Flow and the road I took to reach that state. I organised this report according to the Artistic Research requirements of Codarts. I divided the research in three sections called *cycles* that contain zero-point recordings, feedback, data collection, intervention, end-recordings and results. The first cycle concerns grounding and body awareness, the second cycle refers to Flow in audition and the third cycle relates to the Mozart flute Concerto in G major k313, which is an important piece of the flute repertoire, and how I reached a Flow state playing this piece.

At first with this research, I thought I would find techniques or exercises that would help me master my level of playing during performances and auditions. I actually discovered a much deeper inner-self and body-awareness. I found out that I am much stronger than I ever imagined. My experiments and results concern my playing and my personality and I hope this work will inspire people to seek their own way to Flow.

This journey made me grow as a musician and as a person and brought Flow in my life, which has led to true and deep happiness.

Research Question

What solutions can I find to help myself play demanding pieces such as Mozart's flute Concerto in G Major and still keep awareness of my body and find enjoyment and Flow in music?

Acknowledgments

I thank deeply Wieke Karsten, Henrice Vonck, Susan Williams, Marjon Kuijers and Connie de Jongh for their precious help and time.

I also thank Frank Heckman for sharing his knowledge and his wisdom about Flow.

I thank Juliette Hurel for all the good advice she has given me through the last two years.

I thank Julien Harrod for his help and amazing work on the correction of this research report.

I. Grounding and body awareness – First cycle

This first cycle explains how I decided to research on grounding and body awareness in relation to the main research topic Flow, and how I included these elements into my practice and performances. To assess the changes in this cycle, I made a point-zero recording in December 2012 and selected parts of my Master recital as an end-recording in June 2013.

Cycle 1 – Point-zero video recording

This video was recorded on December 17th 2012 during a flute concert at Codarts. I took it as my point-zero recording for two reasons. I did not play my best that day and I did not feel at ease playing in front of the other flute students, which I had not expected. I was quite surprised at feeling overwhelmed.

Flute Concerto in G major K.313 by W.A. Mozart (1756-1791)
Piano: Roderigo Robles de Medina

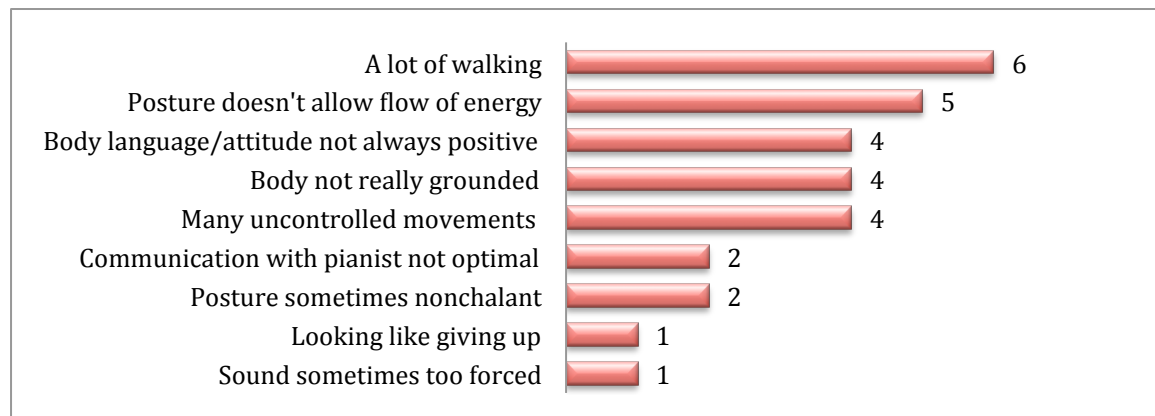
Video: *Cycle 1 - point-zero*

Feedback

Questionnaire analysis

In order to analyse any problems I may have had while performing, I developed a questionnaire¹, handed it to the public and asked them to answer it. Some of my experts² offered their opinion on the video as well.

This graph shows the most answered remarks. The number on the right of each line indicates the number of people who commented.



I answered the same questionnaire myself right after playing, reacting on my own live performance, before knowing what the public had written. Here are my own remarks:

- Good energy at some points
- I could have listen more to the piano
- Tension in my lips
- Tension in my bottom
- Breathings were not deep enough
- I played by memory but felt nervous
- I was not feeling stressed, but got upset in Mozart after a mistake
- I felt exhausted after playing
- No body awareness
- No enjoyment

¹ In appendix, page 40

² Public: 6 people, experts: Connie de Jongh, Susan Williams.

Movement and grounding analysis

In order to have a clear idea about my level of grounding, the feeling of the body being anchored to Earth, and my movements while playing, I created a movement and grounding analysis in the chart below. Marjon Kuijers and Frank Heckman advised me to pay attention to specific elements for this analysis: is my weight well balanced over my two feet? Is my body standing forward, backward or straight? Where do I look?

Time marks	Grounding	Balance	Body	Look	Remarks
0'00 – 00'8	No	Weight switches from one foot to the other.	Chest backward.	Up.	Legs tensed, knees locked. Stepping backward.
0'11	No	The whole weight is on left foot while right foot is off the floor.	Chest forward and downward.	Up, looking away.	Accent in the music.
0'12	Cannot say	Weight is on right foot.	Back is heading backward.	Up, looking away.	Left arm moves upward.
0'17 – 0'22	Cannot say	Weight switches feet.	Chest backward.	Up.	Knees supporting the weight are locked. Stepping backward. Similar position than at the very beginning.
0'22 – 0'30	Cannot say	Weight switches feet.	Chest backward.	Up.	No stepping. Left arm up.
0'30	No	Weight is divided on the feet.	Chest straight.	Up, looking away.	Playing on the tip of my toes. The upper body is very high up and tensed.
0'40 – 0'42	Cannot say	Weight is divided over both feet.	Chest straight Knees locked.	At the music.	
0'50	No	Weight on left leg.	Left hip forward.	At the music.	
0'54	No	Weight on left leg. Right leg: only a small part of the heel is in contact with the ground.	Chest slightly forward.	At the music.	Mistake in playing.
0'57	No	Weight on right leg.	Chest straight. Right knee locked, arms close to the chest.	Looking down.	Closed attitude.

According to Marjon Kuijers, expert in musicians' posture and grounding, I played at that concert without creating contact with the audience or the pianist and that I looked like thinking a lot during performing. She saw that I was not standing on the full soles but mostly on my heels and that my arms and shoulders were tensed and in a high position. She also mentioned that grounding is difficult to achieve if one looks up and away.

With the analysis and comments of Frank Heckman and Marjon Kuijers, it was clear that grounding and body awareness were not mastered in my playing and these are essential to access Flow. So I decided to start researching these topics for my artistic research. Some questions came to mind: what can I do to perform grounded? How can I remove uncontrolled movements from my playing and allow the flow of energy through my body?

Data collection

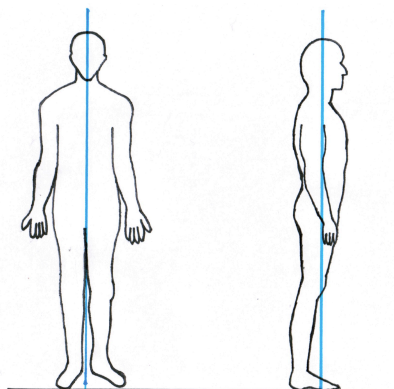
General information about balance

Balance represents the weight distribution in a way that a person or object does not fall. According to Marjon Kuijers, "balance is either correct or incorrect, but always there, otherwise we fall down".

Balance is with you constantly because balance is all about dealing with gravity.[...] Gravity exerts an attractive force on your body every living, breathing moment of your life. (Blakeslee & Blakeslee, 2008, p. 30).

In Marjon Kuijers' point of view, to find the right balance, which is personal and different for everyone, it implies that the body stands in line in an anatomically correct way, everything is built from contact with the ground, the feet when standing and the feet and sitting bones when sitting.

Example of correct balance:



What does it mean to be grounded?

As Frank Heckman explains, to have grounding means to be in touch with your soles and the ground. It implicates awareness of the body and its interaction with Earth and gravity. He says: "Being grounded means to physically feel gravity".

According to Wieke Karsten, being grounded results in body awareness, and the use of one's body in a proper way in whatever one is doing, either inactive (sitting, standing up, lying down) or active (running, dancing, jumping). The larger muscles (legs, thighs, back, bottom, abdomen) are then used properly and allow your body to be in a correct balance. She also asserts that to be grounded implies using the resistance of the ground.

Analysis of world-famous musicians' grounding

I chose to analyse recordings³ of world-known soloists Janine Jansen, Emmanuel Pahud, Jonas Kaufmann, Daniel Barenboim and Nikolai Lugansky to see what I could learn from observing these musicians. I also observed pianists and their sitting position in relation to grounding.

Here are some common points the soloist's positions and attitude share in the recordings that I chose:

- Legs apart at hips-width
- Back upright, head up
- Use of the ground
- Correct balance
- Focus before playing
- Body-motion goes with the music

Lessons with experts

Frank Heckman

During our meetings, Frank Heckman mentioned grounding as considering the body as a whole. I remembered a definition of grounding he employed: "Sink your weight into Earth". Frank also considers the intrinsic connection between feet and breathing which leads to body awareness. He introduced me to the Body Scan exercise, which I have been using since then.

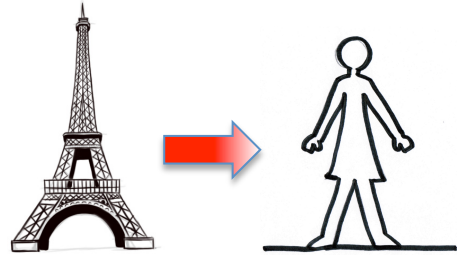
The aim of the Body Scan exercise is to develop body awareness. While sitting or standing, we breathe in and out. As we breathe out, we think of one part of the body (starting with the feet and working upwards) as if we were 'in' the body. On the next breath out, we think of another body part (such as the knees) and we keep the awareness we developed during the first breath out. Go on until feeling completely aware of the whole body.

³ In section *Reference list*, page 59.

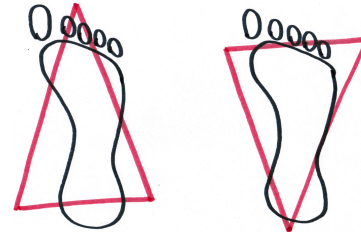
Connie De Jongh

I met Connie a few times to talk about grounding and body awareness. I learned many important ideas from her, such as the notion of the 'Eiffel Tower', or the triangles under the feet.

The Eiffel Tower is used as a symbol for the body being a triangle: large at the bottom, thin at the top. In my opinion, this represents the notion of grounding very well.



The image of a triangle under the feet is a notion used by dancers. Connie used it in an exercise where we were walking backwards. You feel then how your feet are spread on the floor.



Wieke Karsten

From Wieke's point of view, grounding corresponds to creating resistance. It gives energy, speed and power as a runner uses the interaction of his soles and the ground to win a race. Wieke pointed out that, while standing on our feet, the balancing forward-backward movement of the body brings tension whereas the left-right movement mostly releases tension. Wieke also mentioned a very important point: standing still does not always imply being grounded.

Literature

Greene, Don (2002), *Performance Success*, ed. Routledge

In his book, Don Greene, Ph.D., helps performers achieve success in all conditions. He does not use the term grounding but writes of Centering.

Centering is a focusing strategy that helps performers channel energy productively under extreme circumstances. (Greene, 2002, p. 40).

In this technique, the training includes the feeling of finding balance and Center.

Now it's time to locate your Center. It's approximately two inches below your navel and two inches into your body. Pinpointing its precise location is not as important as getting out of your head and focusing your energy down, toward a place of stillness. Your Center is roughly at the center of your body, your center of gravity. Get in touch with that place. If it helps, put your hand there until you get a sense for it. Meanwhile, recognize your contact with the ground or chair. Allow yourself to feel the chair or ground as a solid, stabilizing place. (Greene, 2002, p. 42).

Don Greene also proposes another way in order to find one's Center.

Stand with your feet shoulder-width apart, hands at your sides, and knees slightly flexed. Close your eyes and make believe that there's a hula hoop around your waist. Now begin moving your hips. As you imagine the hula hoop staying up, imagine it getting smaller and smaller, but keep the rotation going. Move your hips in smaller circles, down to a tiny one, the size of a quarter. Find the center of that quarter and then drop it down about an inch. There's your Center! (Greene, 2002, p. 42-43).

Performances log

In order to get more information about myself, I completed a performance log before starting this first cycle intervention on grounding in December 2012. I performed sixteen times during that period: one student-concert at Codarts, three concerts for the TV show *Maestro* and twelve concerts with Holland Symphonia playing the ballet *Cinderella* by Prokofiev. With this, I hoped to understand why some performances went well and others did not.

Before each concert I played, I wrote down:

- How did I prepare the programme for that concert?
- How did I prepare myself on the day of the concert (schedule, food, clothes)?

After each performance, I then answered these questions:

- How did I feel during the concert?
- How present was I?
- What should I change next time?

The first elements that I discovered due to the log were:

- I did not take enough time to eat, dress and rest before the performances.
- I often practiced too much before a performance (on the same day).
- I sometimes did not feel grounded at all, but 'high-up' in my body, which created a lot of extra tension.

With these observations, I decided to take more time to have dinner before concerts, relax more and get dressed in decent time. This prevented much tension and I felt a difference by the end of December 2012. I tried to reorganise my days as efficiently as possible to have time to practice and still be able to perform well in the evening.

The grounding was a deeper problem that needed work and time and I decided to focus my first intervention on that topic.

Intervention

Strategy - how did I practice and why?

The chart below represents my strategy to improve my feeling of grounding. I consider it really difficult to bring something new on stage if it is not practiced on daily basis. That is why this intervention happened mostly during my practice sessions. I hoped to get results during concerts and my first year Master Recital that I chose as the conclusion of this cycle.



Body warm-up

A physical warm-up is a very important part of a musician's routine. Sportspeople would not run a 100m race without a thorough warm-up and the same applies to musicians. Musicians tend to warm-up their instruments with scales or long tones, but they forget their main instrument: the body. Following Wieke Karsten's and Susan Williams' advice, I developed my own warming-up routine. The routine is a necessary step to achieve grounding, correct balance and body awareness.

Video: *Cycle 1 – Body warm-up*

Awareness exercises

The exercises I adapted or created for this intervention can be seen in these videos. The videos contain exercises aimed to achieve awareness of my body while practicing which helps to bring body awareness to the stage. The first video contains exercises without instrument and the second includes the flute.

Videos: *Cycle 1 – Awareness without flute, Cycle 1 – Awareness with flute*

Practice method exercises

In this video, you can see my practice for this intervention on grounding. In this clip I play scales and Mozart's concerto, but I am applying the exercises to many different pieces. The main goal was to integrate grounding and body awareness in my system as automatically as possible.

Video: *Cycle 1 – Practice method*

Practice and performance logs

To follow-up improvements or changes, I completed a log of my practice sessions and a log of my performances.

Practice log

- Day's schedule
- Body warm-up: Yes/No?
- Length of awareness exercises
- Practice method: details of the day
- Did I feel grounded? Yes/No/Cannot say
- Did I feel aware of my body? Yes/No/Cannot say

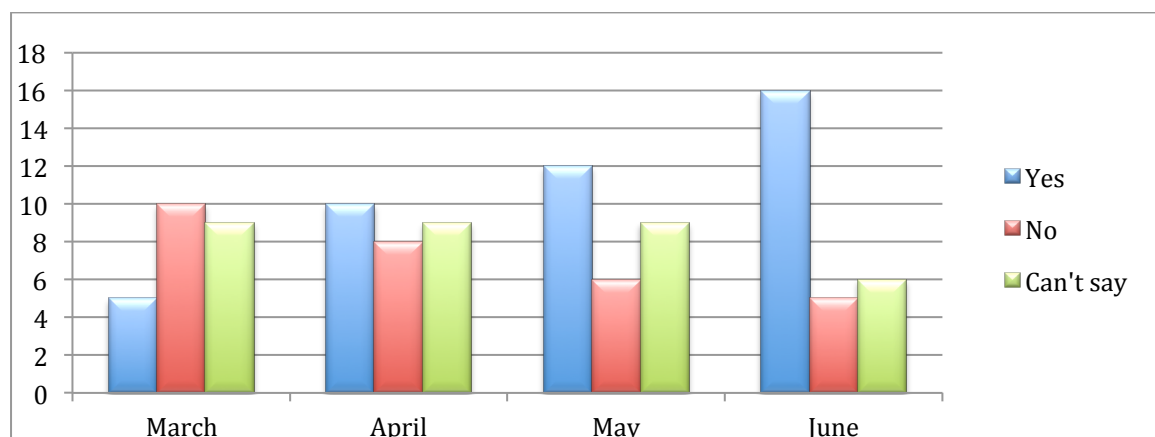
Performance log

- How did I prepare myself for the performance?
- How present was I?
- Did I feel grounded? Yes/No/Cannot say
- Did I feel aware of my body? Yes/No/Cannot say
- What would I change next time?

Results

Log results

After gathering the data from both the practice and performance logs, I could show that I felt more and more grounded in the period from March till June 2013. The graph displays how I answered the question "Did I feel grounded?" over the months. This shows an evolution in my intervention. It shows however that I still had practice sessions and concerts where I did not feel grounded. This is a natural learning process and requires time to fully master.



Master recital recording

I recorded a video of my master recital in June 2013 at Codarts. I selected some parts that show how I was grounded during that performance. I did not play the Mozart flute Concerto in G Major that day as I did in the *Cycle 1 – point-zero* recording since it was not part of my master recital's programme.

Sonata for flute and piano, 1st and 2nd movement by S. Prokofiev (1891-1953)

Piano: Roderigo Robles de Medina

Debla for solo flute by Cristobal Halffter (1930)

Video: *Cycle 1 – End recording*

Feedback

I gathered the jury's feedback and my own on my first year Master Recital. The jury was optimistic although I still had a lot to improve.

Jury Feedback

- A lot of energy
- Big sound sometimes too forced
- Communication with pianist was not ideal
- A lot of movements in the upper body

Own Feedback

- A lot of energy that came from my center
- No nervousness
- Enjoyment at some points
- Felt well grounded sometimes
- Still unwanted muscular tension
- Some communication issues with the pianist

Movement and grounding analysis

As with the video *Cycle 1 - point-zero* presented at the beginning of this cycle, I made a movement analysis of the *Cycle 1 - end-recording* movie. The recording quality is not optimal but my general posture is still visible.

Time marks	Grounding	Balance	Body	Look	Remarks
0'00	Yes	Weight divided on two feet.	Chest a bit forward, head up.	At the music	Start poised.
0'06 – 0'10	Cannot say	Weight divided on two feet.	Chest bending on right side and forward.	At the music	Step forward then back to first position.
0'12	Yes	Weight on left leg.	Bending forward.	At the music	Important breathing.
0'32 – 0'45	Yes		Bending forward.	At the music	Steps from left to right, small movements with the upper body. Using the ground. Head forward.
1'10 – 1'12	Cannot say	Weight divided on two feet.	Upright then bending forward.	At the music	Chest suddenly upright corresponding to an accent in the music.
1'12 – 2'00	Yes	Weight slightly moving from one foot to another.	Upright, bending forward at some points.	At the music	Chest bending forward corresponds to accents in the music.

This analysis shows that the movements of my chest came much more from my centre than before and that I stepped more with a left-right movement than forward-backward. I played more using the ground resistance and I kept the contact with the floor with my two feet, which was not the case in the *Cycle 1 – point-zero* video.

Conclusion

With this first cycle, I completed my knowledge on grounding, body awareness and balance, and I introduced them in my practice. In my opinion, the notion of being grounded brings power from within the body, relaxes unnecessary tensions and prevents injuries. This helps me to connect with my inner body, which can lead to Flow, since my energy can circulate freely through the body.

I first focused my exercises when standing-still while playing. I think this was not completely the right direction to go since balance also occurs in movement, moving is important and part of being human. Stillness can also lead to stiffness, which is also an enemy to grounding and therefore Flow. Now, I allow myself to move while playing as long as these movements are connected to grounding.

“Sport and fitness are not the only media of physical experience that use the body as a source of enjoyment, for in fact a broad range of activities rely on rhythmic or harmonious movements to generate flow.” (Csikszentmihalyi, 1991, p. 99).

II. Flow in audition – Second cycle

For this second cycle, I chose to research and experiment on Flow for and during an audition, as auditions can be the hardest circumstances to play at one's best. I wanted to become a master of playing in Flow, perform difficult excerpts while keeping awareness of my body and create a preparation method that would help me to improve my playing in auditions. As a closure to this cycle, I chose to play at the audition held on October 16th for Southbank Sinfonia in London.

Cycle 2 – Point-zero video recording

This movie was recorded on September 23rd 2013 during a lesson with my teacher Juliette Hurel at Codarts. I played orchestral excerpts for an audition on October 16th 2013 in London. I chose this video because I lost enjoyment playing the flute at that time, and practicing for that audition was daily challenge. During this lesson I felt exhausted and sad, and that affected my playing. I felt the urge to start the second cycle of my research then, to discover more about Flow and get benefits from my findings.

This video has excerpts of:

Leonore Overture no. 3 by L. van Beethoven (1770 – 1827)
Symphony no. 4 by F. Mendelssohn (1809 – 1847)
Entr'acte from the opera Carmen by G. Bizet (1838 – 1875)
Peter and the wolf by S. Prokofiev (1891 – 1953)
Four sea interludes by B. Britten (1913 – 1976)

Video: *Cycle 2 – point-zero*

Feedback

Feedback from my teacher

Juliette Hurel helped me by giving feedback on my Southbank Sinfonia audition:

Beethoven	Mendelssohn	Bizet	Prokofiev	Britten
<ul style="list-style-type: none">•Beginning tempo not regular and steady•Beginning should be more gracefull and sing more•Use other fingering for the last D for better sound quality•Articulations in fast part should be clearer•More enjoyment in the fast solo	<ul style="list-style-type: none">•Not really dancing•Good energy but no feeling of fun•Find rhythmical pleasure•Play it with recording	<ul style="list-style-type: none">•Quite good•More support/ more legato•More musical lines•Sing in your head while you play•Really cantabile•Tuning getting better	<ul style="list-style-type: none">•Not really joyfull•Exaggerate staccato and legato	<ul style="list-style-type: none">•Tuning•More air support in fast passages

During this try-out, some of her remarks related to my loss of enjoyment.

My feedback

Beethoven	Mendelssohn	Bizet	Prokofiev	Britten
<ul style="list-style-type: none"> • Tempo too slow • Tuning must be adjusted • No singing • Sound quality not optimal 	<ul style="list-style-type: none"> • Fingers and tongue synchronisation not optimal • No singing and long lines • Sound quality not optimal 	<ul style="list-style-type: none"> • No singing • Sound quality not optimal • A bit slow • Legato not always 'full' 	<ul style="list-style-type: none"> • Tempo and rhythm not even • Good sound quality • First notes could be cleaner 	<ul style="list-style-type: none"> • Good energy • Tuning issues between octaves • Sometimes feels forced (low register) • Scales not all the time equally slurred

Two observations come back in both comments: 'no singing' and 'sound quality not optimal'. These two remarks became my goals the intervention of the second cycle of this research.

Data collection

Audition experiences

I analysed four of the auditions I prepared for in the last four years, focusing on preparation and how I felt during playing.

Audition	Position	General preparation	Preparation right before playing	How did it go?	Results
Orkest van het Oosten	Tutti flute	There were many excerpts to prepare and many were new to me. I liked the programme although I did not enjoy the preparation and felt stressed.	I woke up really early that day. I warmed-up alone in a very small room, and waited for a long time. I did not really feel nervous. I did not really feel anything.	I probably played around 2 minutes. It felt extremely short. I did not have time to express myself.	No rounds passed.
Holland Symphonia	Solo flute	I liked the programme very much: other orchestral excerpts than usual with some common pieces. I played the 2 nd and 3 rd parts of Mozart flute Concerto. I enjoyed the preparation very much. I wanted to improve my breathing through this audition, and considered it as 'end year exam'.	I arrived not too early. The audition was well organised. I had my own warm-up room. I had a good warm-up, a good state of mind and feeling, although I was a bit nervous.	I arrived on the stage of the very beautiful music hall of Haarlem. I looked around me, felt the space, looked at the lights. I played very well that day and I really enjoyed it.	Got to the final round.
Dusseldorf Orkester	Academy flutist	I liked the programme. I did not really enjoy the preparation.	On audition day I travelled early in the morning to arrive in Dusseldorf concert hall. I had the chance to warm up quietly. I was feeling a bit nervous.	I played well and with energy, but something felt difficult and forced. I was tuned too high. I felt frustrated because I could have done better.	No rounds passed.
Vlaamse Opera	Flute/ Piccolo replacement	I did not prepare this audition. I liked the programme although I just played the required excerpts two days before the audition and I chose to play piccolo the night before. I was not prepared but I felt really professional and ready to play for the committee.	I travelled to Gent on the morning of the audition. Because of train problems, I arrived 3 hours late. I almost did not have time to warm up, but I did not care. I blew a few notes and went to the audition room.	I played Mozart by heart, and the excerpts for flute went well (energy, good sound, self-secure). I asked to play the piccolo before I noticed I had forgotten the part at home but decided to play it anyway. It went really well.	Taken as piccolo replacement.

Three scenarios appear in this chart regarding preparation and audition results:
 Prepared audition → Failed audition
 Prepared audition → Successful audition
 Unprepared audition → Successful audition

It shows that the auditions I enjoyed preparing and playing were more successful than the auditions I did with normal preparation. In my opinion, enjoyment really made a difference to playing at the successful auditions.

What is Flow?

- **Mihaly Csikszentmihalyi**

Mihaly Csikszentmihalyi (1934) is a Hungarian psychology professor at the Claremont Graduate University in California who emigrated to the United States at the age of 22. Csikszentmihalyi is noted for his work on the study of happiness and creativity, but is best known as the architect of the notion of Flow and for his years of research and writing on the topic. (Wikipedia, 2014)

- **Difference between enjoyment and pleasure**

In this section, it is important to understand the difference between enjoyment and pleasure. I had first included the notion of pleasure in my research question, but after reading Csikszentmihalyi's books, it appeared that pleasure and enjoyment are two different feelings. In his book *Flow, the psychology of optimal experience*, Csikszentmihalyi gives a definition of pleasure:

Pleasure is the feeling of contentment that one achieves whenever information in consciousness says that expectations set by biological programs or by social conditioning have been met. (Csikszentmihalyi, 1991, p. 45).

Pleasure is an important component of the quality of life, but by itself it does not bring happiness. (Csikszentmihalyi, 1991, p. 46).

On the other hand, according to Csikszentmihalyi, enjoyment is a much deeper feeling involving a sense of accomplishment and satisfaction. Enjoyment arises when performing activities that involve psychic energy and require attention. In my opinion, this explains why playing music, practicing and performing, is such an enjoyable and rewarding activity, as long as specific skills are involved. Enjoyment also leads to a deep and stable happiness, which pleasure may not bring.

Without enjoyment life can be endured, and it can even be pleasant. But it can be so only precariously, depending on luck and the cooperation of the external environment. To gain personal control over the quality of experience, however, one needs to learn how to build enjoyment into what happens day in, day out. (Csikszentmihalyi, 1991, p. 48).

- **Definition of Flow**

According to Csikszentmihalyi, they are eight elements that characterise the state of Flow. In Susan Williams' opinion, they can be divided into two different categories: as prerequisites to Flow and as effects of Flow called the 'subjective experience'.

Prerequisites to Flow
<ul style="list-style-type: none"> • Clear goals, immediate feedback • Skill-challenge balance • Concentration on the task at hand • Sense of control

Subjective experience
<ul style="list-style-type: none"> • The merging of action and awareness • Effortlessness • An altered perception of time • The autotelic quality of flow experiences • Sense of control

Clear goals, immediate feedback

Mihaly Csikszentmihalyi presents this element as an important prerequisite to Flow. In my opinion clear goals help me to organise myself and I use feedback to know if I am on the right path in the process of achieving Flow.

The reason it is possible to achieve such complete involvement in a flow experience is that goals are usually clear, and feedback immediate. A tennis player always knows what she has to do: return the ball into the opponent's court. And each time she hits the ball she knows whether she has done well or not. (Csikszentmihalyi, 1991, p. 54).

The goals of an activity are not always as clear as those of tennis, and the feedback is often more ambiguous than the simple "I am not falling" information processed by the climber. A composer of music, for instance, may know that he wishes to write a song, or a flute concerto, but other than that, his goals are usually quite vague. [...] The same situation holds true [...] for all activities that are creative or open-ended in nature. But these are all exceptions that prove the rule; unless a person learns to set goals and to recognize and gauge feedback in such activities, she will not enjoy them. (Csikszentmihalyi, 1991, p. 55).

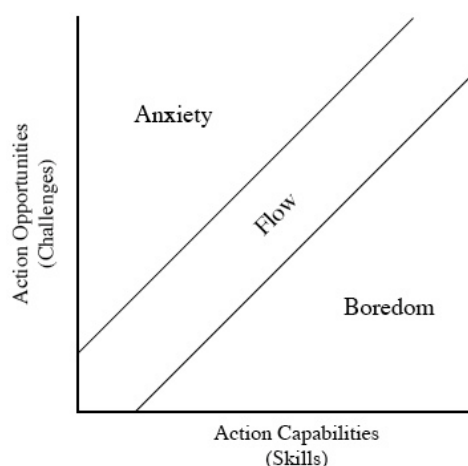
In *The 8 elements of flow*, Andreas Burzik introduces the concept of clarity of goals and immediate feedback regarding the act of performing music or practicing sports.

Clarity of goals and immediate feedbacks are present in many sports or the arts. A musician knows exactly what is required in order to perform very well a piece of music. The rules are clear. In every action, success or failure is immediately perceived. Sports and the arts are therefore classic flow-activities. (Burzik, *The 8 elements of flow*).

The skill-challenge balance

This may be for me the most important discovery thanks to Csikszentmihalyi works. It explained a lot to me about failed or successful performances, how my skills and challenges were balanced at those moments.

The difficulty of a task has to provide the right degree of challenge to a person's ability. A too difficult piece of music will leave a musician frustrated and disappointed, a too easy one leads to boredom and routine. (Burzik, *The 8 elements of flow*).



This diagram⁴ explains the position of the Flow channel in relation to challenges and skills. It shows that skills and challenges must be in balance to be in Flow.

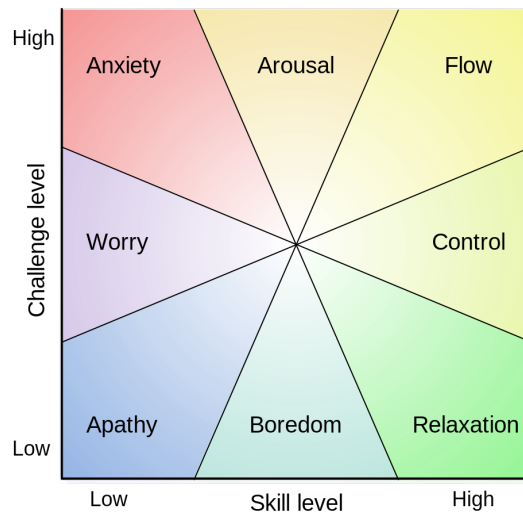
If the skills appear to be too low compared to the challenges, the person will find herself in the Anxiety area. On the other hand if the skills are too high for the challenge, she will be in the Boredom area.

In the case of learning a new skill and referring to Csikszentmihalyi's work, the challenge should not be too high or too low to stay in the Flow channel. Once this new skill is mastered, the challenge can be increased.

⁴ Image source : <http://comm160sc.files.wordpress.com/2011/05/w5-2.jpg>

In this more elaborated diagram⁵ more diverse emotional states are shown. The crossing area in the middle represents the average relation between skills and challenges and is unique for each person.

According to an interview with Csikszentmihalyi⁶, entering the Flow zone implies that skills and challenge have to be higher than ever. Arousal is also a good place to be. It corresponds with the area where most people learn because that is where they are pushed beyond their comfort zone, and develop higher skills to achieve Flow. Being in the Control zone feels comfortable but not especially challenging. To get into Flow from there, one has to increase the challenge.



The other zones represent negative places to be in. For instance, in the Apathy zone, nothing worthwhile is accomplished, skills are not used to the fullest and challenges ones encountered do not appear challenging.

Concentration on the task at hand

Concentration represents an important key to access Flow and it is important to consider focus in activities such as practicing or performing.

This allows one's consciousness to delve deeply into the activity without distraction. Chaotic and contradictory demands in daily life often cause confusion and dissatisfaction. (Burzik, *The 8 elements of flow*).

One of the most frequently mentioned dimensions of the flow experience is that, while it lasts, one is able to forget all the unpleasant aspects of life. This feature of flow is an important by-product of the fact that enjoyable activities require a complete focusing of attention on the task at hand—thus leaving no room in the mind for irrelevant information. (Csikszentmihalyi, 1991, p. 58).

The sense of control

Characteristic for flow is the feeling of heightened control over one's actions. The expression 'control' is easily misunderstood. It can put many people off by its association with compulsive domination or nervous attention. Control in flow has none of these qualities. It is a state of security and relaxation with the complete absence of worry: the paradox known in Zen Buddhism as 'control without controlling'. (Burzik, *The 8 elements of flow*).

Thus the flow experience is typically described as involving a sense of control – or, more precisely, as lacking the sense of worry about losing control that is typical in many situations of normal life. (Csikszentmihalyi, 1991, p. 59).

...what people enjoy is not the sense of *being* in control, but the sense of *exercising* control in difficult situations. (Csikszentmihalyi, 1991, p. 61).

I have put this 'sense of control' in both categories in the chart in the section Definition of Flow, page 15. I think that Control is a prerequisite to Flow, but conversely, it is likely that it will come as a result of the subjective experience.

⁵ Image source: retrieved from http://en.wikipedia.org/wiki/Mihaly_Csikszentmihalyi and Csikszentmihalyi, 1997, p. 31.

⁶ Csikszentmihalyi, 2004, *The secret of happiness, Ted Talks*, retrieved from http://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow.

The merging of action and awareness

In my opinion, the element of merging of action and awareness in Flow represents the feeling of being one with the instrument and the music, which is played almost automatically. One does not feel separated from the action performed but part of the action itself.

Complete involvement creates a state in which there is no room for worry, fear or distraction. Performers do not feel separated from their actions any more: they are one with their performance. (Burzik, 2003).

When all a person's relevant skills are needed to cope with the challenges of a situation, that person's attention is completely absorbed by the activity. There is no excess psychic energy left over to process any information but what the activity offers. (Csikszentmihalyi, 1991, p. 53).

Effortlessness

As a flutist, I experience this element of Flow when practicing and in some performances. I feel that my instrument and my body work easily together and I do not feel unnecessary tension. I think effortlessness is intrinsically linked to the merging of action and awareness.

Flow involves ease, flexibility, naturalness; things work harmoniously and effortlessly. A solo performance looks strenuous from the outside, yet in fact the player is not experiencing any particular strain. The activity runs smoothly, guided by an inner logic. All necessary decisions arise spontaneously from the demands of the activity without any deliberate reflection. (Burzik, 2003).

According to Andreas Burzik, effortlessness refers to the ability to play our instrument without any extra tension. Effortlessness does not imply complete relaxation, but using the exact amount of energy needed to practice or perform a piece. Playing beats without tension but with the feeling of ease is a goal to reach when studying. It requires repetition and time but leads to mastery and enjoyment.

But when they [musicians] reach a relaxed state and a sensitive attunement to their instrument the sound starts to project in a most easy and natural way. [...] Differently put: the body must become permeable so that the music flows through the player as a medium between composer and audience. (Burzik, 2003).

An Altered perception of time

In a deep flow-state one's normal perception of time is on hold. It seems to stand still; two hours feels like ten minutes. This is because the right-hand side of the brain, primarily used for creative tasks, is activated and both parts of the brain are operating in a largely synchronized way. Any type of analytical, left-hand-brain-type like thinking recedes into the background. (Burzik, 2003).

In his book *Flow, the psychology of optimal experience*, Csikszentmihalyi details that this altered perception of time is not "one of the major elements of enjoyment" and might be an "epiphenomenon – a by-product of the concentration required for the activity at hand". (Csikszentmihalyi, 1991, p. 67).

The autotelic quality of flow-experiences

The term "autotelic" derives from two Greek words, *auto* meaning self, and *telos* meaning goal. It refers to a self-contained activity, one that is done not with the expectation of some future benefit, but simply because the doing itself is the reward. (Csikszentmihalyi, 1991, p. 67).

The key of an optimal experience is that it is an end in itself. Even if initially undertaken for other reasons, the activity that consumes us becomes intrinsically rewarding. (Csikszentmihalyi, 1991, p. 67).

According to Susan Williams, musicians have autotelic experiences during the everyday practice and in performances, as soon as they consider the practice or the performance as rewards by themselves.

Importance of practicing in flow

Following Wieke Karsten courses on 'Effective Practice' at the Royal Conservatory of The Hague, I learned that bringing a new skill to stage requires practice. In this section, I looked for information that helps me to include Flow in my practice and consequently in my performances.

As I already mentioned in the section Definition of Flow, page 15, there are some conditions to achieve Flow during practice. Listed below are recommendations for elements of Flow for daily study based on expert knowledge and Andreas Burzik's article How to use 'flow' to make the most of your practice. (Burzik, 2003).



Contact with instrument

According to Susan Williams, it is important to have close contact with the instrument. We must train to feel it, sense its vibrations, its warmth, involve the sense of touch and lead the body's senses and awareness. Andreas Burzik's article shows how important contact with an instrument, in this case a string instrument, is:

We are looking for the most effective transfer of power from the body to the instrument. [...] The consistent clarifying and improving of this tactile feeling has a great organising power: the arms, hands and fingers seem almost automatically to fine-tune themselves to the requirements at these decisive sound-forming points.

The first [sensation] is bow contact, where an optimal connection between right hand and bow conveys an elastic feeling that is neither too stiff nor too fragile. It is [...] secure and in control regardless of the bowing requirements.

The second sensation to locate is that vital place in each of the pads of the left-hand fingertips [...] through which weight and energy from the arm are the best transferred to the string. (Burzik, 2003).

Development of a sense of sound

The sense of sound corresponds to the ability of a musician to find his own sound. In my opinion, the development of the sense of sound starts with imagining the sound before playing and experimenting with tone quality. Susan Williams and Wieke Karsten use the terminology 'inner sound' or 'sound image' and according to them, it is important that musicians develop this sense of sound since the sound image is our voice through the instrument. Musicians can easily forget about the inner sound if they focus too much on technique, finger synchronisation, dynamics and so on.

One way to re-sensitise yourself to this important dimension is to tune your ears to the range, amount and quality of the overtones you produce in your playing. [...] Through this you will connect deeply with what you are doing and develop a solid base, a basic sound feeling from which all colours in music can be explored in a playful way. (Burzik, 2003).

Playing with study material

Susan Williams encourages her students to improvise around study material during practice sessions. She considers that this approach helps enjoy the piece and the practice itself. It involves effortlessness and improves the connection with the instrument.

In the article *How to use 'flow' to make the most of your practice* (Burzik, 2003), Andreas Burzik invites musicians to play with the music that they are studying.

Your first goal is to find the optimal sound for all the given notes while constantly observing your contact with the instrument and the effortlessness in your body. [...] By surfing the pleasurable feelings in all three⁷ areas and by following the musical flow you will see a final version of your piece emerging step by step from this playful approach. (Burzik, 2003).

Intervention: audition preparation method

Strategy

As a strategy for this second cycle intervention, I decided to design a preparation method that introduces enjoyment and Flow in my practice and in my performance, and test the results at the audition for the Southbank Sinfonia in London.

Based on the information collected with feedback and data collection, Juliette Hurel's help and based on my own experience, this method is divided into three steps: structural work, musical work and try-out work. Each step lasted for five to ten days between September 23rd and October 16th, the audition day.

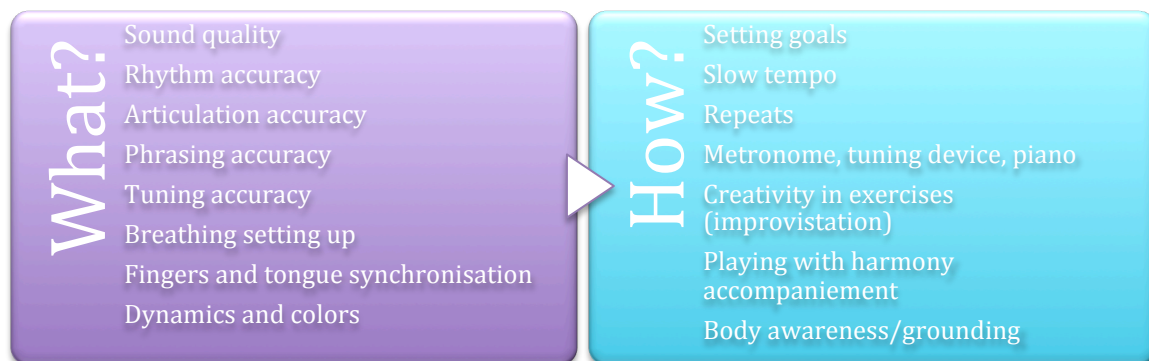
I used this audition preparation method for the five orchestral excerpts mentioned in the section For this second cycle, I chose to research and experiment on Flow for and during an audition, as auditions can be the hardest circumstances to play at one's best. I wanted to become a master of playing in Flow, perform difficult excerpts while keeping awareness of my body and create a preparation method that would help me to improve my playing in auditions. As a closure to this cycle, I chose to play at the audition held on October 16th for Southbank Sinfonia in London.

Cycle 2 – Point-zero video recording page 13.

I set up a main goal for the audition, to keep the musical lines singing which became an important element of my practice.

Step 1: Structural work

This first step of my audition preparation method concerns the precise and detailed practice of the orchestral excerpts.



⁷ 'Three areas': "contact with the instrument, effortlessness in your body, emotional participation" (Burzik, 2003).

Step 2: Musical work

I designed the second step of this method to collect knowledge on the accompaniment of the orchestral excerpts I played for the Southbank Sinfonia audition and develop my own interpretation. I returned to the structural work for insecure or imprecise spots.



Step 3: Performance work

For this third step, I performed the audition programme daily. I played alone or with a public and made recordings that I analysed afterwards.

I came back to the structural and musical work for insecure and imprecise spots.



The visualisation technique

A former teacher of mine, Frederic Chatoux, introduced me to the visualisation technique. Since then Wieke Karsten told me about it and I read about the technique in *Coaching Mental Excellence* (Vernacchia, McGuire & Cook, 1996), and I decided to experiment with it in this intervention. The technique consists of imagining the moment one will play at an audition with positive thoughts of success and body awareness.

[...] the athlete must choose to visualize success. In the context of sport, visualization is nothing more than picturing the performance before the event takes place. (Vernacchia et al., 1996, p. 76)

Log

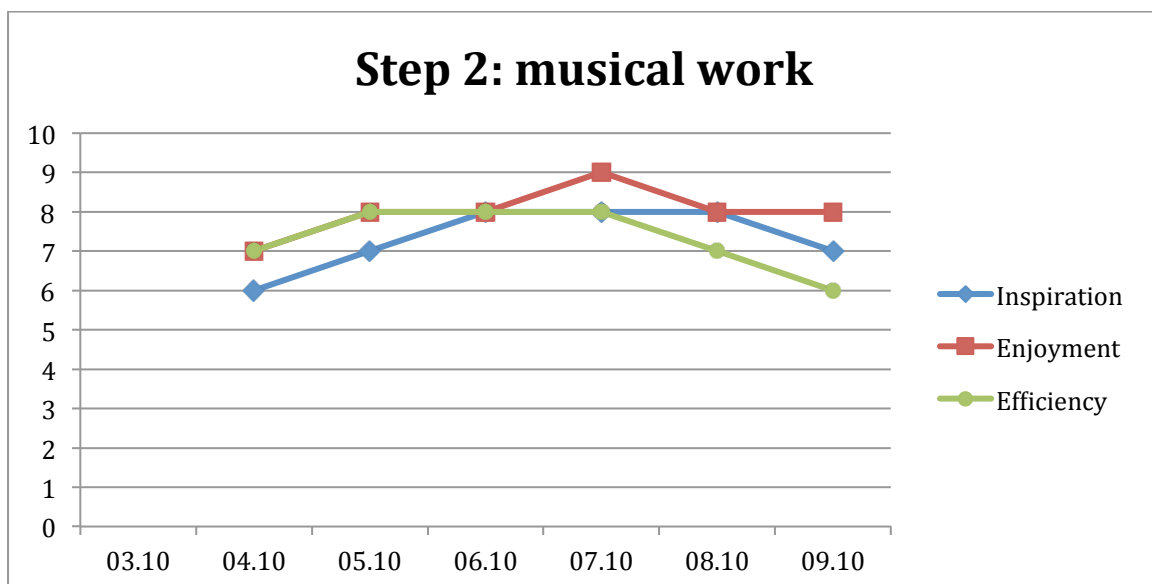
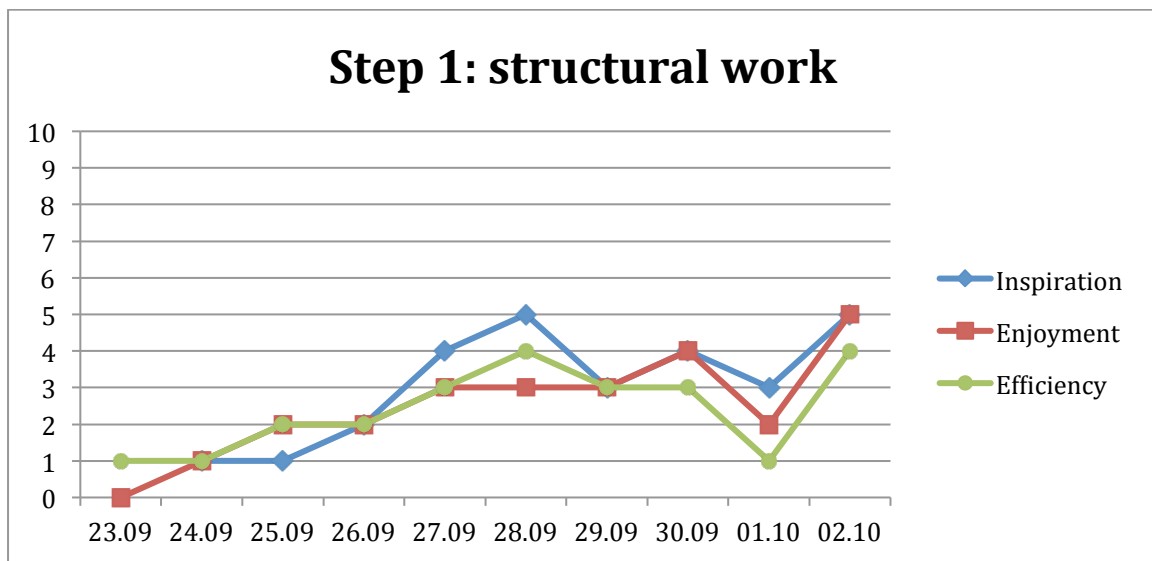
In order to measure improvements and changes during this intervention, I created a log that I filled in everyday during and after my practice sessions. I rated three elements that are linked to flow: inspiration, enjoyment and efficiency from 1 (inexistent) to 10 (fully there). I also noted how much time I spent on each excerpt, what aspect I practiced and which goal I had set-up.

As enjoyment is an important element of Flow, and in my opinion inspiration and efficiency belong to the subjective experience, I considered high grades of 8 to 10 as an indication that I was playing in the Flow zone.

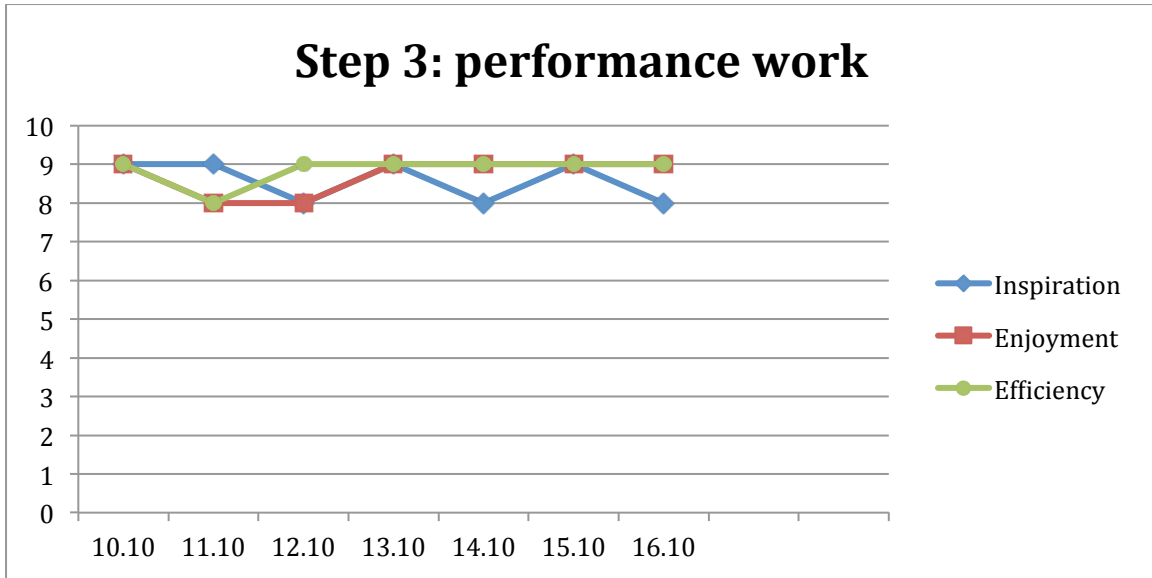
Results

Graphs

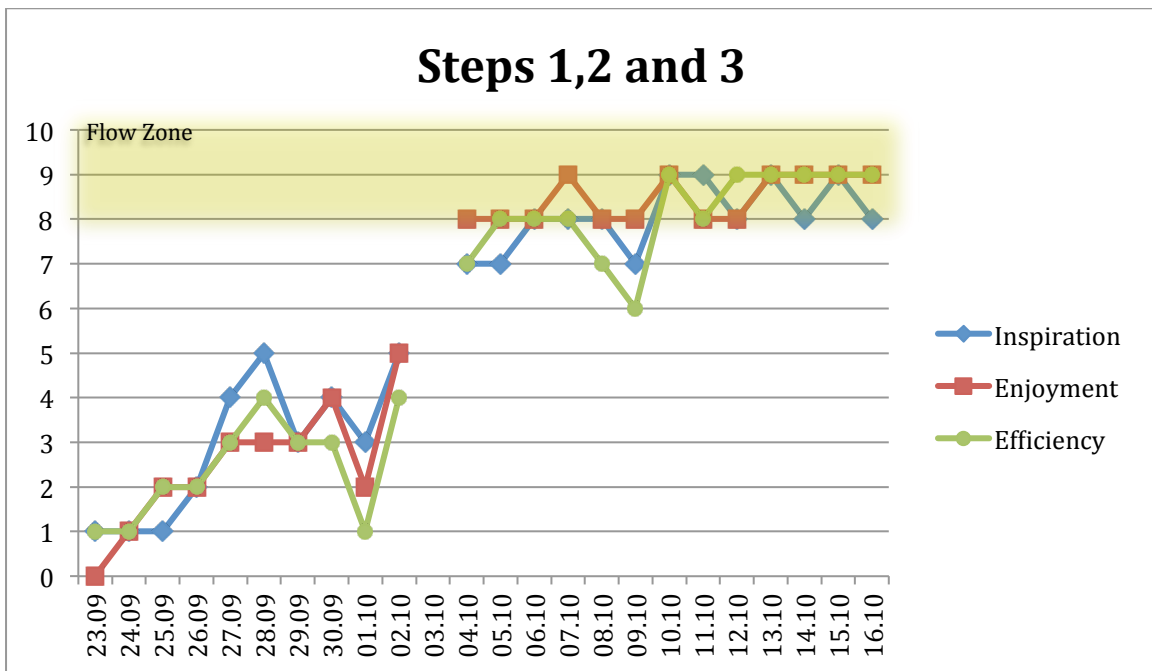
These graphs show the evolution of my inspiration, enjoyment and efficiency over the days in the three steps of my audition preparation method.



This graph shows the grades for the second step of the method, starting after full day off on October 3rd.



This graph shows the grades I gave myself during the try-outs and at the audition on October 16th. During the third step I tried to bring the improvements that I acquired in the first two steps to my try-outs. I experienced this audition with enjoyment and Flow at some points as the graph shows.



This final graph shows the evolution of the rated parameters over the whole intervention period.

Feedback from audition at Southbank Sinfonia

An audition committee does not often accept video recordings at an audition, so I could not record myself. Fortunately, I received the jury's comments and feedback afterwards.

Jury feedback
<ul style="list-style-type: none">•Pleasant Mozart flute concerto•Very good sound in the low register•Good playing in general•Could introduce more colors and more variations in sound and vibrato•Good technique and overall control•Could sometimes sing more

Own feedbacks
<ul style="list-style-type: none">•Energetic playing•Enjoyment was there but not for the first notes of the audition•Playing for the audience•No mistakes•Good sound, especially in the low register•Good breathing

The main goal I had set-up for this audition preparation, to keep the musical lines singing, appears negatively in the jury's feedback. I do not see this as a failure but as a long-term process.

Audition results

I passed the first round of this audition at Southbank Sinfonia with compliments from the committee. Unfortunately I was not chosen after the second round, which consisted of an interview. I received comments and encouragements to take the audition again in October 2014.

Conclusion

This intervention allowed me to deepen my understanding of Flow and introduce it into my practice and for the Southbank Sinfonia audition. I am now aware of the conditions, listed below, that help me to reach a Flow state when practicing and performing.

- ⇒ **Skills-challenges balance**
 - Skills should be in balance with challenges
 - New skills require smaller challenges
- ⇒ **Clear goals and immediate feedbacks**
 - Setting a main goal
 - Setting smaller goals in practice sessions
- ⇒ **Preparation**
 - Creativity
 - Preparation method
- ⇒ **Body awareness and grounding**
 - Involve the senses
- ⇒ **Practice performing**
 - Try-outs (alone and in public)
 - Visualisation
- ⇒ **Enjoyment**
 - Have fun in practicing and performing
 - Satisfaction
- ⇒ **Trust and self-confidence**

In addition to my findings, I also experienced some benefits of Flow according to Susan Williams.

Benefits from Flow

- No worry of failure
- Charisma
- Strength
- Growth of the inner-self
- Efficiency
- Satisfaction
- Success
- Health
- Happiness

The state of Flow brings satisfaction and strength, it allows us to step out of a situation and look at it from another perspective.

Being in the Flow also creates a deep feeling of happiness. As an example, since I have been researching on Flow, my inner-self feels much larger and stronger than before. Obstacles I encounter do not seem as big as before, they still are present, but seem workable.

Source: Susan Williams

III. YES! Mozart flute Concerto in G major can be played in the Flow – Third cycle

For the third cycle of my research I wanted to focus on Mozart flute Concerto in G major K313 and become a master in performing it in a Flow state. I explain why I chose this piece, what the music required and how I introduced Flow in the specific practice of the Concerto. I used one recording at the beginning of the cycle and one at the end to measure improvements and changes.

Cycle 3 – Point-zero video recording

To be as objective as possible, I did not practice the Mozart Concerto prior to this *Cycle 3 - point-zero* recording since the audition at Southbank Sinfonia held on October 16th. I know the piece well already though as I have studied it for auditions.

This movie was recorded on February 17th 2014 at Codarts with Jan Gruithuijzen at the piano.

Video: *Cycle 3 – point-zero*

Feedback

Teacher and personal feedback

My teacher Juliette Hurel and I reacted on the video *Cycle 3 – point-zero*.

Juliette Hurel Feedback
<ul style="list-style-type: none"> • Tempo a bit slow • Tuning too high • Good sound • Musical lines heavy • Trills could be more bright • More different colours and characters

Personal Feedback
<ul style="list-style-type: none"> • Tempo too slow • Tuning big intervals at the beginning not optimal • Not much dynamics • End trill : wrong fingering (wrong note) • Not much different colors • Playing eyes closed • Good energy • Felt tensed in the arms • Enjoyment • Unsecure spots: not grounded

Recording Flow analysis

With Marjon Kuijers' help, I analysed the *Cycle 3 – point-zero* recording looking at the Flow, movements and grounding, general body position and where I looked. Marjon Kuijers noticed enjoyment and an open-body attitude in this clip. She also referred to the *Cycle 1 – point-zero* and the improvements reached regarding grounding and body awareness.

Time marks	Flow?	Body	Look	Remarks
0'09	Yes	Body grounded, good use of the legs.	At the ground on right side.	Open attitude toward video camera. Head up. Listening to the piano.
0'13 – 0'20	Yes	Body grounded, good use of the legs.	Eyes closed.	Tension in arms (especially forearms). Weight divided on both feet. Chest moving between upright position to slightly bending forward position.
0'23 – 0'41	Yes	Body grounded, good use of the legs.	Eyes closed.	Listening to the piano. Not really communicative attitude.
0'46	Cannot say	Legs bent, chest forward and on right side.	Eyes closed.	Starting a new musical motif of the piece.

0'48 – 1'46	Yes	Body grounded, good use of the legs.	Eyes closed.	
2'21 – 2'27	No	Knees locked. Chest neck and shoulders up and tensed.	Eyes closed.	Wrong fingering for ending trill.

Data collection

Mozart's Concerto: a demanding piece?

The flute Concerto no. 1 in G Major (K. 313) was written in 1778 by Wolfgang Amadeus Mozart (1756 – 1791) while he was in Paris. The two flute concertos (K. 313 and K. 314) were composed on commission for a wealthy Dutch businessman called De Jean, who ordered three concertos and four quartets. Mozart did not finish the compositions when De Jean left Paris and only delivered two concertos, K 313 in G major and K 314 in D major, which is a rearrangement of the Oboe Concerto in C major written a year earlier in Salzburg, and three quartets. (Chang, 1996, p. 16; Setevenson, 2014).

The concerto is composed of three movements: Allegro Maestoso, Adagio ma non troppo and Rondo: Tempo di Menuetto.

I chose the first movement of the Mozart Flute Concerto in G major for this research for two reasons:

- It is an 'audition' piece, often asked to be played at many auditions
- I lost enjoyment playing the piece

I set myself these requirements for the Mozart Flute Concerto in G major.

Mozart Flute concerto in G major

- Timing/rhythm
- Tuning
- Articulations (staccato and legato)
- Musical lines
- Presence on stage
- Trills
- Colors and dynamics
- Harmony
- Energy
- Style

Teacher advice

Along the years and for this intervention in particular I collected general information about how to play the Mozart Concerto in G major from my teachers and at master classes.

Juliette Hurel	Benoit Fromanger	Barthold Kuijken	Hermann van Kogelenberg
<ul style="list-style-type: none"> • Energy • Soloist attitude • Enjoyment • Details • Difference in phrasings • Tuning 	<ul style="list-style-type: none"> • Energy • Importance of rhythmical trills • Rhythm/timing • Tempo • Brilliant sound • Colors/dynamics changes • Staccato/legato 	<ul style="list-style-type: none"> • importance of Allegro Maestoso • Long lines • Importance of breathings • Appoggiatura • Ornamentation 	<ul style="list-style-type: none"> • Soloist attitude • Importance of trills • Importance of long lines • Tempo • Colors changing

Intervention

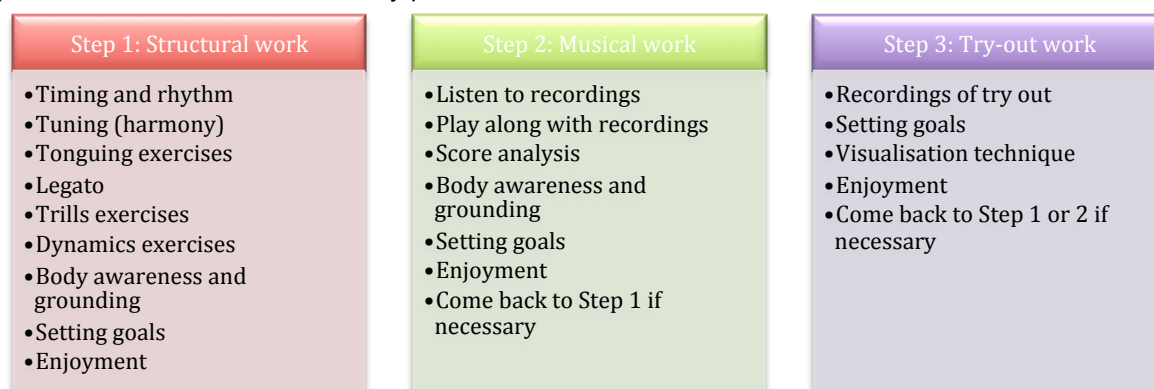
Strategy

For this intervention I used the preparation method presented in the section (Burzik, 2003).

Intervention: audition preparation method, page 20, for one week on the 1st movement of Mozart flute Concerto in G major, in order to be able to perform the piece in Flow.

I recorded Mozart flute Concerto in G major on March 3rd as a result of this intervention.

With the data collection and feedback, I created the chart below that includes specific aspects of the piece and elements of Flow for my practice.



Practice the different aspects

I practiced different aspects of Mozart's flute Concerto in G major such as tuning, articulation, timing and rhythm, trills, and so on. In addition I also worked on Flow and enjoyment which I could aimed to reach through my own exercises.

I transcribed some of these exercises in the appendix of this report in the section My exercises on Mozart page 50.

	Practice	Goal
Figure 1	Tonguing	Equal, easy and light tonguing.
Figure 2	Tuning	Correct tuning and harmony knowledge.
Figure 3	Trills	Bright and rhythmical trills.
Figure 4	Interpretation beginning	Good sound quality and energy.

Practice log

As in the second cycle of this research, I filled a practice log⁸ in during this intervention. I rated 6 elements that I discussed and selected with Susan Williams on a scale between 0 (inexistent) and 100% (completely there):

- Inspiration
- Confidence
- How present was I?
- Energy level
- Enjoyment
- Flow

I also annotated the details of my practice, the goals I had set and how much time I spent on each aspect.

⁸ In appendix, page 56.

Self-efficacy scale

Susan Williams introduced me to the self-efficacy scale and encouraged me to answer the scientifically approved questionnaires⁹ assessing self-efficacy for musical learning and performing. From her point of view, self-efficacy and Flow are linked and she uses the self-efficacy scale to measure a person's Flow level. The higher the self-efficacy score is, the higher the Flow level is.

Ritchie and Williamon (2010) describe this concept as "a strong sense of self-efficacy enables a person to engage complex cognitive processes, set more hierarchical and achievable goals as well as exercise control over stress in difficult situations. Higher self-efficacy enhances the processes used in learning and allows for a more successful outcome for a particular task." (Ritchie & Williamon, 2010, p. 329).

Results

Graph

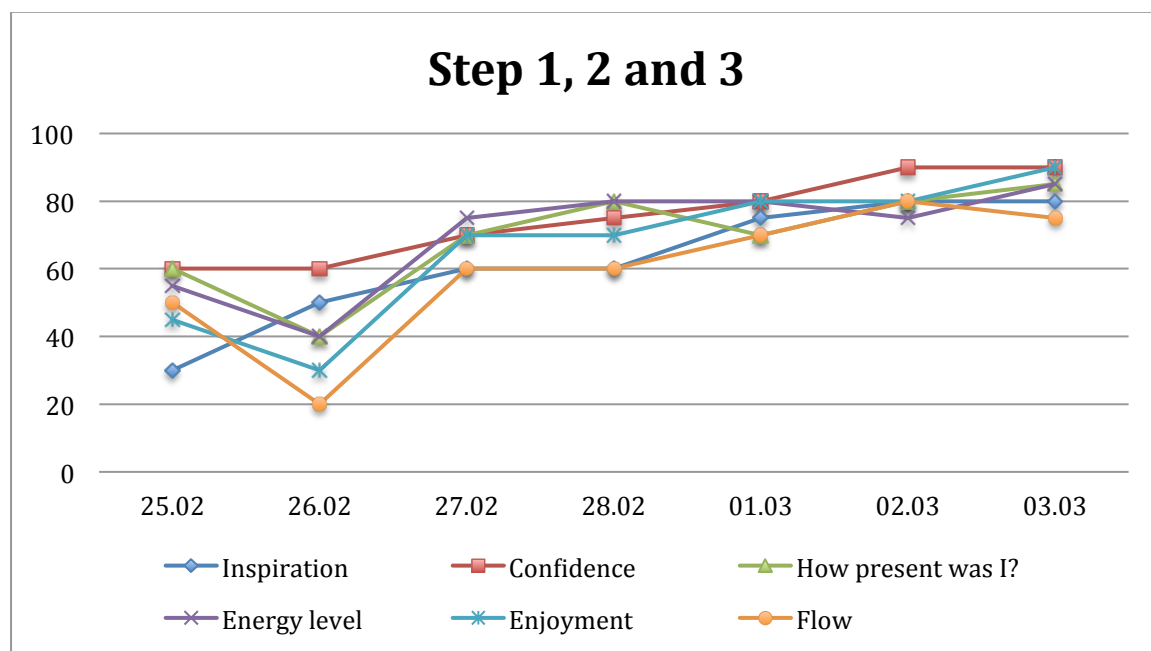
This graph shows the evolution of parameters during this intervention. As explained in the section Strategy page 29, I divided my preparation to the recording in three steps.

Step 1: Structural work, February 25th – February 26th

Step 2: Musical work, February 27th – February 28th

Step 3: Try-out work, March 1st – March 2nd

Recording: March 3rd



On March 3rd, recording day, I felt really energetic and in control and I truly enjoyed playing as the grades show.

Self-efficacy results

	Learning self-efficacy scale	Performing self-efficacy scale
Cycle 3 - point-zero	64/77 = 83%	52/63 = 82,5%
Cycle 3 - End recording	70/77 = 90%	60/63 = 95%

⁹ In appendix, page 57.

This chart shows the results from the self-efficacy scale questionnaires taken before the *Cycle 3 – point-zero* recording and before the *Cycle 3 - End recording* on March 3rd. It shows that the intervention had an effect on my self-efficacy with higher results for both learning and performing.

Recording

The recording was made at Jan Gruithuizen’s place on March 3rd 2014 and represents the closure of the third cycle intervention.

Video: *Cycle 3 – End recording*

Feedback

The lists below show the feedback I gathered about *Cycle 3 – End recording*.

Teacher Feedback
<ul style="list-style-type: none"> • Good tempo • Good energy • Moving too much • Musical line could be lighter sometimes especially at the start

Personal Feedback
<ul style="list-style-type: none"> • Energy coming from centre • Enjoyment • Good tempo • Good tuning • Too many movements • Flow

Recording Flow analysis

With the advice of Marjon Kuijers, I analysed the *Cycle 3 – End recording*.

Time marks	Flow?	Body	Where did I look?	Remarks
00'00	Yes	Body straight, weight on two feet.	At pianist	Beginning with soloist posture, big smile!
00'5	Yes	Body anchored to the ground.	Straight at horizon	Focusing on the piece, listening to the piano right before playing.
0'10 – 0'21	Yes	Chest bending forward and on right side.	Straight at horizon	Enjoyment in playing. Circular movements with chest especially while breathing.
0'23 – 0'29	Yes	Body anchored to the ground, Chest bending forward and on right side.	Eyes closed	Body more tight.
0'46 – 0'50	Cannot say	Chest moving circularly.	Eyes closed.	Leading. Facial expression changes with different harmony (minor).
1'00	Cannot say	Body movement going down from the legs.	Eyes closed or looking at the floor	Movements following the music.
1'05 – 1'09	Yes	Body anchored to the ground.	Looking at the horizon	Relaxed a bit, then immediately back into the music.
1'34 – 1'44	Yes	Left shoulder up and tensed.	Eyes closed or looking at the horizon	Change in colour, long line. Enjoyment
2'18	No	Legs more tensed, body more up than previously.	Looking at the ground	Tension appears in the last beats, failed breathing before ending trill.

As written in this chart, I looked more ‘into the moment’ in this recording compared to the *Cycle 3 – point-zero* recording. I played mostly with my eyes open and became more communicative. My facial expression changes along with the differences in colours and characters. Although the technical side of this recording of Mozart flute Concerto in G major appears to have improved, I cannot assert that I was more into Flow than in the *Cycle 3 – point-zero* clip.

Conclusion

Marjon Kuijers observed improvements and differences in the videos of this third cycle. She noticed changes over my gaze, body posture and movements. She regretted that I made many movements with my chest and my head in the *Cycle 3 – end recording*, although she recognised more Flow and grounding than in the previous movie.

The use of my preparation method in just one week might seem short if the music is new to the musician. In this case it was not a problem since I had practiced Mozart's Concerto for many years already.

Once more, with this cycle, the importance of enjoyment in the practice room appears to be a key element to Flow and successful performances.

IV. Becoming a messenger

Presentation at the Royal Conservatory of The Hague

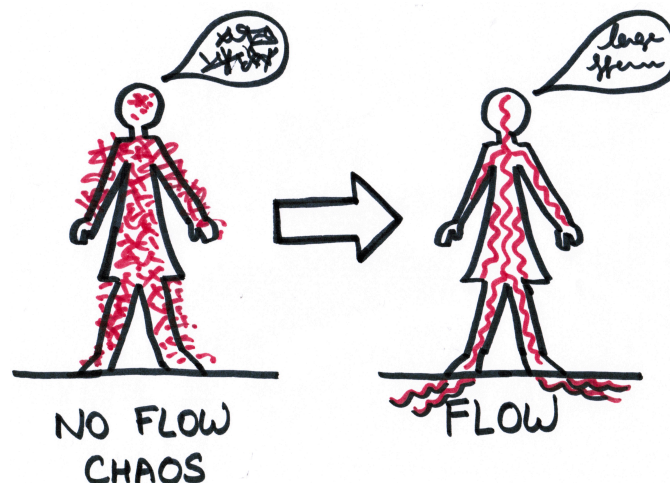
Susan Williams, one of my experts for this artistic research, asked me to present my findings at her course 'Practicing in Flow' at the Royal Conservatory of The Hague on February 27th 2014.

This presentation became a chance for me to express what I have found out about Flow. I decided to present general information about Flow, and my own conceptions of the Flow.

Everything is vibration

The first personal conception of Flow concerns vibrations. It is inspired by quantum physics, and string theory in particular. String theory involves the idea that each cell, atom or nucleus is composed of radiating vibrating energy. On a larger scale, our body, our instrument and Earth transmit vibrations, all at different frequencies.

I believe that when one is in the state of Flow, all these frequencies are in harmony. When not in a Flow state, I consider this to be a 'chaotic state' whereby the vibrations just do not get along.



Buddhahood

When I was introduced to Nichiren Buddhism, I approached it with scepticism as I am not a religious person. Nevertheless I thought I should dig into this subject considering it more as a philosophy. I then realised that the Nichiren Buddhism and the Flow have a lot in common.

Nichiren Buddhism presents a way to know ourselves by illuminating our lives with awareness of our potential rather than our limitations. Buddhism states that life is to be enjoyed. It recognises the sufferings of life, and directs its followers to challenge them. Through this we grow as human beings and, with all the potential at our disposal, we become strong – improving both the quality and circumstances of our own lives and that of society. (Robert, 2013, p. 4).

Nichiren Daishonin (1222-1282) was a Buddhist monk from Japan who established the chanting of some parts of the Lotus Sutra as the exclusive means to attain enlightenment.

Nichiren Buddhism requires reciting two chapters of the Lotus Sutra and chanting Nam-myoho-renge-kyo as well as studying Buddhist texts and being active in the Nichiren community. The point that interests me the most is the reciting and chanting part.

Nichiren Buddhists are advised to practice each morning and evening by chanting “Nam-myoho-rence-kyo” which means devoting life to the ultimate law, and to recite the second and sixteenth chapters of the Lotus Sutra.

After doing this a few times with a friend, we went to a meeting where we chanted with 30 others. The first thing I remarked when seeing these people from different backgrounds and with different histories, is that they looked happy and calm. During the Daimoku (the phase of chanting Nam-myoho-rence-kyo), the people looked as if they were in the Flow. I joined the chanting and felt the pronunciation of the Daimoku vibrating in my chest. After ten minutes, I was relaxed but still energetic, and I felt the vibrations up to my lower back and pelvic area. I was completely involved by the chanting, feeling the energy it created inside of me. I then decided to practice everyday for myself, and see how this Buddhist practice could help me to get into the Flow.

What are the benefits of Daimoku?

Daimoku offers the chance to focus on ourselves twice a day. It also involves thoughts over questions, problems, worries or obstacles which we may have had during the day. I also have the unexplainable feeling that I can step out of a situation and view it from another perspective offering other solutions thanks to the daily practice of Daimoku.

From the *Introduction to Nichiren Buddhism* (Samuels, 2013, p. 18), its benefit falls into two categories: conspicuous and inconspicuous. Conspicuous benefits are tangible improvements seen in the environment as a result of the practice. Inconspicuous benefits include increasing energy and joy levels and the development of positive inner-quality of life.

Common points between Nichiren Buddhism and Flow

Flow	Nichiren Buddhism
<ul style="list-style-type: none"> •Enjoyment •Setting goals •Deep happiness •Focus •Growth of the inner self 	<ul style="list-style-type: none"> •Enjoyment •Setting goals •Deep happiness •Practise •Focus •Strengthen the inner self

Three layers of Flow

I wish now to develop this concept of the three layers of Flow. This conception concerns Flow in different time scales: Flow in the moment, Flow in preparation and Flow in life.

Flow in the moment

I have already explained what Flow means and represents. It concerns the intense moment of optimal concentration during a highly-skilled activity. That is Flow in the moment or Flow during a performance.

Flow in preparation

As I was experimenting with the second cycle of this research, achieving Flow during an Audition, I noticed that I felt in Flow during the preparation period. I could gather some characteristics of Flow (enjoyment, achieving clear goals, concentration on the task at hand and effortless) over a longer time than a single performance. According to Susan Williams, this was an example of Flow during preparation, which became almost more important than the audition. This is another characteristic of a Flow state, the way becomes more important than the goal.

Flow in life

Thanks to this report, I have been able to discover a much deeper and stronger Flow state. It concerns life in general. Being in that state means having clear ideas of what we are doing and will do. Every decision and action taken seems enlightened. The dragons that may be encountered on our way do not look frightening anymore. A huge mountain on our path looks possible to hike. The obstacles we may find in our life take another meaning, and we may see them more as challenges than problems. It strengthens the inner-self and makes us grow as a person. Life becomes a source of enjoyment and therefore a source of true happiness.

Video

I organized the presentation at the Royal Conservatory of The Hague on February 27th 2014 in the following way:

- What is Flow?
- Characteristics for Flow to occur
- Results of Flow
- What is Flow exactly?
- Conceptions of Flow
- Vibrations in your cells
- Buddhahood
- Different layers of Flow
- Why do we seek Flow
- Conclusion

The PowerPoint file I created for the occasion is situated in the appendix and the video of the presentation on the DVD.

Video: *Flow presentation*

Outcome

This chance to present some of my findings helped me to find the words and figure out how to describe my conceptions of Flow. It also appeared clearly to me that this subject really interested people, and so made me even more passionate about this research on Flow.

V. General conclusion and outcome

This research allowed me to understand the importance of enjoyment which brought satisfaction, success and Flow to my life. It also helped me to work differently, adding creativity and fun to practicing and reconnected me with my instrument. Fear of failure seems an old memory and I have a strong will for sharing and communicating with the public now.

My main flute teacher, Juliette Hurel has noticed improvements in my body posture, especially the legs, and in my communication with the public. She mentioned that my grounding and my general attitude while playing improved but that they could be even better in stressful situations. These comments assert that these changes are a long process and have encouraged me to deepen my knowledge of Flow.

Time will tell if these results and improvements will last. Are my improvements due to my understanding of Flow or is it a coincidence of my becoming more self-secure?

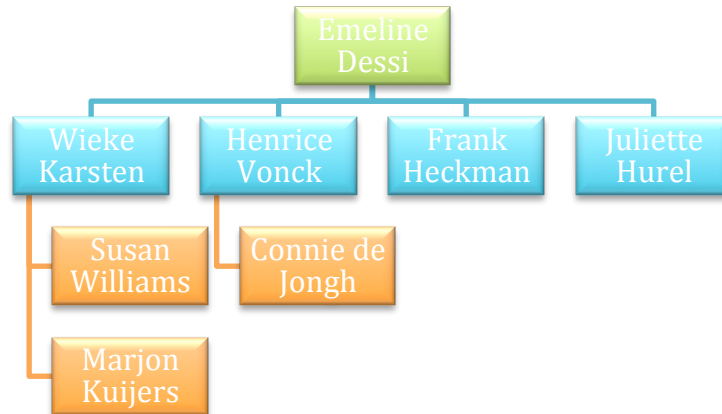
I am glad I conducted this research and regret that I discovered the world and the concept of Flow only now. I think that this subject should be taught as part of musical studies and could prevent students and professionals some frustration.

The beauty of Flow is that it is accessible to all of us, independent of employment, society and age. Looking for Flow in our activities and lives brings larger and deeper changes than might be expected, as my experience shows. Flow has allowed me to reveal a stronger side of my personality and has caused my inner-self to grow.

I am aware that this research was just the first step of a life-journey. How should I approach a journey seeking Flow as it leads to true and deep happiness? To me, that sounds great.

VI. Appendix

Network



Wieke Karsten

Flute teacher at the Royal Conservatory of The Hague, Wieke Karsten teaches 'Effective Practice' courses. She is a specialist on preparing oneself for a concert, how to deal with tension, where stress comes from and how the brain works. She gives solutions, ideas and advices on ways of practicing which have consequences on performing. After following her classes, I decided to continue in that subject and devote my artistic research to the relation between enjoyment and performances.

Henrice Vonck

Henrice Vonck was one of my coaches for this research and is an artistic leader and lecturer in the Sustainable Performances artistic research department in Codarts. She graduated with a PhD. of Ethnomusicology.

Frank Heckman

Frank Heckman conducted research with Mihaly Csikszentmihalyi in Chicago University on Flow. He teaches Sustainable Performances at Codarts.

Connie de Jongh

A teacher at Codarts, Connie de Jongh coaches singers, speakers, actors, instrumentalists and singers to reconnect with their main instrument: their body. She works on awareness and expression during her lessons.

Susan Williams

Susan Williams is a teacher at the Royal Conservatory of The Hague on the subject 'Practicing in Flow', she is completing her PhD about Flow. In her classes, she helps students and professional musicians to get into Flow while practicing and performing.

Juliette Hurel

A solo flutist at the Rotterdam Philharmonic, Juliette is a world famous flute player and flute teacher. With her renowned and amazing playing, she has inspired me and offered precious advice for my playing and for this artistic research paper.

Marjon Kuijers

A former musician herself, Marjon Kuijers works with musicians' body on the external and inner level. She helps musicians to understand reactions and movement on a physical and psychological way.

Scores

Southbank Sinfonia Audition – orchestral excerpts

Beethoven – Leonore Overture no. 3

2

Adagio [$\text{♩} = 60-63$]

Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 72 a

ff \rightarrow *p dim.* *pp* *p*

11

20

23

31

stacc. e pp

Viol. Solo

cresc.

329

fp

335

341

346

351

pp

Symphonie Nr. 4

Flute

A-dur
(Italienische)

Felix Mendelssohn Bartholdy op. 90

SALTARELLO
Presto

The musical score is written for a single flute in A major, 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Presto' and the dynamic is 'f'. The music features a series of eighth-note triplets. A trill is indicated above the first triplet. The second staff continues the triplet pattern, with a dynamic of 'p leggiero'. The third staff starts at measure 13, with a dynamic of 'p'. The fourth staff starts at measure 18, with a trill above the first triplet. The fifth staff starts at measure 24, with a dynamic of 'cresc.' and 'ff'. The sixth staff starts at measure 31, with a trill above the first triplet.

Bizet – Entr'acte from Carmen

3. Akt 1. Bild
Vorspiel

Carmen

Allegretto quasi Andantino [♩ = 60-72] Georges Bizet

Solo

pp dolcissimo

ppp

p

p cresc.

mf dim. *pp dim.* *pp smorz.*

Prokofiev – Peter and the Wolf

18

Peter und der Wolf

Der Vogel

Allegro ♩ = 176 Sergej Prokofieff op. 67

mf

f *mf*

f *cresc.* *f*

SEA INTERLUDES from 'PETER GRIMES'
STORM

Molto animato $\text{♩} = 108$ BRITTEN

fff con forza

fff

fff

cresc.

ff

7

8

Mozart Flute Concerto no.1 K313

Bar 19 to bar 102.

This musical score page contains three systems of music for Mozart's Flute Concerto No. 1, K. 313, covering bars 19 to 102. The score is written for flute, violin, and piano. The key signature is one sharp (F#) and the time signature is 4/4. The first system (bars 19-28) features a flute solo with dynamics ranging from *p* to *f*. The second system (bars 29-38) continues the flute solo with a *tr* (trill) and dynamics from *f* to *p*. The third system (bars 39-48) is marked "SOLO" and includes a *tr* and a *tr* with a *2.* (second ending) marking. Dynamics range from *p* to *f*. The piano accompaniment consists of rhythmic patterns in the right hand and a steady bass line in the left hand.

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a vocal line with a melodic line and a line of rests. The third staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes. The fifth staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes.

The second system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a vocal line with a melodic line and a line of rests. The third staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes. The fifth staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes. The system includes the markings "TUTTI" and "SOLO".

The third system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a line of rests. The second staff is a vocal line with a melodic line and a line of rests. The third staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes. The fifth staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes.

TUTTI

Musical score for the first system, featuring a piano and strings. The piano part has a melodic line with some grace notes, while the strings play a rhythmic accompaniment. The word "TUTTI" is written above the staff.

a2. SOLO

Musical score for the second system, featuring a piano and strings. The piano part has a melodic line with some grace notes, while the strings play a rhythmic accompaniment. The word "SOLO" is written above the staff.

Musical score for the third system, featuring a piano and strings. The piano part has a melodic line with some grace notes, while the strings play a rhythmic accompaniment.

Sheet music system 1, featuring a first staff with a *rit.* marking and a *f* dynamic. The system includes five staves with various musical notations, including rests and dynamic markings like *p*.

Sheet music system 2, marked **TUTTI**. It features five staves with musical notation, including rests and dynamic markings like *f* and *p*.

Sheet music system 3, marked **SOLO**. It features five staves with musical notation, including rests and dynamic markings like *p*.

TUTTI

The image displays a musical score for a string ensemble, organized into three systems of staves. The first system includes a vocal line (top staff) and a piano accompaniment (bottom three staves). The second and third systems are piano accompaniment. The score features various musical notations such as dynamics (p, f), articulation (accents), and complex rhythmic patterns. The key signature is one sharp (F#), and the time signature is 4/4. The word "TUTTI" is written above the first system. The score is written in a standard musical notation style with treble and bass clefs.

My exercises on Mozart Flute Concerto

Figure 1

Flute

6 'ha' 'ha' 'ha' 'ha'
Without tongue

11 'ta' 'ta' 'ta'
Simple tonguing

16 'ta' 'ta' 'ka' 'ta' 'ka'
Double tonguing

21 Double tonguing+slurs

Figure 3

Flute

Original etc... exercise etc...

9 etc...

15 Chord practise

20

Figure 3

Original Ex 1 Ex 2 Ex 3 Ex 4 (without trill ending)

Figure 2

Original b. 31 Original b. 35

9

16

Andreas Burzik article

How to use 'flow' to make the most of your practice

Andreas Burzik offers four principles that will minimise the effort and maximise the effects of practising

Monday, 24 February 2014

Practice becomes strained because it is primarily directed by a preconceived idea and is exclusively goal-oriented. Practising in flow puts awareness on the process in the present

Every musician knows that blissful feeling of being totally lost to the world, absorbed and effortlessly involved with one's instrument. All steps of the activity run seamlessly into each other and any sensation of time disappears. There is no room for day-to-day worries; everything is replaced by a deep feeling of well-being and harmony. Action and consciousness have become one. In the early 1970s these wonderful experiences were discovered for the scientific research world by Mihaly Csikszentmihalyi, an American psychologist of Hungarian descent, who explored the creative process of painters and sculptors. In a large ensuing study he interviewed a variety of people in sports and the arts, many of whom described these experiences as a 'continuous flowing'. This is how he came to name them 'flow experiences'. In these states consciousness is focused and ordered, allowing the subject to carry out even complex activities with a sensation of intense enjoyment and ease.

Csikszentmihalyi identifies seven elements that make up flow experience. The first three are prerequisites for flow experiences to come about, whereas the following four describe what a person is experiencing subjectively while being in flow:

Clarity of goals and feedback

A tennis player knows exactly what is required in order to win a game: the rules are clear and the success or failure of any move is immediately perceived. Many arts activities and sports demonstrate their own causes and effects in this way, providing the player with constant feedback.

A high degree of concentration on a limited field

This allows one's consciousness to delve deeply into the activity without distraction. Chaotic and contradictory demands in daily life often cause confusion and dissatisfaction.

Balance between ability and challenge

The level of difficulty of a task has to provide the right degree of challenge; too great a challenge leads to tension, anxiety and frustration; too small a one creates boredom and routine.

A sensation of heightened control

Beware of the expression 'control'; it can put a lot of people off by its association with compulsive domination or nervous attention. Control in flow has none of these qualities; it is a state of relaxation with the complete absence of worry, the paradox known in Zen Buddhism as 'control without controlling'.

Effortless of action

Flow involves ease, flexibility, naturalness; things work harmoniously and effortlessly. A solo performance looks strenuous from the outside, yet in fact the player is not experiencing any particular strain. The activity runs smoothly, guided by an inner logic. All necessary decisions arise spontaneously from the demands of the activity without any deliberate reflection.

An altered perception of time

In a deep flow-state one's normal perception of time is on hold. It seems to stand still; two hours feels like ten minutes. This is because the right-hand side of the brain, primarily used for creative tasks, is activated and both parts of the brain are operating in a largely synchronised way. Any type of analytical, left-hand-brain-type thinking recedes into the background.

The melting together of actions and consciousness

Complete involvement creates a state in which there is no room for worry, fear or distraction. Performers do not feel separated from their actions any more: they are one with their performance.

The following four principles show how the flow concept applies practically to playing an instrument:

Contact with the instrument

Particularly important are the places at which the player actually touches the instrument. We are looking for the most effective transfer of power from the body to the instrument. Such an optimal transfer comes from consciously attuning to the quality of touch. The consistent clarifying and improving of this tactile feeling has a great organising power: the arms, hands and fingers seem almost automatically to fine-tune themselves to the requirements at these decisive sound-forming points. For teaching purposes it is helpful to describe the specific feelings we are looking for at these points.

The first is bow contact, where an optimal connection between right hand and bow conveys an elastic feeling that is neither too stiff nor too fragile. It is gluey, thick, secure and in control regardless of the bowing requirements. Of equal importance is the contact point – the connection between bow and string. Here optimal attunement leads to a feeling of the bow being ‘in’ the string, ‘hugging’ the point of contact, a feeling like stroking a velvety surface or dragging a paintbrush through paint.

The second sensation to locate is that vital place in each of the pads of the left-hand fingertips – slightly different for fast or slow passages or double-stops – through which weight and energy from the arm are best transferred to the string. Seek out this point to allow maximum relaxation in the hand while pressing down the string with a minimum of effort. This will result in a feeling very similar to that gluey one at the contact point: the connection between pad and string feels deep, thick, relaxed and firm.

Sensitised fingertips convey a wonderful, fresh, malleable, even sensual feeling, forming a sharp contrast to a finger merely stopping the strings as though nailed to the spot. Besides greater security of intonation this special quality of left-hand touch has an immediate effect on tone production. A projecting sound originates from the right mix of left-hand finger contact and bow contact. There is a give and take between the hands contributing equally and alternately to create a consistent and continuous sound. Don't wait for these feelings to come about: establish them deliberately.

Development of a sense of sound

Many musicians play notes, but have an underdeveloped concept of sound. We are preoccupied by speed, dynamics or technical difficulties and can stop enjoying the sound we make. One way to re-sensitise yourself to this important dimension is to tune your ears to the range, amount and quality of the overtones you produce in your playing. Deliberate experimenting with the overtone spectrum lets you experience vividly all the differences in brilliance, projection and volume. This will enable you to find your own unique sound, a sound you really like. Do not try to fulfil any imposed task set by teachers, critics, managers or record producers: follow your own aesthetic desires. Through this you will connect deeply with what you are doing and develop a solid home base, a basic sound feeling from which all colours in music can be explored in a playful way. Being immersed in your own sound world renders you immune to distraction. It creates an intense flow that has the capacity to carry all you do; you feel uplifted.

Feeling of effortlessness

Any movement on the instrument should happen with a feeling of effortlessness. This does not mean complete relaxation or slackness but a feeling in the body of being unstrained, easy and flowing. It's a sensation of ‘not doing’, of ‘not working’. For some musicians this is not an easy thing, especially if they have deeply internalised concepts of how to treat their instrument. But when they reach a relaxed state and a sensitive attunement to their instrument the sound starts to project in a most easy and natural way. This is a magic moment; anyone listening immediately hears the difference. The sound acquires an unstrained, soft and glowing quality that is both carrying and deeply touching at the same time. Differently put: the body must become permeable so that the music flows through the player as a medium between composer and audience.

Playing around with the study material

Begin each practice time by ‘jamming around’, playing a few notes or simple familiar melodies with

carefully establishing a good contact between body, instrument and sound. Once these feelings have been found you can start working on whatever you are learning.

Introduce yourself to a new piece by jamming with some notes and material from the work. Your movements should be easy and swinging, as you 'dance' with the piece. Lengths of notes, slurs and any dynamic instructions can be ignored at this stage; attention to that will come later. Your first goal is to find the optimal sound for all the given notes while consistently observing your contact with the instrument and the effortlessness in your body. Usually a spontaneous musical impulse springs to life, providing the necessary inner emotional participation. But you are free of constraints of finding a right or perfect interpretation. By surfing the pleasurable feelings in all three areas and by following the musical flow you will see a final version of your piece emerging step by step from this playful approach.

Once the comfortable contact between instrument and body is established, you will want to feel and sense all your movements in this way. Any technical difficulty which is not mastered will now be felt as a roughness in an otherwise consistently pleasurable stream of feeling, like a gem that needs to be polished. From now on aim your practice at a continuous smoothing of all the necessary movements until they lose all their bothersome edges. Problems are thereby thoroughly unravelled. Solutions become deeply rooted in the body's sensory motor resources.

There are three main inner dispositions that get in the way of accessing the flow-state while practising: fear, overambition and impatience. All these attitudes will cause physical tension and therefore hinder the free flow of energy through the body; the subtle contact with the instrument is impeded.

The excessive striving for perfection is another mental pitfall leading to the exclusion of the exploration and experience of a passage. Practice becomes strained because it is primarily directed by a preconceived idea and is exclusively goal- or result-oriented. Practising in flow puts the awareness on the process in the present. By playing around with the material, guided by the principles described, the body provides at each moment the most suitable step or the most appropriate movement according to the player's level of skill. The goal here has a directing function but does not dominate the whole working process.

Great artists generally seem to understand flow without knowing the word or the concept. In addition to outstanding musical abilities they have a fundamental talent for effortless movement and this close, tactile, hands-on feeling for their instrument. This feeling is second nature to gifted players, like the relationship of a fish to water. But this subtle bodily feeling is rarely taught consistently; very often teachers become preoccupied by more obvious aspects such as technical problems or those of posture or musical expression.

The four principles of practising in flow can reveal to us what may have appeared a mystery or a secret belonging to the great masters: the paradoxical ability to let yourself go and yet know at the same time exactly where to put your awareness; a state at once innocent and complex, famously described by TS Eliot in his Four Quartets:

'And the end of all our exploring / Will be to arrive where we started / And to know the place for the first time...A condition of complete simplicity...And all shall be well...And the fire and the rose are one.'

Burzik, Andreas (2003). How to use 'flow' to make the most of your practice, *The Strad*, February 2014, <http://thestrad.com/latest/editorschoice/how-to-use-flow-to-make-the-most-of-your-practice>

Flow, Enjoyment and performances

The art of playing in the flow

What is flow?

- Flow is a state of ultimate concentration

Characteristics for flow to happen

- Balance between skills and challenges
- Clear goals
- Immediate feedback
- Self confidence, trust
- Being grounded
- (preparation)

Results of flow

- Satisfaction/feeling of achievement
- Enjoyment
- Loss of time feeling
- Awareness
- Feeling of easiness
- Melting of the subject and the action
- The way becomes more important than the goal

What is flow exactly?

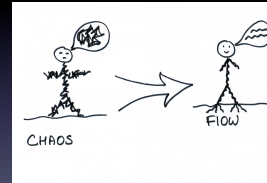
- Physiological reaction: the brain frequencies change
- Body creates endorphines
- No unnecessary tensions than required

Conceptions of flow

- Vibrations in your cells
- Buddhahood
- Different layers of flow in your life

Vibrations of your cells

- Everything is vibrations
- All with a certain frequency
- Nervousness : Frequencies chaotic
- Flow: Frequences harmonized



Buddhahood

- Nichiren buddhism
- Mantras: nam myoho renge kyo
- 2 times a day
- Before practise

Different layers of flow

- Flow on the moment: optimal experience
- Flow on the preparation: leading to the optimal experience
- Flow in life: much deeper – strengthen the inner self, growing of the self

Why do we seek for flow?

- Brings satisfaction and enjoyment
 - Happiness
- Well being

Conclusion

- Flow in your life

Log – Intervention third cycle

3rd Cycle : Mozart in a flow – Log

Date :

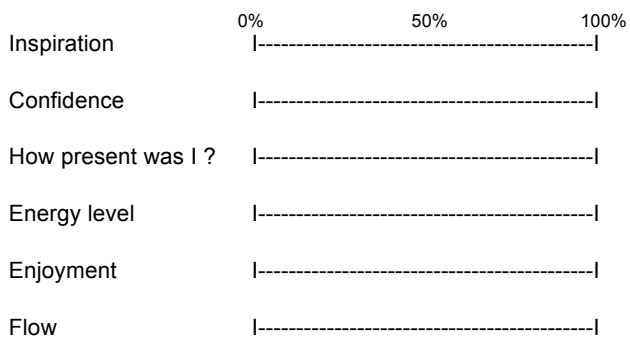
Time spent on Mozart :

Mood :

Details of practise session :

What ?	Goals	How ? (method)	Time

Rates :



Remarks :

Appendix

*Attitudes toward specific musical performance activities I
[i.e. self-efficacy for musical learning]*

We would like for you to think of one specific performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular sonata/concerto, an ensemble performance of a well-known chamber piece, a gig requiring improvised solos around a standard tune, etc.). Please describe this performance activity:

Music played:	Estimated size of audience:
Location:	

	<i>Very poorly</i>			<i>Excellently</i>			
Rate how well the above performance went:	1	2	3	4	5	6	7

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.). Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

	<i>Not at all sure</i> 0%			<i>Completely sure</i> 100%			
1. I am confident that I can successfully learn the music for this performance.	1	2	3	4	5	6	7
2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance when I should.	1	2	3	4	5	6	7
3. If I cannot play the music for this performance at first, I will keep practising until I can.	1	2	3	4	5	6	7
4. When I set important learning goals leading up to this performance, I can rarely achieve them.	1	2	3	4	5	6	7
5. I am likely to give up preparing for this performance before completing it.	1	2	3	4	5	6	7
6. When I have something unpleasant to do in preparation for this performance, I can stick to it until I finish it.	1	2	3	4	5	6	7
7. When I decide to do this performance, I go right to work on the music.	1	2	3	4	5	6	7
8. When first playing the music for this performance, I soon give up if I am not initially successful.	1	2	3	4	5	6	7
9. The prospect of failure in this performance makes me work harder in preparation.	1	2	3	4	5	6	7
10. I am likely to give up on working toward this performance easily.	1	2	3	4	5	6	7
11. I am not capable of dealing with most problems that may come up when working toward this performance.	1	2	3	4	5	6	7

Attitudes toward specific musical performance activities 2
[i.e. self-efficacy for musical performing]

Now, please indicate how much you agree or disagree with each of the following statements, specifically regarding *how you will perform during this activity*.

	<i>Not at all sure</i>				<i>Completely sure</i>			
	<i>0%</i>				<i>100%</i>			
1. I am confident that I can give a successful performance.	1	2	3	4	5	6	7	
2. I have set important goals to attain during this performance, but I cannot achieve them.	1	2	3	4	5	6	7	
3. I am likely to avoid difficulties and challenges during the performance itself.	1	2	3	4	5	6	7	
4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform.	1	2	3	4	5	6	7	
5. If something unexpected happens during the performance, I can handle it well.	1	2	3	4	5	6	7	
6. I am likely to avoid this performance if the music looks or sounds too difficult for me.	1	2	3	4	5	6	7	
7. I feel insecure about my playing for this performance.	1	2	3	4	5	6	7	
8. I am likely to give up easily during the performance.	1	2	3	4	5	6	7	
9. I am capable of dealing with problems that might come up during the performance.	1	2	3	4	5	6	7	
*The prospect of failure for this performance makes me work harder.	1	2	3	4	5	6	7	
*I am a self-reliant musician with regard to this performance.	1	2	3	4	5	6	7	

* Items removed from the original version (see 'Internal Reliability' above), which do not appear in the final self-efficacy for musical performing questionnaire.

VII. Reference list

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VIII. List of attachments

DVD

List of videos:

- 1) *Cycle 1 – point-zero*
- 2) *Cycle 1 – body warm-up*
- 3) *Cycle 1 – Awareness without flute*
- 4) *Cycle 1 – Awareness with flute*
- 5) *Cycle 1 – Practice method*
- 6) *Cycle 1 – End recording*
- 7) *Cycle 2 – point-zero*
- 8) *Cycle 3 – point-zero*
- 9) *Cycle 3 – End recording*
- 10) *Flow presentation*